

MUSIC IN DETENTION

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2011

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 31 March 2011

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 Marie-Claude Barker Phil Champain (appointed 1/4/10) Peter Frankental Piers Jackson (appointed 1/4/10) Mark Johnson Brown Vebi Kosumi Sue Lukes Joanna Ridout (appointed 1/4/10) Jan Shaw Sheila Melzak Philip Spender (resigned 28/7/11) Ashok Viswanathan (resigned 24/6/10)
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 P O Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Peter Greaney Counterculture Partners Limited 81 Oxford Street London W1D 2EU

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MUSIC IN DETENTION
REPORT OF THE TRUSTEES (CONTINUED), YEAR ENDED 31 MARCH 2011

OBJECTIVES AND GOVERNING STATEMENTS

Music In Detention works through music to improve the wellbeing of immigration detainees, to increase understanding of their situation and to improve community relations. It believes that participatory approaches to music-making will best serve these aims.

OBJECTS

The objects of the charity, as set out in its governing document, are

- 1 To promote for the benefit of immigration detainees, the provision of facilities for recreation or other leisure activities in the arts, in particular music, singing and dance, with the object of improving their conditions of life
- 2 To advance the education of the public, in particular, but not exclusively, current and former immigration detainees, in the creative arts

MISSION

The mission of the charity, as revised by the Trustees during the year, is

Music In Detention exists for immigration detainees. We want the shared experience of music-making to build supportive relationships between detainees and the surrounding community. Our work helps detainees to cope with detention, and people in the wider community to understand their experience of it.

STRATEGIC AIMS

The strategic aims of the charity, as revised by the Trustees during the year, are

- 1 Ensure the delivery of regular participatory music activities with immigration detainees, to improve their wellbeing
- 2 Use music to build wider understanding of detainees, and lasting connections between them and people living near detention centres, to improve community relations
- 3 Develop the quality of participatory and inter-cultural music-making with and around detainees, to enable marginalised people to express themselves, listen to each other and share the experience of music
- 4 Govern and manage MID effectively, and secure the long-term continuation of its work through building dynamic and sustainable local partnerships

ACTIVITY PLANNING AND PUBLIC BENEFIT

MID's activities, which are described below (p3-14), have been designed to deliver benefits in accordance with these strategic aims. Thus we undertake music activities with immigration detainees and local communities, delivered so as to improve detainees' wellbeing (aim 1), foster good community relations (aim 2), and bring the benefits of high quality participatory music-making to all participants (aim 3).

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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 communities near detention centres, especially excluded groups in those communities. The charity benefits the public by improving the wellbeing of individuals undergoing difficult and traumatic experiences, and by improving interaction and understanding between detainees, detention staff and the wider community.

MUSIC PROGRAMMES AND THEIR IMPACT

In the year to March 2011 we

- Worked in 8 of the UK's 11 Immigration Removal Centres (IRCs), compared to 9 the previous year
- Delivered 7 regular programmes in 6 IRCs, compared to 7 the previous year
- Delivered 234 participatory music workshops with approx 3000 detainees, compared to 214 workshops the previous year
- Delivered 7 community exchange projects, involving 42 participatory music workshops, with approx 200 community participants, compared to 8 projects the previous year, involving 53 workshops with approx 250 community participants
- Produced 8 CDs of songs and music by detainees and local people.
- Held performances at two events for larger and public audiences

We maintained our workshop programmes in the same six IRCs as the previous year: Dover, Haslar, Harmondsworth, Colnbrook, Campsfield House and Yarl's Wood. We were also pleased to deliver a short series of workshops at Brook House and Tinsley House IRCs. Due to financial constraints we were unable to respond to requests for workshops from other IRCs.

In May 2010 the new coalition government announced that it would end the detention of children. The exceptional vulnerability of children and young people detained with their parents has been a particular concern for MID, leading us in 2009 to increase the frequency of music workshops for them at Yarl's Wood IRC. Accordingly we welcomed the prospect that children would no longer be detained. Over the summer the numbers of children held at Yarl's Wood declined to almost zero, leading us to suspend our children's programme half way through the year; we are grateful to its funders (BBC Children in Need and Youth Music) for their patience during some months of considerable uncertainty. The subsequent announcement that Yarl's Wood would no longer detain children led to the withdrawal of these grants. At the end of 2010 a new policy was announced, under which some children continue to be detained at Tinsley House IRC, albeit in smaller numbers and for much shorter periods. As things stand we hope to secure the necessary funds and agreements to be able to work with these children, whose welfare remains a deep concern.

