

MUSIC IN DETENTION
TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2019
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MUSIC IN DETENTION TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2019

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 2019.

COMPANY INFORMATION

REGISTRATION	Company number: 5943893 Charity number: 1119049
BOARD OF TRUSTEES	<p>The following persons have served as members of the Board during the year and up to the date of this report:</p> <p>Phil Champaign (resigned 17/8/19) Emily Cherry Peter Frankental Lamin Joof (appointed 23/8/19) Vebi Kosumi Sue Lukes Marie-Anne Mackie Sheila Melzak (resigned 29/1/19) Alastair Owen (appointed 23/8/19) Bridget Rennie Joanna Ridout Clare Scott Booth (appointed 1/2/19) Kai Syng Tan (appointed 23/8/19) Hannah Wilkinson (appointed 5/7/19)</p>
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	Andrew Wells Counterculture Partnership LLP Unit NH.204, E1 Business Studios 7 Whitechapel Road London E1 1DU

PURPOSES AND BENEFITS

MID has been taking music-making into immigration detention centres since 2005, and out again into the community since 2007. We remain the only organisation in the UK focused on arts provision in immigration detention, and have pioneered the use of music-making to connect detainees to excluded and stigmatised groups in the community, enabling them to create and exchange music and lyrics with each other and build empathy and solidarity. We meet their urgent need for self-expression, bring them the joy of creativity and help them to find how much they have in common.

In the 14 years since MID started work, immigration has become not just a major political issue but a central determinant of the UK's long-term future, attitudes to migrants have increasingly polarised, and for those living at the sharp end austerity has bitten ever deeper. The need for our work is thus even greater. And in today's disturbing and unpredictable politics, MID has much to contribute: a human voice amid the ever harsher tone of the immigration 'debate', an opportunity for those most affected by the insecurity of our times to draw strength from their own creativity, an example of artistic practice enriched by little-heard voices and relevance to new audiences, and a channel for positive conversations about immigration.

PUBLIC BENEFIT

MID's work gives immigration detainees and other excluded groups in the UK access to high quality music-making activities which improve their emotional wellbeing and resilience. It provides a platform for their original songs and music, recordings and performances which reach a wider public audience. It fosters good community relations and encourages empathy and understanding about migrants.

MID's activities thus deliver benefits to the public. We have reviewed them through the year, with reference to our strategic plan and the Charity Commission's guidance on public benefit.

CHARITABLE OBJECTS

MID's charitable objects, as revised in 2012, are set out in its governing document, the Articles of Association:

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, MISSION & STRATEGIC AIMS

The charity's vision and mission statements and strategic aims, set out in its strategic plan, 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:

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.
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

MID's values place detainees, and their wellbeing, at the centre of all its work. We engage with the detention system in its complexity, while carefully safeguarding our independence from it. We do not advocate for specific changes in the law on immigration or detention, but seek to provide a platform for detainees' voices and increase public understanding of their experience. The charity uses its Ethics Framework to guide the application of our values to MID's work. The Framework sets out eight key 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

MUSIC ACTIVITIES AND THEIR IMPACT

In the year to March 2019 we:

- Ran programmes in 5 Immigration Removal Centres (IRCs) and their local communities
- Delivered 71 music workshops with an estimated 885 detainees
- Delivered 39 music workshops with 415 community participants
- Recorded 48 tracks of original music and uploaded them onto our website
- Ran 10 community performances and events with audiences of 232 people

Key events during and since the year were:

April 2018	New programme launched at Morton Hall IRC Our first project in a clinical health setting: linking mental health service users at the Pembroke Centre, Hillingdon, with detainees at Harmondsworth IRC
May	Who Are We? : MID work showcased to 6,000 visitors to Tate Modern, as part of exhibition by Counterpoints Arts
June	As part of Refugee Week, we supported nine community choirs around the UK to make covers of detainees' songs, and led a performance of Human (created at The Verne IRC in 2017) by 900 people on Brighton Beach, as part of the national Streetchoirs Festival Translation of Love : CD launched with a performance by the Hope Givers, a choir of refugees from Syria, at Refugee Week celebrations at the Corn Exchange, Bedford

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July	Creative Listening Day: exploring practice issues in depth with artists from recent community exchange projects in community & clinical mental health settings
August	Started new programme at Brook House IRC
September	Koestler Awards: <i>Don't Throw My Love Away</i> , recorded at Harmondsworth IRC, won a Gold Award, and <i>Prayer</i> , recorded at Campsfield House IRC and Oxfordshire MIND, was Highly Commended
October	Practice Forum: with focus on community exchange practice and platforming detainees' voices Bedford MID, our local partnership with Bedford Creative Arts, closed with a celebration of 10 years' work at Yarl's Wood IRC and in the local community
November	<i>No Direction Home</i> : A Long Table Discussion at Camden People's Theatre, hosted by artist Lois Weaver, brought people from different backgrounds together to talk about how the arts can platform the hidden voices of detainees Resonance FM featured programme on our residency at Harmondsworth IRC
December	<i>Let's Press Play</i> : MID's first crowdfunder raised £7000 for work at the Gatwick detention centres
January 2019	Started new programme at Tinsley House IRC <i>Loud and Clear</i> : Community exchange project at Langley Green Hospital in Crawley and Brook House IRC at Gatwick, leading to performances in both venues
February	Evaluation review: new theory of change and outcomes framework produced following independent review
March	Budget-setting: process revised following Board review Research on target audiences for artistic programme, awareness raising and fundraising
Since year end	Major evaluation report published: independent analysis of MID's work in 2014-17 by Professor Norma Daykin <i>Identity and Power Play</i> : keynote lecture by MID's Director at <i>Soundscapes of Trauma</i> international conference, Athens Performance of detainees' songs by Mamajay and Generation Uncovered at Radiate Windrush Festival, south London New trustees join MID's Board including one former detainee MID's first residency with former detainees: three studio days in Dover leading to a gig at The Lighthouse, Deal

MUSIC ACTIVITIES

During and since the 2018-19 year, we have run music activities in of the UK's Immigration Removal Centres (IRCs) and their local communities. The past two years have been a time of significant change in our work. We have piloted innovative work, including projects in diverse art forms and using archival material. Delivery partnerships have ended and we have brought our whole artistic team in-house, a development which promises to transform our artistic work. We have found new ways to present participants' work to wider audiences, grown our public-facing creative work and reached across a larger geographical footprint.

