

**MUSIC IN DETENTION**  
**REPORT OF THE TRUSTEES FOR THE YEAR ENDED**  
**31 MARCH 2012**

**CONTENTS**

Company Information	1
Objectives and Governing Statements	2
Music Programmes and their impact	3-10
Supporting and Sustaining Quality and Impact	11-13
Structure, Governance and Management	13-14
Financial Review	15-16
Independent Examiners Report	16-17
Statement of Financial Activities	18
Balance Sheet	19
Notes to the Financial Statements	20-23

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# **MUSIC IN DETENTION**

## **REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2012**

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 2012.

### **COMPANY INFORMATION**

<b>REGISTRATION</b>	Company number: 5943893 Charity number: 1119049
<b>BOARD OF TRUSTEES</b>	The following persons have served as members of the Board during the year and up to the date of this report: Marie-Claude Barker (resigned 20/10/11) Phil Champain Peter Frankental Angela Impey (appointed 31/1/12) Piers Jackson Mark Johnson Brown Vebi Kosumi Sue Lukes Sheila Melzak Jorge Morales (appointed 29/3/12) Joanna Ridout Jan Shaw Philip Spender (resigned 28/7/11)
<b>CHIEF EXECUTIVE OFFICER</b>	John Speyer
<b>COMPANY SECRETARY</b>	Debbie Mace
<b>REGISTERED OFFICE</b>	Kings Place Music Base 90 York Way London N1 9AG
<b>BANKERS</b>	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
<b>INDEPENDENT EXAMINER</b>	Peter Greaney CPFA Counterculture Partnership LLP ICA 12 Carlton Terrace London SW1Y 5AH

## 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

Changes to the charity's objects were approved during the year by the Charity Commission. The revised objects are set out in the charity's governing document, as follows:

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.

### MISSION

The mission of the charity is:

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

### STRATEGIC AIMS

The strategic aims of the charity 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).

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

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

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 2012 we:

- Delivered regular programmes in 5 of the UK's 10 Immigration Removal Centres (IRCs), compared to 6 the previous year.
- Delivered 139 participatory music workshops with approx 2100 detainees, compared to 234 workshops the previous year
- Delivered 6 community exchange projects, involving 36 participatory music workshops with approx 120 community participants, compared to 7 projects the previous year, involving 42 workshops with approx 200 community participants.
- Produced 6 CDs of songs and music by detainees and local people
- Held performances at three events in IRCs and three events for larger and public audiences in local communities.

### DELIVERY

MID's participatory music workshops in IRCs are led by experienced musicians with strong facilitation skills. They spend time with detainees encouraging them to participate, at whatever level they feel comfortable, in playing instruments, writing lyrics, singing songs, dancing, or just listening. Recording techniques enable immediate playback and CDs and online music sites take detainees' voices to the outside world. We encourage detention staff to participate in the workshops, to foster positive relationships in the centres.

We continued our regular workshop programmes at Dover, Haslar, Harmondsworth, Campsfield House and Yarl's Wood IRCs, thereby sustaining most of the previous year's work. Unfortunately Colnbrook IRC withdrew from the programme due to financial constraints; we hope to restart there soon. Due to our own financial constraints we were unable to deliver workshops in other IRCs. These changes, in addition to workshops with children at Yarl's Wood IRC ending during the previous year (when the centre stopped detaining children), account for the lower volume of delivery during the 2011-12 year.

MID's work during the year in the UK's 10 IRCs, which are managed by HM Prison Service and four private sector contractors, can be summarised as follows.

<i>IRC</i>	<i>Location (south-north)</i>	<i>Contractor</i>	<i>Level of delivery</i>	<i>Workshops in year</i>
Dover	Dover	HM Prison Service	Regular programme	24
Haslar	Gosport	HM Prison Service	Regular programme	24
Tinsley House	Gatwick	G4S	No delivery	0
Brook House	Gatwick	G4S	No delivery	0
Colnbrook	Heathrow	Serco	Delivery discontinued	0
Harmondsworth	Heathrow	GEO	Regular programme	27
Campsfield House	Oxford	Mitie (from May)	Regular programme	32
Yarl's Wood	Bedford	Serco	Regular programme	32

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

Morton Hall	Lincolnshire	HM Prison Service	New IRC - no delivery yet	0
Dungavel	S Lanarkshire	GEO (from September)	No delivery	0
Total days				139