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MID's work during the year in the UK's 11 IRCs, which are managed by HM Prison Service and several private sector contractors, can be summarised as follows

IRC	Location (south-north)	Contractor	Level of delivery	Workshops in year
Dover	Dover	HM Prison Service	Regular programme	38
Haslar	Gosport	HM Prison Service	Regular programme	32
Tinsley House	Gatwick	G4S	One-off project	4
Brook House	Gatwick	G4S	One-off project	4
Colnbrook	Heathrow	Serco	Regular programme	34
Harmondsworth	Heathrow	GEO	Regular programme	34
Campsfield House	Oxford	GEO	Regular programme	36
Yarl's Wood	Bedford	Serco	2 regular programmes, of which one (with children) ended during the year	52
Oakington (closed during year)	Cambridge	G4S	No delivery this year	0
Lindholme	Doncaster	HM Prison Service	No delivery this year	0
Dungavel	S Lanarkshire	G4S	No delivery	0
Total days				234

MID also continued its work in local communities close to IRCs with regular workshop programmes. Due to financial constraints we were only able to deliver one series of workshops per IRC programme, compared to our target of two. These 7 "community exchanges" (each comprising 6 workshops) involved primary and secondary school students, people with mental health problems, young single parents and young children with their parents in participatory music projects which developed their understanding of detainees' circumstances and helped them to reflect on wider attitudes to migrants and minorities. CDs of music created by detainees and local people were produced in all cases. Community exchanges in Hillingdon/Colnbrook IRC and Gosport/Haslar IRC led to music events which brought this music to wider audiences, while those at Dover and Bedford/Yarl's Wood produced performances which were uploaded onto You Tube.

Details follow of MID's work in each IRC and local area

DOVER

No of workshops with detainees	38 (including 6 carried over from prior year)
No of workshops with local community	6
Main music provider	Music for Change
Main contacts in IRC	Education Manager, Music Teacher, Diversity & Race Equality Advisor
Community Exchange partner	Priory Fields School

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MID's programme at Dover has been running since 2005 and is a well-established counterpart to the extensive music activities run by the education team there. The programme in the year included Balkan songs, workshops for Black History Month, Diwali, Chinese New Year and Nowruz, a "percussion choir", "A Song In A Day", and Kurdish and West African music and dance workshops which led to performances at the IRC's Culture Day, after which the music teacher wrote

a MASSIVE thank you to the amazingly talented Zirak and George for their hard work leading up to and including the Culture Day. It was probably the best one so far, so if you could pass on my thanks to them. I would be very grateful. Once again, a Song In A Day workshop song was performed live as part of the detainee band's set. We're on a hat-trick!

The community exchange was with Priory Fields School, which includes the children of recent migrants from Eastern Europe, and is in a neighbourhood where there has been some racial tension. There was very strong engagement from the pupils and the teacher supporting the project. One of the artists wrote

After hearing Kevin's [detainee] story one pupil, who had been less engaged thus far, was interested to know 'what it is like' in the Centre and this started a flood of questions from many pupils. We encouraged the pupils to write down their questions so that we could take them to the Centre and most pupils ended up asking a number of questions.

"What a mighty God we serve" – Children listened to the recording of Bolu singing it then learnt it from the recording, including the counter-melody. It was lovely that Bolu, a choirmaster in a church in South London, was able to offer his musical teaching skills from inside the detention walls."

One of the songs from this project, a reworking of "We Wish You A Merry Christmas", grew from detainees' replies to Christmas messages from the children. The song and an accompanying video may be viewed at <http://www.youtube.com/watch?v=6huBYWxmdjk>. MID used this song as its Christmas greeting card.

HASLAR IRC, GOSPORT

No of workshops with detainees	32
No of workshops with local community	6
Main music provider	Drum Runners
Main contacts in IRC	Diversity & Equality Officer, Education Manager, Deputy Manager
Community Exchange partner	Tree House Children's Centre
Local partnership development key partners include	Gosport Voluntary Action, Motiv8, Gosport Borough and Hampshire County Councils, Refugee Action, Haslar Visitors' Group

MID's programme at Haslar has been running since 2005 and has enjoyed strong support from the Centre Manager and other senior staff. The programme in the year included song-

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writing sessions, workshops on spring and summer themes, workshops for Buddha Day, Eid, Chinese New Year and Nowruz, and workshops culminating in a participatory performance to IRC staff and visitors from local organisations at the IRC's Culture and Community Engagement Day. An artist's log from one workshop reported that

One Detainee mentioned that he only knew what freedom meant when it was taken away from him. The Detainees said that they felt free when they sang and drummed. Most of the Detainees had only been at Haslar for about a week so to get them together and singing was a really good positive step for inter-cultural relationships.

We undertook our first community exchange project with pre-school children at Tree House Children's Centre, where we worked with a group of children and their parents. This was a challenging project in view of the age of the children. Artists engaged participants via the recordings played to the group, by describing detainees' feelings and comments, and drawing comparisons with the experience of naval families. The project drew an unusually diverse group of local residents (including African, English and Polish) to the Children's Centre.

Further progress was made during the year towards setting up "MID Gosport". MID aims to develop a series of partnerships, made up of local organisations and individual volunteers, in the different localities where it works, so as to involve as much of the community as possible in sustained connections with detainees, and to sustain the work into the future with local and regional support. MID Gosport is the first of these partnerships.

A steering group of local partners (including Haslar IRC) recruited a consultant to carry out consultation and feasibility research, and in November 2010 brought together a conference of partners and supporters from statutory and voluntary organisations in Gosport, which decided to press ahead and set up the partnership. MID Gosport was formally established just after the year end, and a part-time Local Co-ordinator was recruited, with seedcorn funds provided by the Paul Hamlyn Foundation. The Local Co-ordinator's role is to take on the running of the existing workshop programme, develop new musical activities involving detainees and local people, support the development of the partnership and increase support from local groups, volunteers and funders.