Meanwhile our portfolio of detention centres has reversed. The Verne and Campsfield House have closed, and Yarl's Wood and Harmondsworth have chosen to end long-established MID programmes. But new programmes have started at Morton Hall, Tinsley House and Brook House, where for years we could not gain entry, and there are strong prospects of a new programme at Dungavel and a collaboration with the NHS Trust providing healthcare at Harmondsworth.

Our year-round programme of regular (usually every 2-4 weeks) music workshops are led by skilled professional musicians, working in pairs, who have experience of working in one of the UK's most challenging facilitation environments. The workshops are advertised to detainees

internally, and any who want to participate are encouraged to join in in any way they feel comfortable. Our musicians support detainees create their own lyrics and music, sing, dance, drum and rap. Many workshops are planned with a specific cultural focus, for example Chinese New Year, or exploring Japanese or West African drumming styles, to widen the detainees' creative experiences and them to share their own cultural perspectives. We also look for opportunities for detainees to perform live in their IRC, which helps to build positive relationships between detainees and IRC staff. By encouraging mutual participation, and refreshing their perspectives of one another, this can help to increase levels of empathy and understanding in what are otherwise often fraught environments.

We consistently emphasise musical quality over quantity - we know that the quality of our provision, and the work that detainees are supported to produce, is a key mediator of its overall impact. Clear artistic goals, such as working towards a performance or the production of recordings, have emerged in our evaluation as important motivating factors for detainees, and the outlet that we offer them needs to be far more than just tokenistic music-making. Detainees' voices, filtered through the lens of their often unimaginable personal experiences, lead to the creation of plangent, provoking music. The significance of their social messages are reflected and re-framed through the music they create, and those messages in their turn are powerfully re-positioned through the universal medium of music.

As well as our regular workshops, we host Community Exchange Projects, working with communities surrounding detention centres to collaboratively create music between detainees and residents, facilitating dialogue and helping to change pervasive attitudes. Where resources allow, we lead longer-term residencies projects in individual IRCs, with a more intensive focus on musical quality and skills development. We also record and share the detainees' music more widely - MID tracks have been listened to 32,000 times online, and we have held 23 live performances in the past five years. This encourages the public to hear the human voices inside the centres, and gives detainees a way to communicate on the issues that matter to them, 'over the wall' to the outside world.

Here is some more detail of selected projects:

- (a) ***All You Need is Hope:*** In April 2018 we ran a creative collaboration between detainees at Harmondsworth IRC and mental health service users at the Early Intervention Service run by Central & North West London (CNWL) NHS Trust. Their album is a powerful collection of original music that explores anger, drug treatments and the people who help you get through (www.musicindetention.org.uk/player/?album_id=67).
- (b) ***Who Are We?:*** In May 2018 MID were part of this Counterpoints Arts show at Tate Exchange. MID presented a conceptual map of closed and open IRCs, accompanied by four mounted ipads with head phones, where audiences (estimated at 6,000) could access tracks, archived via albums made in different IRCs. MID's Twitter and Facebook impressions spiked during this time, and hundreds of CDs were distributed. We found a general lack of awareness about IRCs, but a high level of interest.
- (c) ***At the Edge of the World:*** In April 2018 we delivered our first sessions at Morton Hall IRC in Lincolnshire. The songs from this very successful three day recording project are about dislocation, disorder and freedom (www.musicindetention.org.uk/player/?album_id=63).
- (d) ***Loud and Clear:*** In January 2019 we delivered a community exchange project with detainees at Brook House IRC at Gatwick and patients at Langley Green Psychiatric Hospital in Crawley. This was our first project in an in-patient clinical setting and our first in the local community near Gatwick. Extra sessions after recording produced especially strong performances in both the IRC and the hospital. For an account of this extraordinary project

see www.musicindetention.org.uk/projects/brook-house-and-langley-green/, and for the album go to www.musicindetention.org.uk/player/?album_id=71.

- (e) **Love from Syria:** this was a sound piece, created in collaboration with Syrian refugee families during a residency at the Kings Arms project in Bedford in April 2018. They recorded a traditional love song which was then stretched with echoes and other effects to make a 7-minute track, one minute for each year of the Syrian war. The piece sought to reflect their feelings about the last seven years, as expressed in their own words: intense fear, depression and the breaking of personalities as well as our homes and towns. *Love from Syria* was launched (www.musicindetention.org.uk/player/?album_id=64) during Refugee Week celebrations at Bedford's Corn Exchange in June 2018, and revisited and supplemented in 2019 (www.bedfordcreativearts.org.uk/projects/love-from-syria-ii/).
- (f) **Radiate Windrush:** MID was on the bill at this urban festival in south London audience. Coventry artist Mama Jay performed a cover of a track recorded in Harmondsworth. Her band were Generation Uncovered, a young people's arts project in inner London.