During the year MID also continued its work in local communities close to IRCs, delivering a series of intensive music projects linking excluded groups in the community with detainees in the local detention centre. In these “community exchange” projects, our musicians go back and forth between detainees and the local community. The two groups create, record and send each other lyrics, songs and instrumental tracks; in this way they build upon each other’s music and, though they rarely meet, create music ‘together’ With the music travel the detainees’ stories, personalities and emotions, humanising them and breaking down their isolation. Local awareness of detention is generally negligible, and assumptions about detainees are initially negative, so by building trust and communication, these projects enable participants to reflect on their attitudes to immigrants, and find parallels with their own experiences of exclusion

We delivered six community exchange projects in the year, with young people in schools and youth centre settings, people with mental health problems, mothers experiencing disadvantage, and people living in temporary accommodation. CDs of music created by detainees and local people were produced in all cases. Community exchanges in Hillingdon/Harmondsworth IRC, Dover and Bedford/Yarl’s Wood IRC, led to music events which brought this music to wider audiences, while exchanges in Dover and Bedford/Yarl’s Wood produced performances which were uploaded onto You Tube.

### IMPACT

During the year we ran focus groups with detainees at all five centres with MID programmes. These provided many insights into the impact of the work, along with regular requests for more frequent music-making opportunities, and some requests for more tangible outcomes, like recordings and new skills. The focus groups add to the extensive data collected through successive evaluations of our work, which show that our work benefits detainees by:

- Enabling them to express their feelings, fears, aspirations
- Relieving stress and depression
- Providing positive experiences which increase resilience from protective memories
- Strengthening personal and cultural identities
- Encouraging autonomy and bringing about achievements which help detainees feel they have capabilities and potential
- Developing relationships between detainees and staff
- Enabling them to play a role in the wider community and make a difference to others

A Clinical Psychology PhD research project on the psychological impact of MID’s workshops was concluded during the year. It found that “participation facilitated the development of supportive relationships, encouraged the use of strategies for improved emotion regulation and reconnected participants with a more positive view of themselves.” For example, the workshops enabled detainees to:

- Initiate and extend friendships, bringing them into closer contact with each other
- See IRC staff in a different light (*“He’s not an officer. He’s more like a friend”*), building common ground within the intrinsic power imbalance of the IRC
- Become absorbed in music-making, creating a positive memory which “was protective , helping to shield against future difficulties and reminding them of their capacity to cope”
- Express a wide range of emotions, and express them in a productive way

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

- “Project themselves forward to a time when they would have the opportunity to participate again” (*“So each time you come inside here and do something, and when the day finish you look forward to come back and do something again”*)
- Positively reframe their situation, focus on and notice their strengths, and imagine a more positive future with a useful role in the community
- “View themselves and be viewed by others as people who were not solely detainees.”

Detainees participating in projects with groups in the local community also reported that they gained “a tangible sense that their message was impacting upon and being heard by the outside world”:

*But then it also give you strength to know that this is not the end of the world, you have something that the world wants, and people like. That also give you strength And at the same time when people listen to your music and you watch them react to it, that positive mind make you feel good, it make you feel happy because you are making people happy as well.*

During the year MID also received the report from an independent evaluation of two community exchange projects. The evaluation found that “the projects very convincingly increased community participants’ understanding of detainees and their circumstances, as well as some of the wider issues surrounding refugees and asylum – the majority of the children (98%) [felt] . . . that they understood more about the people in the centres. Some thought about the issues very deeply.” It also reported. “There are many indications that the projects . . . impact on how people relate to detainees [and] also to migrants and minorities more broadly... there are many anecdotal indications of attitudinal change and some evidence of new activity or behaviour as a result of MID activity.”

The report gives a moving account of MID’s work with detainees and communities and offers a range of useful recommendations which MID will take forward. It adds to a growing body of evidence that MID’s work in local communities helps participants by

- Improving their skills, confidence and sense of agency
- Raising awareness of detainees and the presence of the IRC in the local area.
- Helping them to empathise with detainees’ situation and experience of detention.
- Enabling them to express thoughts and feelings about their own situation and find common ground with detainees (eg shared experience of struggle and stigma)
- Helping them recognise and challenge their own and others’ misconceptions and prejudices about immigrants

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

### DOVER

No of workshops with detainees	24
No of workshops with local community	6
Main music provider	Music for Change
Main contacts in IRC	Education Manager, Music Teacher
Community Exchange partner	Dover HQ Youth Centre, KCFN