BROOK HOUSE IRC AND TINSLEY HOUSE IRC, GATWICK AIRPORT, CRAWLEY

No of workshops with detainees	8
Music provider	Drum Runners
Main contacts in IRC	Director, Deputy Director

Due to lack of funds, we were unable to take up an invitation to run regular workshops at these two IRCs, which share a common management structure. However we were able to run a short series of workshops, 4 at each IRC, towards the year end. Workshops involved singing, Indian and African percussion, dancing and rapping. A number of staff joined in drumming.

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and dancing and commented enthusiastically on the outcomes of the sessions. The artists' logs record

Detainees took turns to play and lead the group in their rhythms and everyone joined in to add to the main beat. This gave a clear sense of focus and made the Detainees feel important and cascaded a sense of improved social standing as some detainees supported others from other cultural groups that normally may be seen in a different light within the normal routine of the centre. An older Chinese detainee was delighted that we played a few Chinese rhythms and he stayed and played throughout the whole session and was given due respect from others. This was also the case for older and younger detainees as they joined in.

At times the energy and testosterone fuelled drumming was both competitive and ponderous yet this lifted everyone's spirits in a frenzy of expression and excitement.

Detainees at both centres asked if we were coming back tomorrow and they were all really appreciative of the session.

COLNBROOK IRC, HEATHROW AIRPORT, HILLINGDON

No of workshops with detainees	34 (including 2 carried over from prior year)
No of workshops with local community	6
Main music provider	Music for Change
Main contacts in IRC	Assistant Director for Diversity and Regimes, Activities Manager
Community Exchange partner	Harlington Community School

MID's programme at Colnbrook began with a short series of workshops 2008-09, and then on a regular basis in late 2009. After initial difficulties the programme became well established, with strong relationships with key staff and participation from detainees. Colnbrook have purchased music equipment, employ a music teacher, and have radio workshops which link well to the music programme. The programme in the year included songwriting workshops, music and dance sessions, and workshops for World Peace Day, Black History Month, Diwali, Chinese New Year and Nowruz. An artist's log from one workshop reported

The detainees were given the opportunity to create their own rhythms and to teach them to the rest of the group and to direct the performances. The detainees were so proud to introduce and perform music, songs and dances from their own cultures which they shared with all participants. There were very encouraging comments by the detainees about how much they loved the sessions. Some of the detainees seemed to have forgotten about their situations for the brief period they were involved in the project. One Kurdish and Afghan guy asked us to go back there and said today is one of my amazing days. The music tutor said it was a great session and I need to tell my boss about it and he said we achieved a lot today.

The community exchange, our first work in the Hillingdon community, was delivered with 12-14 year old students at Harlington Community School, very near to Colnbrook IRC. The very

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intensive series of workshops led to a performance by the young people at the Celebrating Sanctuary festival on London's South Bank, which brought detainees' music to a public audience. A poem by one of the students, putting himself in a detainees' shoes, was read out at this performance. The students, who also performed music from the workshops to other pupils at the school and to several hundred parents, afterwards wrote

*It made me realise how sad the detainees were
 I had no idea what a detention centre was before
 It made me realise it's a lot more complicated and heart breaking than I thought
 The music the detainees created was touching and I would like to hear more of it
 It's for the people in the detention centre to feel strong*

Feedback on the project from staff included these observations

Many students had not been aware of the reasons people are held in these centres and discovered their previously held views were unfounded. Students discovered new friendships outside of their normal groupings and said they felt more confident in themselves, creating their own songs and were touched by the music and lyrics created by the detainees themselves

At the end of the year, Colbrook informed us that for financial reasons they would have to withdraw from working with MID in 2011-12. We hope to restart in 2012.

HARMONDSWORTH IRC, HEATHROW AIRPORT, HILLINGDON

No of workshops with detainees	34 (including 2 carried over from prior year)
No of workshops with local community	6
Main music provider	Asian Music Circuit
Main contacts in IRC	Senior Manager, two Regimes Managers (job share)
Community Exchange partner	Ruislip High School

MID first worked at Harmondsworth back in 2005, followed by several occasional projects. Regular workshops began in late 2009. A number of staff there have participated in workshops with detainees. The programme in the year included sitar and tabla workshops, steel pan and percussion workshops, workshops for Africa Day and Christmas; and songwriting workshops. An artist's log from one workshop reported.

The detainees moved in and out of playing as individuals in their own world and often gelled again as a group. One guy, Somali, had broken his foot, not been able to do much, drummed for the entire session with the biggest grin on his face. One Chinese man taught me the rhythm in his language. One guy spent time negotiating the group on several occasions to bring balance in. The playing was continuous on the drums throughout. The group created its own flow. I offered a few suggestions rhythm-wise, but allowed the participants to direct the playing. Afghanistan, Nigeria, Bangladesh, Pakistan, China, Somalia - all these cultural rhythms were explored in one room!

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During the year new, higher security accommodation opened at Harmondsworth, increasing the size of the centre from 250 to 623 detainees and bringing more challenging detainees to the centre. We worked with key contacts there to reconfigure MID's programme around this major transition, tackling especially the combined problems of restrictions on movement of detainees in the new wings and the lack of activity space there.