IMPACT

In 2018 Professor Norma Daykin, Professor of Arts as Wellbeing at Winchester University, produced a new independent evaluation report, drawing on data collected from 270 participants during our work between 2014 and 2017. We published this report in May 2019. In findings which mirror those of previous evaluation, she found the following impacts for detainees:

- **Coping with detention:** through distraction, relaxation and a sense of structured time, offering a means of dealing with negative thoughts and feelings, and providing temporary relief from worries.
- **Mood/relaxation:** supporting positive moods and relaxation, often engendering a sense of happiness in the moment, and in some cases lasting effects on mood.
- **Expression/freedom:** detainees enjoyed the expressive power of music activity, often linking this with a sense of freedom.
- **Social connection:** making new friends, overcoming barriers between people, and forging connections with non-detainees, including IRC staff and community participants.
- **Stigma:** a feeling of challenging stigma and addressing unhelpful stereotypes.
- **Learning/development:** Some detainees were motivated by a desire to learn and make music, eg more experienced musicians reconnected with their skills.
- **Identities:** a point of connection, affirming aspects of personal and cultural identity; activities supported existing musical identities and created space for emergent ones, engendering hope in a despairing situation.

Focus group data from community exchange projects with young people were also reviewed, and five themes emerged in relation to community participants' experiences of these projects:

- **Enjoyment:** participants enjoyed the sessions and being able to experiment and try out different activities
- **Learning and achievement:** learning and achieving goals, voicing and discussing expectations and aspirations
- **Learning about detention:** discovering detention for the first time, seeing it as harsh and trying to imagine life in the centres, comparing themselves to detainees and reflecting through that connection on their own life goals
- **Connection and empathy:** finding points of connection with detainees, empathising with their difficulties, appreciating their support
- **Power of music:** increased awareness of the power of music as a vehicle for creating connections

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In addition to this summary, to give a more in-depth flavour of the difference our work makes, here is an analysis of focus group discussions with detainee and community participants from a project in 2017 at Harmondsworth IRC and Music In Mind in Hillingdon:

The main themes which emerged from the discussion with detainee participants were:

- (a) Achievements - new skills and confidence, a sense that you have something to offer:

In terms of wellbeing for myself I think in the short term it's therapeutic really, especially in this place it takes away all our passions for that moment and maybe for that day, and then in the long term you feel a sense of achievement, at least, well I didn't waste my time when I was here, I achieved something which I can carry away outside and continue it, you know, you can have an impact in your community when you are outside, maybe. That's how I feel, that is something I'm going to continue from here, and it's just given me the confidence. You know, cos I used to play by myself, I never used to play with other people apart from the church group, when you get the confidence to play with other people, you know, co-ordination and all that, it gives you the confidence to go and be part of another group, you know, yeah.

Recording is different from like... I've never record in a studio, it was like an opportunity, now I have passed that hurdle, that was an achievement. I've recorded a song and people hearing it. I'm going to put it on Facebook!

- (b) A change in focus - distraction from your immigration case, doing something better:

Today is Wednesday, I know Friday we're likely to come here again, so it's something which I look forward to within that week, you know, I don't think about the immigration interview, so it takes my mind off it. [Listening to the recording] reminds me of how good we can be, when you are playing it you don't realise it, but when you listen back, that's when you realise that this is good, you know, so when I listen to that one I felt it was better than when we were playing, yeah, I just realised that.

- (c) Relationships - new connections with other detainees, staff, community participants:

Me and YYY [another detainee], we didn't used to like communicate, but with the music right, we have so much like together.

About music from Music In Mind: I love the arrangement of the second [track], the woman arranged [it] something like 'Show me your motion', it makes it very very interesting.

About the officer who supports the music sessions: We don't even feel he's like an officer, he doesn't even count as an officer... To be fair, I don't know anyone that comes here regularly that sees him as an officer, to be honest, yeah... XXX is the only officer we look for, we don't look for the others... The thing is, we know he's an officer, right, but there's a relationship right, we're not going to pass over a line, yeah, we know that he's an officer but he doesn't play off that force in an forceful way, you have to show respect you know?

The participants' interaction with the officer was very natural and easy in a way which is not always the case. We don't know how much music-making has contributed to this, but it's clear that music is one of the things that brings them together. The same happened a little with community participants: detainees were also impressed by how well one of them sang *Mek Your Waistline Roll*, and wondered if she was Jamaican.

The focus group with community participants at Music in Mind brought out these main themes:

- (a) New musical experiences and achievements:

The two guys, the way they walk around and help people of lesser skill join in, doing the bongos and stuff, I thought it was brilliant because it made... instead of just individual performances, to me it felt everybody ... when everybody was playing the drums, it was a good vibe... I think

everyone from XXX playing the tambourines, right through, everybody was having a go, which is really what it should be about, that fact that you've got people walking around, cos sometimes when YYY's playing the piano now she can't always concentrate perhaps on the more needier of the group, is that a fair comment? To have people that are perhaps more observant, they can see and just be able to offer the support, to help some of them... when they need it, in the live moment, that was brilliant, I think the group really spoke highly of that.

That jamming in the first session, that was really good ... I think the improvisation, where people can just bust out and do this and do that, I think that was quite freeing for a lot of people in the group, and actually you could just get on the mike and do a solo or anything, it gives you more freedom, and sometimes you need someone to come with a fresh set of ideas and a fresh set of eyes into a project and just shake things up a bit, and that's what the guys did, which was good.