MID’s programme at Dover, running since 2005, continued to complement the extensive music activities built up over the years by the education team there. The programme in the year included Hip-Hop songwriting; drumming and percussion sessions; workshops for Black History Month, Diwali, Chinese New Year and Nowruz, and preparing songs from different countries for performance at the IRC’s Culture Day. One detainee told us:

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

*I still reflect back and think that was a good day, when I'm a grandad I can't just say yeah I got up, had breakfast, went to the gym.. when I'm telling stories to my grandkids I can say 'I still had a little fun'*

The community exchange was with Dover Youth HQ, a town centre resource run by KCFN, with a large and challenging group, some born and bred in Dover and some Roma young people recently arrived from Slovakia. The project helped build relationships among the young people as well as between them and detainees. One of the artists wrote:

*There was a visible split in the group between young people of Slovakian origin and young people of British origin. However, the youth leader said that she had never seen them engaging and integrating so well, playing music together and rising above their differences*

One of the young people involved in the project said:

*Well I'd like to finish it, I'd like to do a proper recording. I'd like to work on this hard, and make this tune, because this tune's got power, because I'm talking about people coming from other countries and living in a prison. This ain't home, it's brick and stone. Because at the end of the day, you build your life of brick and stone. You build your house of brick and stone.*

And one of the detainees told us:

*Opportunity to know someone appreciates what you are doing even though you're locked up...I did something good to help the people out there.*

The project culminated in a performance by the young people for their family and friends. A video was also created from one of the original songs from this project, "Young Blood Generation", featuring both young people and detainees, recorded separately but combined in the editing process to convey a common message. The video was posted on YouTube at <http://www.youtube.com/watch?v=xw7PGGENeds&feature=youtu.be>. MID used this song as its Christmas greeting card.

Unfortunately Dover IRC decided at the end of the year to discontinue its financial contribution to this programme, due to financial pressures and in view of the success of its in-house music provision. However, since the year end we have been able to deliver a small music project and hope to find other opportunities to work together in the future.

### HASLAR IRC, GOSPORT

No of workshops with detainees	24
No of workshops with local community	6
Main music provider	Drum Runners
Main contacts in IRC	Diversity & Equality Officer, Education Manager, Chaplain
Community Exchange partner	Fareham & Gosport MIND
MID Gosport partnership: key partners	Gosport Voluntary Action, Motiv8, Gosport Discovery Centre, Gosport Borough/Hampshire County Councils
Co-ordinator for MID Gosport	Lyn Colbeck ( <a href="mailto:lyn@musicindetention.org.uk">lyn@musicindetention.org.uk</a> )

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-writing sessions, drumming, singing and dancing sessions; song-sharing and jamming; and workshops for

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

Vaisakhī, May Day, Eid, Chinese Moon Festival and Nowruz. Artists' logs from various workshops reported:

*The detainees were a little nervous at first but towards the end of the first session they warmed to the idea... at the end they thanked us and one person in particular was so overwhelmed that he bowed down and touched my feet showing respect, saying he was so happy that the workshop had made his day and 'given him a ray of light and hope'.*

*I saw a lot of eyes shutting as they drifted off into another place that gave them a sense of soul and purpose for being there.*

*Security staff really enjoyed the dynamics of the session and reacted well with the detainees and showed a real genuine acceptance of the activity and encouraged the detainees to enjoy themselves. . [The Chaplain] brought food in on trays and played the tray (Turkish style) at one point which amused everyone.*

The community exchange project linked detainees to a group of adults with mental health problems, at Fareham & Gosport MIND. The project had a big impact on their confidence and produced some particularly intense and close communication between them and detainees. Artists' logs reported:

*The Mind group gave us so much praise (and enormous amounts of food) today and they said their confidence has gone through the roof. They have started their own band and Rocky and I plan to visit them again soon and most possibly as a CD presentation.*

*At first detainees wanted to express their own words and music but after listening to the poems from Mind they said, "That's exactly it, that's how we feel, that's my life story they are saying there, let's not change any of the words and sing this." They also went on to write response songs back to the Mind group. The Mind group are almost clairvoyant knowing the depths of the human mind as talented as a psychiatrist. Lots of songs to look forward to on the upcoming CD ..."*

And here is a poem written by Simon Reeves, one of the group at Fareham & Gosport Mind:

### **Detention**

*To detain equals pain,  
They say that you must pay,  
But I only wish that they would all go away  
So that I can tolerate my day  
And have things go my way*