The community exchange project was delivered with a class of 12-13 year old students at Ruislip High School, a predominantly white working class area of Hillingdon, with excellent co-operation from staff in several departments helping to fit the workshops into the class timetable. The lead member of staff wrote afterwards that

The pupils began to have awareness of what is happening outside of their comfortable boxes and to start to tackle the myths around immigration with pupils having more awareness of the topic and working together. Half the participants felt their knowledge and understanding of immigration had increased along with their knowledge of refugees and asylum seekers.

CAMPSFIELD HOUSE IRC, OXFORDSHIRE

No of workshops with detainees	36 (including 4 carried over from prior year)
No of workshops with local community	6
Main music provider	Music for Change
Main contacts in IRC	Centre Manager, Regimes Manager
Community Exchange partner	Restore

MID has been working regularly at Campsfield House since 2008, with strong support from senior managers there. The programme in the year included "Song In A Day", Balkan singing, percussion workshops, workshops for Diwali, Christmas, Chinese New Year and an outdoor BBQ day at the centre, and songwriting workshops. The Centre Manager wrote that:

MID delivers quality relevant workshops engaging detainees at all levels. They provide fresh and interesting events to the existing regime. MID provides the opportunity for detainees to express themselves through music and helps bring detainees together.

An artist's log from one workshop reported

One participant told the story of how the UK border control agents had come to detain him at his wedding just after leaving the altar. He wanted to write a song to his wife, to explain how he had no idea that this was going to happen and that he wanted to be back with her very much. We helped him write and perform his song and gave him a copy on CD so he could send it to her.

For the community exchange we worked with Restore, a charity in Oxford which supports people with mental health problems. This project had the challenges of somewhat irregular participation by their service users and lack of English among the detainees, but provided the opportunity to explore common ground around the experience of stigma and involuntary detention. The project was well received by participants, and helped them reflect (for example

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in poems and lyrics) on their own experiences. The project's intensive series of workshops with detainees also brought new benefits, as reported by one of the artists

Then the regulars arrived for an all singing all dancing final Bengali ceilidh. I noticed that they were definitely singing much more as a team than they had been to begin with, and they told us they had started meeting up in the evenings together to sing in one of their rooms and they had discovered someone with their own guitar.

Soon after the year end Campsfield House IRC changed hands, with MITIE taking over the contract from GEO. We worked with managers at the IRC to keep the programme running as smoothly as possible over this transition, and to manage the uncertainty and resource issues brought about by the tender process.

YARL'S WOOD IRC, BEDFORD

MID has been working regularly at Yarl's Wood since 2008, and began running two full programmes there in 2009, so as to provide a more effective service for children and young people held there, as well as for the main group of women detainees. Having two music providers at the same IRC created extra opportunities for collaboration, and both programmes enjoyed strong support from senior management. As reported on p3, music workshops for children and young people ended during the year owing to changes in government policy. We worked with managers to ensure that MID's work at Yarl's Wood adapted appropriately to these important changes. The women's programme has continued into 2011-12, and also now caters for adult families, including men, who continue to be detained there.

Children and young people's programme:

No of workshops with detainees	16
No of workshops with local community	6
Main music provider	Drum Runners
Main contacts in IRC	Centre Manager, Assistant Director Regimes and Diversity, Schoolteacher
Community Exchange partner	Harrowden Middle School

The children and young people's programme catered separately for younger children and teenagers, and included songwriting workshops, story-telling and percussion sessions, and workshops for Buddha Day and World Music Day. Observations from artists' logs include

One lad with ADHD actually conducted the group at one point and took control, he was about 5 years old.

We saw a few children that were full of energy and one lad that was quite angry in the way that he spoke but after a while we turned that anger into a really good creative direction for him. He was very expressive on the mic yet dropped the anger characteristic as we gave him a spotlight and role to play.

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The community exchange was with 11-13 year olds at Harrowden Middle School. We worked with a handpicked group of students who were harder to engage in general but responded very well to this creative opportunity. The project culminated in two public performances at the school as part of its cultural day celebrations. The Deputy Headteacher reported that

the feedback from the parents/carers and community groups has been very positive and three of the pupils involved in the MID project won a prestige award at the whole school ceremony yesterday. This was out of the whole school and would not have happened for these children without the MID input. The pupils have developed their knowledge of musical performance and have written lyrics to contribute to a final performance and CD. Through this the pupils have developed a growing understanding of children living in detention, parallels and differences between their own lives and developed an empathy for others. This has been a key lever in developing the knowledge of people living in detention both across the school and in our local community. The pupils themselves have grown in self-esteem and confidence during the project and performed with aplomb to two full houses of local community spectators during our cultural day celebrations.

An artist's log from an exchange workshop with children in Yarl's Wood observed that.

Songs and theme from the project were shared and the children sung a few songs of their own and added their own lyrics to the shared theme that we are also sharing with Harrowden School. The children explained their situation without a tear in their eye, a kind of matter of fact and acceptance of a situation.