(b) Empathy for and identification with detainees

We didn't realise they were doing that sort of thing, we weren't aware how many people were in there, and what they go through in there as well, but I've done a little bit of reading about it, and I knew that for instance people have mental health problems or stress, cos of the situation they're in, and it must just be awful to be somewhere and not know how long you're there for. Someone else has got the power over you, and will say if you can go, stay there or come out, so I thought that would be interesting to explore that.

The thing I liked is, cos in the newspapers, the news and the papers and all that, it's like they talk about detainees just like they're a problem and they're just a number and they're just a problem, and just get them out of the country or deal with them - and you never see them and you never meet them and you never hear their side of the story - but this is like giving them dignity and an identity, that they're not just a detainee ... And I felt like I wanted to go and jam with them, go in with them and jam with them, because they're just like us, there's no difference, they're just in a difficult situation ... It makes me think that you know, the fact that they're in there and we're out here, by the grace of God we're out here, and if we were in different circumstances, I think we could be there and they could be here. You know we can't really judge them. But I think this project's given, it's like given them a voice which I think is really important. Like marginalised people need to feel that they have a voice and they have a presence in society, and they're recognised and they have an identity that has dignity.

And that's why it was nice for us to work with them, because I think a lot of us can relate, because we've all had that with our problems and stuff, we can relate in some way to what they're going through, and hopefully that came out in some of the synchronicities in the music and the synergy in the music.

There was also a lovely conversation about *Say What You're Saying*, the fourth track on the album, with reactions to the music and the people behind it tightly woven together:

- *When they first put that on, I thought, God, that's guy's got an awesome voice, a really lovely voice. When I first heard that, the thing that moved me so much was that he's going through his own struggles, but he produced something so beautiful that it actually was a gift to me, and it did something in my heart.*
- *That was the song that really helped me feel that I met the group, I met the people in the detention centre, yeah, it was like they were there with us and it just like created a bridge. That's the first thing we heard from them, and it was just, I don't know, it really affected me actually.*
- *It's quite moving lyrics and it's quite slow paced, but the piano's so busy in the background, it's a contrast, you've got this quite moving voice and it's quite busy, to me it's almost like a slow jazzy feeling.*

- *I'm amazed at that pianist, he can't see, yeah, amazing.*

Community participants' lyrics were also revealing. In this project, detainee participants' lyrics did not directly much address their experience of detention. Their comments suggest they may have wanted to immerse themselves in music which took them somewhere else. Meanwhile the Music in Mind group engaged deeply with the experience of detention as they understood it. Here are two lyrics which show this vividly. The first is part of the title track *The Free Future*, biting and political:

*Yeah, I met a guy one day on the train
He told me that, in one month, he's leaving the UK
I asked him 'Why?' He told me that his record was stained
And that the judges in the court would only hold him to blame*

*They said that they were gonna deport him
But what they need to do is to listen and support him
Rehabilitate so he can lead a better life
In a country where we find it so easy to divide*

*Caught up in the cycle that we've all seen before
And soon he's heading back to a country rife with war
I really hope that he's got good things in store
But it's hard to see the future when you're thrown out the back door*

*Really says a lot about the government
When at the same time they spew lies just to cover them
Maybe one day they'll see the light
And maybe they'll respect all of our human rights*

The second is *Speak to Me*, a tender portrayal of distress by someone who knows it, a plea for emotional release and connection:

*All the faces that I pass
Leaving traces of the past
Stories untold, memories they hold
I want to know it all*

*Conversations overheard
From the dull to the absurd
Feelings released, their hopes and dreams
I want to know it all - speak to me*

*You don't know me but I'm listening
Ears open mouth closed, I won't say a thing
Give me all your emotion
I'm here for you to let it out*

*You don't know me but I'm here to see
Your highs, your lows, I won't paint a picture
Of who you are or why you're here with me
I won't believe the fiction - let it out*

*All the places that I go
All the pages that I fold*

*Chance has gone by and it's all right
There's many roads ahead*

*Different paths that we all take
The decisions that we make
Some right some wrong, we just keep on
There's many roads ahead - speak to me*

*You don't know me but I'm listening
Ears open, mouth closed, I won't say a thing
Give me all your emotion
I'm here for you to let it out*

*You don't know me but I'm here to see
Your highs, your lows, I won't paint a picture
Of who you are or why you're here with me
I won't believe the fiction - let it out*

*Let it out
Oh come on and let it out
Let it out
Speak to me*

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

DELIVERY PARTNERSHIPS AND LOCAL MANAGEMENT

As in previous years, our work at Yarl's Wood IRC and in the Bedford community was delivered by Bedford Music In Detention, a local 'branch' managed by Bedford Creative Arts in partnership with MID, while our work in other localities was delivered through our long-term delivery partner Music for Change. As always we worked closely with these partners and their artists to ensure consistency and quality in a complex, specialist field.

During the year MID and BCA reluctantly decided to close Bedford MID. This was inevitable owing to the decision of Yarl's Wood IRC to end our long-running programme there. Prior to closure a specially extended programme of work in the local community took place.

Around the year-end MID and MfC agreed to end our long-running delivery partnership. This change was strategically significant for MID, enabling us to involve the artists who deliver our artistic programme much more closely in its design and development. Accordingly we have now begun to engage them directly. We put on record our immense gratitude to Music for Change for their enormous contribution to MID's work and development ever since our first project in 2005.

We remain committed to putting roots down in the places where we work. We have seen how collaborative working can increase our offer, and close connections within communities will support strong impacts on communal attitudes and arts access. So MID will continue to look for new ways to achieve this, for example by using extended residencies to create a presence from which other possibilities will flow.