Women's programme:

No of workshops with detainees	36 (including 4 carried over from prior year)
No of workshops with local community	6
Main music provider	Asian Music Circuit
Main contacts in IRC	Centre Manager, Head of Residence and Regimes, Regimes Manager
Community Exchange partner	Family Groups Bedford

The programme included songwriting workshops, sitar and tabla sessions, kathak dancing, workshops for Chinese Moon festival, Diwali, Buddha Day, Christmas and International Women's Day. One artist's log reported that

the Head of the centre was pleased that we had managed to attract the young Chinese women who, she said, were mostly uncommunicative and isolated from other detainees. In our sessions, they came very much alive, and drew in several women from other ethnic backgrounds as a result of their enthusiasm. We had a very interesting moment when several African and Jamaican women joined for a short time and really joined in the fun with the Chinese women, dancing and laughing while playing. An Indian woman joined half way through and stayed till the end.

We delivered the community exchange project with a group of young single mothers being supported by Family Groups Bedford. This culminated in a visit by community participants to Yarl's Wood where they performed songs to women detainees and had the opportunity to

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hear from them about their situation. Afterwards they commented that the visit had brought home to them that they could go home while the detainees could not. Later we were told that the project helped one community participant find the confidence to face up to major difficulties in her own life. Family Groups Bedford performed one of their songs at a community event, posted a video of the song on YouTube and placed an article in the local newspaper. The Manager told us

Music In Detention and the Asian Music Circuit has left a lasting impression on Family Groups which I know will be remembered for years to come. Our members were given an opportunity to take part in writing, singing and recording music and having an insight to the circumstances in which detainees at Yarl's Wood Immigration centre face. By the end of the project, it was very apparent that the confidence in the groups had grown and initial inhibitions had been overcome.

Community participants' comments included

The most valuable thing I've gained from this music group is confidence to stand up and sing in front of others. It was a great way to get to know the other women better and in a different way.

Why can't they (government) make a decision about these people, either stay or go home so they can be free.

OAKINGTON IRC, CAMBRIDGESHIRE
LINDHOLME IRC, DONCASTER
DUNGAVEL IRC, SOUTH LANARKSHIRE

We were unable to deliver any workshops at these IRCs during the year, owing to lack of funds, although we have run successful workshops at all three in previous years. Regular delivery at all IRCs remains a high priority for MID.

Oakington IRC closed during the year. Soon after the year end a new IRC opened, Morton Hall in Lincolnshire, previously a women's prison. MID is in contact with the Head of Learning and Skills at Morton Hall IRC, who is keen to see music workshops start there in the near future.

WORK TO SUPPORT QUALITY AND IMPACT

During the 2010-11 year, MID progressed on work to support and strengthen the quality and impact of its music programmes, as follows:

INDEPENDENT EVALUATION

During the year MID received the final report from a 3-year independent evaluation of our music programmes, framed around MID's strategic aims and encompassing our work with communities as well as detainees. The report provided a body of evidence that MID's

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workshops meet detainees' social and psychological needs, addressing their stress, isolation and disempowerment through activity which is physical, positive, culturally affirming, social and expressive, and that MID's work in local communities can improve people's understanding of detainees' circumstances and influence wider attitudes. The evaluation also provided a report on organisational and strategic issues, in the light of which the Trustees reviewed and modified the charity's mission and strategic aims to those set out on p2. These new governing statements reflect what we have learned from the work and its development since 2007, and are more clearly focused on the changes or outcomes the charity wishes to bring about.

A supplementary evaluation project ran from January 2011 and will report in August. This was a smaller scale and shorter term piece of work, focusing on those strategic aims about which there was less existing data, that is on attitudinal change in communities (aim 2) and the quality of music-making (aim 3).

OTHER RESEARCH

MID's approach to relationship-building in local communities was examined in greater depth this year by research in Gosport. This showed that a local partnership would be a feasible approach for sustaining MID's work and extending connections between detainees and local people, especially because local partners value MID's contribution to community cohesion and to developing skills and aspirations among excluded groups.

A research project by a graduate Ethnomusicology student at the School for Oriental and African Studies, based on observations of music workshops at Haslar IRC, suggested that music workshops improve detainees' wellbeing by creating, within the set physical space and hierarchy of the IRC, a more flexible sense of place, a social/psychological realm (sometimes called a third space) in which detainees can imaginatively reorder their circumstances, express collective experience through individual creativity, regain some autonomy and self-respect, and see themselves rather than their situation. These insights tie in with detainee feedback which suggests an enduring change in perception as a result of music workshops.

We worked with staff at University College London, IRCs and the UK Border Agency to support Clinical Psychology doctoral research on the psychological impact of our workshops and the mechanisms by which that impact is achieved. The field work took place in autumn 2010/spring 2011. Since the year end we have received the research thesis, which found that MID's workshops improve wellbeing through their effect on relationships, emotion regulation and identity. We will work over the coming months to share with artists, partners and IRCs the findings and their implications for those working with detainees.

MUSIC PROVIDERS

We continued to work closely with our three music providers: Asian Music Circuit, Drum Runners and Music for Change and to meet with them as a group regularly. We worked

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closely with new key contacts at two music providers to assist their induction to the MID programme

PRACTICE FORUM

We held two more Practice Forums, shared learning events for our artists, during the year. These events are essential infrastructure, helping a workforce of freelance artists who are otherwise somewhat dispersed to learn from each other and plan and deliver their work within a common framework. The Practice Forum in May 2010 focused on the theme of diversity and its multiple implications for MID workshops. The Practice Forum in December 2010 focused on the idea of the third space (see p13) and how our artists can use this concept to improve outcomes for detainees.