ARTISTIC PRACTICE AND DEVELOPMENT

During the year we held two good practice events for MID artists and other personnel. These events are a key means to share learning, ensure consistency of purpose and quality, and support all involved, with topics chosen to support strategic development and respond to issues arising from programme monitoring. The events were:

- Creative Listening Day (September, 8 attendees): quality of recordings and working in mental health settings
- Practice Forum (October, 20 attendees): community exchange practice and platforming detainees' voices

MID's strategic plan commits us to a major programme of artistic development. Key developments during and since the year were:

- Our first residency with musicians we first met in detention centres
- A series of projects using archive recordings to make covers of songs by detainees
- Dance in Detention, a music/dance pilot involving visual dance scores
- Rehearsal and performance in IRCs, community settings and public stages
- Collaborative work with Counterpoints Arts, Generation Uncovered, Collage Works
- Initial development of action research project on artist care, in partnership with Irene Taylor Trust, Good Vibrations and the Royal Northern College of Music
- Drawing up a statement of artistic mission and values
- Appointing an artist Trustees to our Board, including one former detainee
- Audience development research and planning
- Building artistic quality into revised evaluation framework (see below)
- New systems for working with artists

EVALUATION

During the year Professor Norma Daykin, Professor of Arts as Wellbeing at the University of Winchester, completed a major evaluation review and produced a substantial report in two parts:

Part 1, Data Review: This provides an analysis of a substantial sample of evaluation data collected by MID during 2014-17 from participants, partners and artists. The findings in relation to impacts for participants are summarised on p7-8. The report also explores mediating factors which can affect the impacts positively or negatively, and identifies dimensions of artistic quality, which is a key element of MID's strategy and also likely to be a strong mediator of impact. The full report and executive summary (www.musicindetention.org.uk/news/its-something-special-that-you-f/) are thus a valuable resource for 'proving' the impact of our work to others and for 'improving' it through further attention to the themes identified, which are:

Mediating factors	Dimensions of artistic quality
<ul style="list-style-type: none"> • Time and resources • Institutional rules, roles and imperatives • The experience of detention • Detainees: demographic and cultural diversity • Musical experiences, identities and roles • Project management: information and communication • Music leader attributes 	<ul style="list-style-type: none"> • Product versus process • Musical outputs: risks and 'works in progress' • Musical creativity: diversity and innovation • Celebrating talent • Professionalism • Meaningful expression and authenticity

Part 2, Review of methods: This report documents the review and revision of MID's evaluation framework, toolkit and methods - a process which continued after the report's completion, arriving at a revised theory of change, outcomes framework, and toolkit. The theory of change defines outcomes as follows:

	Wellbeing	Commonality
Input	Grounded understanding of artistic quality	
Output	Meaningful, high quality music provision	
Primary outcome	Improved wellbeing of detainees and community participants	n/a
Secondary outcomes	Improved relationships in IRCs Increased agency Enjoyment of music making	Raised awareness of immigration detention & detainees Individuals' prevailing/ previous views challenged Stronger commonality
Impact level 1 (Ripple effects)	Reduced depression More supportive culture in IRCs Detainees active agents in changing perceptions Increased participation in artistic activity	Increased awareness in wider community Fresh thinking
Impact level 2 (Wider society)	Improved quality of life in detention Detainee/migrant voices lead the discourse More nuanced discourse based on a stronger sense of commonality Participants' music platformed in cultural life	

The outcomes framework and toolkit go on to set out the methods for assessing the primary and secondary outcomes, including additional quantitative measurement of wellbeing. We will not

attempt to measure the further impacts, but our theory of change suggests that our outcomes will support them.

This evaluation system is now being implemented within our delivery cycle and further analysis and reporting will follow.

ETHICS & SAFEGUARDING

MID's Ethics Committee continued to use our Ethics Framework (see p3) to provide practical guidance to the staff team on the application of our ethical principles. During the year the committee considered issues arising at individual IRCs, along with ethical issues arising from the strategic plan, plans for work with IRC staff, and ethical principles published by NCVO.

Safeguarding work puts our ethics 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. A major review of our safeguarding policies and procedures has been taking place since the year end.

COMMUNICATIONS

During and since the year we:

- Delivered coverage of MID on BBC Look East, BBC Radio Oxford, BBC Three Counties Radio, Resonance FM
- Delivered MID's first crowdfunding campaign, with major spikes in social media activity
- Conducted research on two target audiences: a socially aware arts audience, and people with low arts access in places where migration is seen a major problem
- Marketed performances and other events
- Reviewed MID's key messages and brand/visual identity guidelines
- Recruited new trustees with marketing and communications expertise

FUNDRAISING & INCOME PLANNING

During the year work on both grants fundraising and individual giving continued to be delivered, and increasingly led, by specialist freelances. Achievements included:

- Work to strengthen the case for support, eg around evidence, artistic quality
- Greater volume and range of grants applications
- Increases in recurring and single low-level donations
- Improvements in planning and tracking systems

The 2018-19 year saw unusually poor fundraising results, attributable to the time needed for preparatory work on major bids, and ever-increasing competition for private funding, as austerity bites yet deeper into public services. We kept our finances steady through close attention to expenditure, cashflow management and fundraising, and by making cuts in most areas of expenditure, including salaries. A review of budgeting and fundraising systems led to changes in the budget-setting process for 2019-20, notably tighter methods for mapping specific fundraising plans onto the budget and setting in-year fundraising targets. In-year fundraising targets have been reduced, in accordance with strategic objectives, and fundraising results have improved, resulting in a more stable financial position alongside a 13% higher turnover.

Meanwhile individual giving has showed significant progress, with substantial growth in donor numbers and donation totals in the £0-100, £101-500 and £501-1000 bands. The total of £11k (plus a £2k grant secured via the crowdfunder) was double the highest previous total for donations under £2500, thus supporting our decision to focus our efforts at a structured approach to lower level giving.

STAFF & VOLUNTEERS

The Trustees wish to thank MID's small staff team - John Speyer (Director), Liza Figueroa-Clark (Communications & Public Engagement Manager), Zoe Burton (Programme Manager), Katie Bruce (Programme Co-ordinator) and Gini Simpson (Arts Development Manager) - for their hard work and commitment during a challenging year. The Trustees also greatly appreciate the invaluable work of MID's fundraisers: Jenny Fawson and Lucy Howard-Taylor, who left during the year, and Phoebe Walker and Chloe Amstein, who joined us during the year.

We also very much appreciate the support of very able volunteers. Imogen Flower and Sally Jaquet did fantastic work on communications, evaluation and programme administration, while Anna Bateman undertook the transcription of a great volume of evaluation focus groups and lyrics. We are grateful too to our team of Volunteer Workshop Assistants, who bring extra musical range and resource to music sessions and provide detainees with an extra link to the outside world.

During the year Katie Bruce left the staff team after five years, during which she made a huge contribution to MID's work. The trustees are grateful to Sally Jaquet for taking up the role so capably on a temporary basis, and welcome Ellen Jordan, who was appointed after the year-end to the permanent position of Programme & Evaluation Co-ordinator, to the team.

We were fortunate in securing pro bono contributions in the form of legal advice and fundraising. Our grateful thanks to George Havenhand and Chloe Amstein for donating their time and skills. The value of this pro bono work is included in our Statement of Financial Activities on p19.

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 p3) 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 & Fundraising. These comprised 3-4 Trustees each, along with core staff, and in the case of the Ethics committee, two external member, Jan Shaw and (following her resignation from the Board) Sheila Melzak. The sub-committees have continued to guide key areas of work, while also supporting the small staff team and involving Trustees closely in the charity's work.

After the year-end a review of these arrangements resulted in agreement to appoint a vice-chair, and to replace the system of permanent sub-committees with a lighter-touch approach, to include temporary working groups, panels to advise when needed, and individual champions for key areas. These changes aim to strengthen Board decision-making, use the skills and energy of staff and trustees as productively as possible, and accelerate development in key areas.

The Trustees all give their time voluntarily and received no benefits from the charity.

STAFF & PREMISES

Through the year the charity employed 6 salaried staff: Director (full-time), Communications & Public Engagement Manager (3 days per week), Communications & Public Engagement Manager maternity cover (1.5 days pw from July), Programme Manager (1 day pw), Programme Co-ordinator (3 days pw), and Arts Development Manager (2.5 days pw). Thus the employed staff resource at the year-end was 2.6 (full time equivalent). Including freelance fundraisers the total resource was 3.0. The highest salary was 2.15 times the lowest.

The charity continued through 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. Its strategic plan contains a risk register which is reviewed periodically.

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

MID's activities were delivered during the year by delivery partners at IRCs and other venues, under written agreements which provided a contractual framework for this collaborative work. After the year end these arrangements were replaced (see p11) with new contracts and schedules of work for individual artists engaged directly by MID.

During the year the charity continued to monitor and manage its finances closely. The Finance Sub-Committee met on average twice per quarter and made recommendations to the Board. Actions to support this work included quarterly budget and fundraising reviews, contingency planning to manage risks around unsecured income, and detailed tracking of planned and pending bids.

At the time of writing the charity has secured most but not all of the funding required to cover all projected activities in the 2019-20 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 its established procedures to manage the funding available, continue effective operations, and (should this be necessary) make savings to ensure a positive closing balance for the year.

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports an excess of expenditure over income of £14,539.

RESERVES

The accounts show reserves of £40,079 of which £6,000 are restricted funds and £34,079 are unrestricted. £21,639 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, £12,440, are not restricted in purpose by the funder, but have been raised to further MID's planned activities and priorities, and will be spent on music making activities and operating costs in 2019-20, 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 support strategic development
- 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

Reserves will only be expended in pursuit of the above aims and as a result of a decision by the Board.

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 2018-19 that translates into £55,949. On 31st March 2019 the amount held in the contingency reserve was £21,639. 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 will be reviewed annually by the Board.

In addition we aim by strengthening MID's fundraising work to be in a position to add further lump sums, on an annual basis, to our reserves. Our intermediate target is to bring our reserves up to £50,000 by 2022. We will not divert to reserves any restricted income or donations towards specified activities.

This reserves policy will be reviewed in 2020.

During the 2018-19 year, no funds were transferred into or out of the contingency reserve (2018 - £10,000 added).

PRINCIPAL FUNDING SOURCES

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

- | | |
|--------------------------------------|--|
| • Alchemy Foundation | • Paul Hamlyn Foundation |
| • A B Charitable Trust | • Peguera Trust |
| • Arts Council England | • Parabola Foundation |
| • The Allen Lane Foundation | • Pat Newman Trust |
| • The Bishop of Oxford Outreach Fund | • Souter Trust |
| • The Bromley Trust | • Sussex Community Foundation
(William Reed Fund) |
| • The Bergman Lehanne Trust | • Rayne Foundation |
| • Eleanor Rathbone Trust | • Tudor Trust |
| • Indigo Trust | • Victoria Wood Trust |
| • Imagine Foundation | • Woodward Trust |
| • The Leigh Trust | • National Foundation for Youth Music |
| • Lochlands Trust | |
| • The Lucille Graham 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: _____

11/12/2019

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 2019, set out on pages 19 to 26

I report to the Trustees on my examination of the accounts of the charitable company for the year ended 31st March 2019.