COMMUNICATIONS

During the year we tendered work to create a new visual identity and website for MID. Contractors were appointed in December and the work has been proceeding since January. We are grateful to those artists, partners, IRC managers and others who took part in the consultation stage of this work. The new visual identity has been agreed and will be launched with the new website in the coming months. The website will provide fresh and lively insight into MID's work for a general audience, a calendar of events in different locations, and a "back office" area for music providers and delivery partners. We are working with IRCs to ensure access to the website for detainees, for whom internet access is restricted in various ways. All MID's recorded music will be available online. We expect the website to help streamline project administration and to provide a basis for further communications work to extend the charity's impact to wider audiences.

During the year discussions began to devise ways to use MID's music programmes in local communities as a basis for wider work to improve community relations and influence public attitudes to immigration. This will be a long term undertaking requiring careful planning, strong partnerships and additional resource.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Music In Detention (MID) is a company limited by guarantee, and a registered charity (with effect from 2 May 2007) and is governed by its Memorandum and Articles of Association incorporated 22 September 2006 (as amended 15 March 2007).

RECRUITMENT AND APPOINTMENT OF NEW TRUSTEES

No new trustees were appointed during the year.

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STAFF AND PREMISES

The charity continued to employ a core staff team consisting of a Director and a Programme Manager, both full time. The continuity in this team has been valuable in working through staff changes and other transitions in music providers, IRCs and other partners.

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 partner music organisations 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.

During the year we made further improvements in financial reporting to the Finance Sub-Committee and Board and in the way that the organisation handles financial uncertainty. The Communications Sub-Committee worked closely with the staff team on the communications work described on p14.

During the year the charity adopted a new child protection policy.

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

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports an excess of expenditure over income of £56,818 which has come from funds held at the start of the year.

RESERVES

The accounts show a total of funds held at the year end of £39,796, of which £24,743 were restricted funds and £15,053 were unrestricted. The restricted funds relate to unspent money from grants where the grant provider has specified what the money must be spent on.

£12,783 of the unrestricted funds were designated as reserves. The balance of the unrestricted funds, £2,269, will be used in 2011-12. 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 2011-12, in accordance with those plans, and the expectations of funders.

**MUSIC IN DETENTION
REPORT OF THE TRUSTEES (CONTINUED), YEAR ENDED 31 MARCH 2011**

RESERVES POLICY

The charity's reserves policy was reviewed after the year end, and is now as follows

MID's reserves policy has three 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

MID has grants from mainstream funders, but is a young organisation dependent on few sources of income, and is expanding its services to meet actual demand, while public awareness of MID's work is low. So the organisation is financially vulnerable, and needs a reserve. The target for the time being is a sum equal to three months normal activity. In 2010-11 that translates into £66,000. On 31st March 2011 the amount held in reserve was £12,783.

We plan to increase this each year by adding interest gained from cash on deposit, and a percentage of earned income which will be set and periodically reviewed by the Board. We will not divert to reserves any money given to MID to be spent as income.

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

PRINCIPAL FUNDING SOURCES

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

- Paul Hamlyn Foundation
- Tudor Trust
- Esmée Fairbairn Foundation
- Helen Tetlow Memorial Fund
- 29th May 1961 Charitable Trust
- The Bedford Charity
- Children in Need
- Music for Change

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,

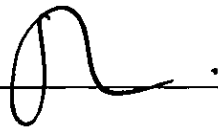
MUSIC IN DETENTION
REPORT OF THE TRUSTEES (CONTINUED), YEAR ENDED 31 MARCH 2011

- 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  Date 5-8-2011

Name SUE LUKES (CHAIR)

On behalf of the Board

INDEPENDENT EXAMINER'S REPORT
TO THE MEMBERS OF MUSIC IN DETENTION

I report on the accounts for the year ended 31 March 2011, as set out on pages 19 to 23

RESPECTIVE RESPONSIBILITIES OF THE TRUSTEES AND EXAMINER

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 43(2) of the Charities Act 1993 (the 1993 Act) and that an independent examination is needed