RESPONSIBILITIES AND BASIS OF REPORT

As the charity's Trustees (who are also its Directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

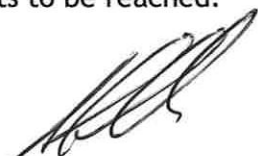
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts, as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. The accounts do not accord with those records; or
3. The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or
4. The accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Andrew Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

The date upon which my opinion is expressed is: 11/12/2019

MUSIC IN DETENTION

Statement of Financial Activities

For year ended 31 March 2019

		2019 <u>Unrestricted</u> <u>funds</u>	2019 <u>Restricted</u> <u>funds</u>	2019 <u>TOTAL</u> <u>FUNDS</u>	2018 <u>TOTAL</u> <u>FUNDS</u>
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Income</u>					
Donations	2	130,364	58,407	188,771	223,078
<i>Income from charitable activities:</i>	3	19,533	830	20,363	16,870
Investment income	4	123	0	123	1
Total Income		150,020	59,237	209,257	239,949
<u>Expenditure</u>					
Costs of raising funds		29,362	1,463	30,825	25,758
Expenditure on Charitable activities	5-7	117,410	75,561	192,971	202,047
Total expenditure		146,772	77,024	223,796	227,805
Net Income/(Expenditure) and net movement in funds for the year		3,248	(17,787)	(14,539)	12,144
RECONCILIATION OF FUNDS					
Total funds brought forward		30,831	23,787	54,618	42,474
Total funds carried forward		34,079	6,000	40,079	54,618

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 21 to 26 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 2019

	Notes	2019 £	2018 £
Current Assets			
Debtors	13	9,643	7,342
Cash at bank		42,525	73,651
Total current assets		52,168	80,993
Current Liabilities			
Creditors falling due within one year	14	12,089	26,375
Total current liabilities		12,089	26,375
Net Current assets	19	40,079	54,618
Total assets less current liabilities		40,079	54,618
The funds of the charity	20		
Unrestricted funds			
Designated funds - contingency reserve		21,639	21,639
General unrestricted funds		12,440	9,192
		34,079	30,831
Restricted funds		6,000	23,787
		40,079	54,618

For the financial year ended 31 March 2019 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. His report appears on page 18.

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:

Clare Scott Booth, Treasurer

Approved by the Board of Trustees on:

11/12/19

The notes on pages 21 to 26 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) 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.

(c) 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.

(d) 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.

(e) 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.

(f) 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.

(g) 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.

(h) 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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

MUSIC IN DETENTION
Notes to the accounts

	2019 £	2019 £	2019 £	2018 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS				
<u>Grants received</u>				
29th May 1961 Charitable Trust	0	0	0	5,000
Alchemy Foundation	500	0	500	0
A B Charitable Trust	15,000	0	15,000	0
Austin & Hope Pilkington Trust	0	0	0	1,000
Arts Council England	0	14,976	14,976	0
The Allen Lane Foundation	0	2,000	2,000	3,000
The Bishop of Oxford Outreach Fund	0	500	500	0
The Bromley Trust	10,000	0	10,000	15,000
The Bergman Lehane Trust	1,000	0	1,000	1,000
Eleanor Rathbone Trust	0	3,000	3,000	0
Indigo Trust	2,000	0	2,000	0
The Evan Cornish Foundation	0	0	0	10,000
The Harold Hyam Wingate Foundation	0	0	0	3,065
Imagine Foundation	8,000	0	8,000	16,000
Jill Franklin Trust	0	0	0	1,000
The Leigh Trust	2,000	0	2,000	3,000
The Little Butterfly Foundation	0	0	0	5,000
Lochlands Trust	2,500	0	2,500	0
The Lucille Graham Trust	0	3,000	3,000	0
Paul Hamlyn Foundation	36,000	24,000	60,000	60,000
Peguera Trust	250	0	250	0
Parabola	10,000	0	10,000	0
Pat Newman Trust	1,000	0	1,000	0
Souter Trust	2,000	0	2,000	0
Sussex Community Foundation (William Reed Fund)	0	3,215	3,215	0
Patsy Wood Trust	0	0	0	20,000
Promenaders' Musical Charities	0	0	0	19,000
Rayne Foundation	0	0	0	15,000
Tudor Trust	25,000	0	25,000	25,000
Victoria Wood Trust	2,500	0	2,500	0
Woodward Trust	0	1,000	1,000	0
WOMAD Foundation	0	0	0	1,250
National Foundation for Youth Music	0	1,453	1,453	13,071
<u>Individual donations received</u>				
Donations	11,790	0	11,790	4,828
Gift Aid Receivable	824	0	824	726
Donated services	0	5,263	5,263	1,138
	130,364	58,407	188,771	223,078