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

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

MUSIC IN DETENTION
REPORT OF THE TRUSTEES (CONTINUED), YEAR ENDED 31 MARCH 2011

BASIS OF INDEPENDENT EXAMINER'S REPORT

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

INDEPENDENT EXAMINER'S STATEMENT

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

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

have not been met, or

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



Peter Greaney
Counterculture Partners Limited
81 Oxford Street
London
W1D 2EU

Independent Examiner

11th August 2011

MUSIC IN DETENTION

Statement of Financial Activities For the Year ended 31 March 2011

	Notes	Y/E 31 March 2011			2010
		Unrestricted Funds £	Restricted Funds £	TOTAL Funds £	TOTAL Funds £
INCOMING RESOURCES					
Incoming resources from charitable activities					
Grants receivable	2	10,954	165,174	176,128	251,225
Contributions from Immigration Removal Centres		27,565	0	27,565	26,461
Other income and contributions		1,500	1,026	2,526	1,236
Incoming resources from generated funds					
Interest receivable		1,206	0	1,206	1,020
Total incoming resources		41,226	166,200	207,426	279,942
RESOURCES EXPENDED					
Charitable activities					
Direct music-making and evaluation costs	3	82,177	65,054	147,231	145,916
Support costs	4	32,546	76,969	109,515	105,840
Costs of generating funds					
Fundraising fees		0	4,939	4,939	6,784
Governance Costs	5	2,068	491	2,559	1,649
Total resources expended		116,790	147,453	264,244	260,189
Net income/(expenditure) for the year	6	(75,565)	18,746	(56,818)	19,753
Net movement in funds		(75,565)	18,746	(56,818)	19,753
RECONCILIATION OF FUNDS					
Total funds brought forward		90,614	6,000	96,614	76,861
TOTAL FUNDS CARRIED FORWARD		15,049	24,746	39,796	96,614

There were no recognised gains or losses other than the result for the above financial periods
All amounts relate to continuing activities

MUSIC IN DETENTION
Registered charity and company limited by guarantee number 05943893
Balance Sheet
as at 31 March 2011

	Notes	2011		2010
		£	£	£
FIXED ASSETS	1		0	0
CURRENT ASSETS				
Debtors and prepayments	10	2,390	16,361	
Cash at bank and in hand		<u>109,291</u>	<u>141,301</u>	
		111,681		157,662
CURRENT LIABILITIES				
CREDITORS Amounts falling due within one year				
Deferred income	11	35,277	34,719	
Other creditors	12	<u>36,609</u>	<u>26,329</u>	
		(71,886)		(61,048)
NET CURRENT ASSETS		<u>39,796</u>		<u>96,614</u>
TOTAL ASSETS LESS LIABILITIES		<u>39,796</u>		<u>96,614</u>
REPRESENTED BY THE FUNDS OF THE CHARITY				
Restricted funds	13	24,743		6,000
<u>Unrestricted funds</u>				
Designated reserve	13	12,783	10,077	0
General unrestricted funds	13	<u>2,269</u>	<u>80,537</u>	
Total unrestricted funds		15,053		90,614
		<u>39,796</u>		<u>96,614</u>

For the financial year ended 31 March 2011 the 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 directors acknowledge their responsibilities for

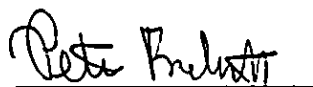
(a) ensuring that the company keeps accounting records which comply with Section 386 of the Companies Act 2006 and

(b) 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 applicable to companies subject to the small companies regime

ON BEHALF OF THE BOARD OF TRUSTEES

Signed



Name

PETER FRANKENTAL (TREASURER)

Approved by the Board of Trustees on

28 July 2011

MUSIC IN DETENTION

Notes to the Financial Statements For the Year ended 31 March 2011

1 ACCOUNTING POLICIES

ACCOUNTING CONVENTION

The financial statements have been prepared -

- under the historical cost convention, and
- in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2008), and
- with the Companies Act 2006 and the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP 2005)

Exemption has been taken from preparing a cashflow statement on the grounds that the charitable company qualifies as a small undertaking under FRS1

INCOMING RESOURCES

Incoming resources are derived principally from the receipt of grants

REVENUE GRANTS

Revenue grants are credited to income on the earlier of when they are received or when they are due
Income is deferred where it relates to expenditure to be incurred in a future period

RESOURCES EXPENDED

Expenditure is included on an accruals basis It includes irrecoverable VAT where applicable

FIXED ASSETS

Assets costing less than £1,000 are written off in full in the year of their acquisition The charitable company currently has no individual assets costing more than £1,000

ALLOCATION OF EXPENDITURE TO FUNDING

Expenditure is allocated against funds in accordance with funders specifications

	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL 2011</u>	<u>TOTAL 2010</u>
	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
2 GRANTS RECEIVABLE				
29 May 1961	0	0	0	5,000
Arts Council England	0	0	0	6,700
Bedford Charity	0	3,664	3,664	20,272
Children in Need	0	12,088	12,088	0
DIBS	0	0	0	2,000
Esmee Fairbairn Foundation*	0	30,000	30,000	22,500
Helen Tetlow Memorial Fund (HTMF)	0	5,000	5,000	12,500
Lankelly Chase	0	0	0	15,000
Music for Change/Barings	0	3,225	3,225	0
Paul Hamlyn Foundation (first grant)	10,954	0	10,954	140,253
Paul Hamlyn Foundation* (second grant)	0	75,197	75,197	0
Tudor Trust*	0	36,000	36,000	27,000
	10,954	165,174	176,128	251,225

* See also note 11 regarding deferred income

3 DIRECT COSTS - MUSIC MAKING AND EVALUATION

Music making with detainees	51,642	46,057	97,699	90,380
Music making in local communities	8,092	13,813	21,905	29,606
Music making with IRC staff	0	63	63	699
Local liaison and partnership development	10,188	4,938	15,126	16,844
Public event	4,797	184	4,981	1,597
Evaluation fees	7,458	0	7,458	6,790
	82,177	65,054	147,231	145,916