MUSIC IN DETENTION
Notes to the accounts

	2019 £	2019 £	2019 £	2018 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
<u>3. INCOME FROM CHARITABLE ACTIVITIES</u>				
Fees from Immigration Removal Centres	19,114	0	19,114	16,820
Other income and contributions	419	830	1,249	50
	<u>19,533</u>	<u>830</u>	<u>20,363</u>	<u>16,870</u>
<u>4. INVESTMENT INCOME</u>				
Deposit account interest			<u>123</u>	<u>1</u>
<u>5. EXPENDITURE ON CHARITABLE ACTIVITIES</u>				
Music making with detainees			33,263	33,421
Music making in local communities			10,353	11,205
Delivery partner support			4,253	7,312
Local liaison & partnership development			5,058	8,291
Public events			964	0
Evaluation costs			1,481	8,321
Support costs (note 6)			135,197	131,840
Governance costs (note 7)			2,402	1,657
			<u>192,971</u>	<u>202,047</u>
<u>6. SUPPORT COSTS</u>				
Staff costs (note 9)			109,875	108,159
Financial management fees			7,400	5,600
Travel expenses and conferences			3,848	3,468
Office costs			13,053	13,698
Media, communications and website costs			1,021	915
			<u>135,197</u>	<u>131,840</u>
<u>7. GOVERNANCE COSTS</u>				
Board meeting costs			322	1,157
Legal fees			1,600	0
Independent Examiner			480	500
			<u>2,402</u>	<u>1,657</u>
<u>8. NET OUTGOING RESOURCES</u>				
The Operating Surplus is stated after charging:				
Depreciation			0	0
Accountancy services			7,400	5,600
Independent Examiner fee			480	500
Trustee Emoluments			<u>0</u>	<u>0</u>

MUSIC IN DETENTION
Notes to the accounts

	<u>2019</u>	<u>2018</u>
9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES		
Salaries	94,176	92,373
Holiday pay outstanding at year end	2,016	0
Employer's National Insurance Contributions	6,977	7,802
Less - Employment Allowance	(3,000)	(3,000)
Employee salary sacrifice contributions to pension	2,171	2,779
Employer's pension contributions	6,433	5,709
Trustee travel expenses	344	217
Recruitment	395	1,798
Other costs	363	481
	<u>109,875</u>	<u>108,159</u>

No employees received employee benefits exceeding £60,000 (2018 - nil).

The trustees all give their time freely without any form of remuneration or other benefit, in cash or in kind. 2 trustees received reimbursement of travel expenses of £344 during the year (2018 - 1, £217).

10. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	2018 £	2018 £	2018 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>
Income			
Donations	140,554	82,524	223,078
<i>Income from charitable activities:</i>	16,870	0	16,870
Investment income	1	0	1
Total Income	<u>157,425</u>	<u>82,524</u>	<u>239,949</u>
Expenditure			
Costs of raising funds	24,758	1,000	25,758
Expenditure on Charitable activities	123,873	78,174	202,147
Total expenditure	<u>148,631</u>	<u>79,174</u>	<u>227,805</u>
Net Income/(Expenditure)	8,794	3,350	12,144
RECONCILIATION OF FUNDS			
Total funds brought forward	12,037	30,437	42,474
Total funds carried forward	<u>20,831</u>	<u>33,787</u>	<u>54,618</u>

11. STAFF NUMBERS

The average monthly head count during the year was five (2018 - four).

12. 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 costs of the defined contribution scheme are included within support costs.

MUSIC IN DETENTION
Notes to the accounts

12. PENSIONS (continued)

The designated money purchase plan is managed by NEST, although staff may choose other plans. The 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.

	2019 £	2018 £
13. DEBTORS		
Other debtors	9,362	7,061
Prepaid expenses	281	281
	<u>9,643</u>	<u>7,342</u>
14. CREDITORS		
Trade creditors	8,230	18,225
H M Revenue & Customs	934	2,467
Other creditors	118	386
Accruals	2,807	5,297
	<u>12,089</u>	<u>26,375</u>

15. COMPANY STATUS

The charitable company is limited by guarantee and therefore has no share capital. Each member's 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 2019 (2018 - none).

18. RELATED PARTIES

There were no disclosable related party transactions during the year (2018 - none).

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds £	Designated Funds £	Restricted Funds £	Total Funds £
Cash at bank and in hand	14,886	21,639	6,000	42,525
Other net assets /(liabilities)	(2,446)	0	0	(2,446)
	<u>12,440</u>	<u>21,639</u>	<u>6,000</u>	<u>40,079</u>

MUSIC IN DETENTION
Notes to the accounts

20. STATEMENT OF FUNDS

	Balance at 31 March 2018	Incoming Resources	Resources Expended	Transfers between funds	Balance at 31 March 2019
	£	£	£	£	£
Unrestricted funds					
Designated funds	21,639	0	0	0	21,639
General funds	9,192	150,020	146,772	0	12,440
	<u>30,831</u>	<u>150,020</u>	<u>146,772</u>	<u>0</u>	<u>34,079</u>
Restricted funds					
The Allen Lane Foundation	3,200	2,000	5,200	0	0
Arts Council England	0	14,976	14,976	0	0
The Bishop of Oxford Outreach Fund	0	500	500	0	0
Eleanor Rathbone Trust	0	3,000	3,000	0	0
Jill Franklin Trust	1,000	0	1,000	0	0
The Lucille Graham Trust	0	3,000	3,000	0	0
Promenaders' Musical Charities	680	0	680	0	0
Network for Social Change	2,630	0	2,630	0	0
Paul Hamlyn Foundation	5,834	24,000	23,834	0	6,000
Rayne Foundation	6,130	0	6,130	0	0
Sussex Community Foundation (William Reed Fund)	0	3,215	3,215	0	0
Woodward Trust	0	1,000	1,000	0	0
National Foundation for Youth Music	4,313	1,453	5,766	0	0
Contributions to workshops	0	830	830	0	0
Pro bono services	0	5,263	5,263	0	0
	<u>23,787</u>	<u>59,237</u>	<u>77,024</u>	<u>0</u>	<u>6,000</u>
TOTAL FUNDS	<u>54,618</u>	<u>209,257</u>	<u>223,796</u>	<u>0</u>	<u>40,079</u>

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. (In 2018 a sum of £10,000 from a grant from The Bromley Trust was added to this reserve.)

Funds from Paul Hamlyn Foundation will be used for staff and evaluation costs in 2019-20.