MUSIC IN DETENTION

Notes to the Financial Statements For the Year ended 31 March 2011

	<u>Unrestricted</u> £	<u>Restricted</u> £	<u>TOTAL 2011</u> £	<u>TOTAL 2010</u> £
4 SUPPORT COSTS				
Staff costs (note 7)	22,395	68,301	90,696	90,605
Travel expenses	1,770	673	2,443	3,117
Office costs	7,769	4,238	12,007	10,814
Equipment	591	37	628	689
Media and website costs	21	3,721	3,742	615
	<u>32,546</u>	<u>76,969</u>	<u>109,515</u>	<u>105,840</u>

5 GOVERNANCE COSTS				
Board meeting costs	336	417	753	622
Board recruitment costs	0	0	0	624
Independent Examiner	225	74	299	250
Trustee travel expenses	1,507	0	1,507	153
	<u>2,068</u>	<u>491</u>	<u>2,559</u>	<u>1,649</u>

6 OPERATING SURPLUS	<u>2011</u>	<u>2010</u>
The operating surplus is stated after charging -		
Depreciation	0	0
Trustee's emoluments and other benefits	0	0

7 STAFF COSTS		
Salaries	72,100	72,100
Employers National Insurance Contributions	7,397	7,450
Pension contributions	4,326	4,326
Financial management fees	6,873	6,562
Staff training	0	167
	<u>90,696</u>	<u>90,605</u>

The charitable company had two employees during the period (2010 two)
No staff member received emoluments above £60,000 in the year (2010 none)

8 TRUSTEE EXPENSES

Trustees received travel costs totalling £1,507 (2010 - £153)

9 TRANSACTIONS WITH TRUSTEES

One trustee received payments totalling £3,122 for consultancy work provided separately from her role as Trustee (2010 - £635)

10 DEBTORS AMOUNTS FALLING DUE WITHIN ONE YEAR	<u>2011</u>	<u>2010</u>
Grants Receivable	0	7,768
Other debtors	1,400	7,629
Prepayments	990	964
	<u>2,390</u>	<u>16,361</u>

11 DEFERRED INCOME

Deferred income refers to funds received this year, for expenditure in the next financial year

The Paul Hamlyn Foundation	15,069	10,954
Esmée Fairbairn Foundation	7,500	7,500
Tudor Trust	9,000	9,000
Contributions from Immigration Removal Centres	3,708	7,265
	<u>35,277</u>	<u>34,719</u>

MUSIC IN DETENTION

Notes to the Financial Statements For the Year ended 31 March 2011

	<u>2011</u>	<u>2010</u>
12 CREDITORS AMOUNTS FALLING DUE WITHIN ONE YEAR		
Trade creditors	5,270	24,839
HM Revenue & Customs PAYE	2,084	0
Grant repayable	17,467	0
Other creditors	10,753	120
Accruals	1,035	1,370
	36,609	26,329

The grant repayable was received from Youth Music - these funds were for activities with children at Yarl's Wood IRC. The planned activities were not carried out because Yarl's Wood ceased detaining children (see p2)

13 STATEMENT OF FUNDS

	Balance 31-Mar-10	Incoming Resources	Resources Expended	Balance at 31-Mar-11
<u>Restricted funds</u>	£	£	£	£
Austin & Hope Pilkington Trust (AHPT)	3,000	0	3,000	0
The Bedford Chanty	0	3,664	3,664	0
Children in Need	0	12,088	12,088	0
The D'Oyly Carte Charitable Trust	3,000	0	3,000	0
Esmee Fairbairn Foundation	0	30,000	30,000	0
Helen Tetlow Memorial Fund (HTMF)	0	5,000	5,000	0
Music for Change/Barrings	0	3,225	3,025	200
The Paul Hamlyn Foundation (second grant)	0	75,197	50,918	24,279
Tudor Trust	0	36,000	36,000	0
Hampshire County Council	0	1,026	762	264
	6,000	166,200	147,457	24,743
<u>Unrestricted funds</u>				
The Paul Hamlyn Foundation (first grant)	28,310	10,954	39,264	0
Immigration Removal Centres	22,427	27,565	47,723	2,269
Other unrestricted funds	29,800	0	29,800	0
General unrestricted funds	80,537	38,519	116,787	2,269
<u>Designated reserve</u>	10,077	2,706	0	12,783
	96,614	207,426	264,244	39,796

Funds held from Music for Change will be used to produce a CD of music recorded during workshops
 Funds held from **The Paul Hamlyn Foundation** (second grant) are to develop local partnerships and cover associated costs
 Funds held from Hampshire County Council are to purchase instruments at Haslar IRC
 An amount of £12,783 from unrestricted funds has been **designated** by the trustees as a contingency reserve

14 POST BALANCE SHEET EVENTS

There were no significant post balance sheet events

15 CONTINGENT LIABILITIES

The company had no material contingent liabilities at 31 March 2011 (2010 - none)

16 RELATED PARTY TRANSACTIONS

Two of MID trustees are also trustees of HTMF - which has made grants to MID during the year and in the previous two years
 Payments of £4,939 (2010 £6,784) were made to MIDAS Appeals for fundraising consultancy services
 P. Spender, a MID Trustee during the year, is a freelance fundraising consultant who also works with MIDAS

17 COMPANY STATUS

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