The year also saw the formal establishment of the MID Gosport partnership, the approval of a Partnership Framework document to govern its work, and the recruitment of Lyn Colbeck as part-time Co-ordinator (contracted to Gosport Voluntary Action on behalf of the partnership). MID Gosport is the first of a series of MID branches, which it is planned will in future run MID's work their local IRCs and communities, and develop new music-making activities for detainees and local people. With the partnership and its worker in place, MID Gosport was able to carry out preparatory work towards these objectives during the year, for example developing plans for new activities, building up contacts and fundraising. In April 2012 it assumed responsibility for managing MID activities in Haslar IRC and the Gosport community.

### **HARMONDSWORTH IRC, HEATHROW AIRPORT, HILLINGDON**

No of workshops with detainees	27 (2 more were carried forward to the next year)
No of workshops with local community	6



## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

Main music provider	Asian Music Circuit
Main contacts in IRC	Regimes Managers
Community Exchange partner	Harlington Community School

MID first worked at Harmondsworth back in 2005, followed by several occasional projects. Regular workshops began in 2009. The programme has the strong support of the Centre Manager and a number of staff have participated in workshops with detainees. The year's programme included Taiko drumming workshops; workshops for Africa Day, Diwali and Christmas; trying out different instruments; and songwriting and dancing workshops. One detainee in a Chinese New Year workshop told us:

*It was difficult. I was sweating. My arms hurt! I thought I can't do it...only for two or three minutes but I can do it!!*

The community exchange project was delivered with a group of 12-14 year old students at Harlington Community School, in a disadvantaged neighbourhood close to Heathrow and the IRC. This was our second project at Harlington, thanks to the support of the Head of Music there, who wrote:

*Our students really enjoyed the experience, and learned so much about how music could illustrate emotions and highlight the personal experiences of the detainees.*

An artist's log on one of the sessions reported:

*My group... were interested in writing a song... [We began] to uncover the idea that every individual has a story to tell. This concept became the title to the piece. The words were extremely hard hitting and told the story of a refugee on the streets who is later put in an immigration centre. The first half of the verse talked about what people saw and felt towards her and the second talked of her family.. they did it in first person to make it more hard hitting*

The project led to a performance by the Harlington students at the Celebrating Sanctuary festival on London's South Bank, bringing their music and that of detainees to a public audience, for the second year running. Their mime to a soundtrack of music by detainees was particularly poignant.

Harmondsworth remains both the largest and most complex of the IRCs we work in. The physical layout, and security arrangements which limit circulation between wings, make giving all detainees access to the service a challenge, and we worked hard with staff there to try and solve these problems. We now share delivery there with Good Vibrations, which runs a unique programme of Indonesian Gamelan workshops, thus broadening the range of music activities on offer to detainees. MID and Good Vibrations have worked together to develop further our partnership with the centre.

### CAMPSFIELD HOUSE IRC, OXFORDSHIRE

No of workshops with detainees	32
No of workshops with local community	6
Main music provider	Music for Change
Main contacts in IRC	Centre Manager, Learning Skills and Regimes Manager
Community Exchange partner	Oxford Homeless Pathways

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

MID has been working regularly at Campsfield House since 2008, with strong support from senior managers there. The year included drumming, singing and dancing workshops; sharing songs from different cultures; workshops for Diwali, Christmas, Chinese New Year; and songwriting workshops, some leading to performances at the IRC's BBQ Day. Detainees at the centre told us.

*Unity puts every country together, the Asians are playing their drumming and the Jamaicans are singing and you have a unity together and you learn about their country.*

*Even when we're playing dominoes [we're] singing Asian songs! And we don't know what it means but the tune is in your head!*

An artist's log from one workshop reported:

*There was a lovely moment as we were packing up to leave when we saw [two participants] swapping room numbers so that they could meet up in future and play some music together.*

For the community exchange we worked with people living in temporary accommodation in Oxford, who were rebuilding their lives with the help and support of staff at Oxford Homeless Pathways. This was our first project in this kind of setting, and it was something of a challenge to keep some of the participants, whose lives were still difficult, involved throughout the project - somewhat as it can be in IRCs.

In sessions in the IRC, detainees performed traditional songs and stand-up comedy; one of the elders in the group encouraged people to continue with their music, pointing out that although their countries had different names, they had a lot of shared experience and culture. Staff joined in, leading to a dance-off between a few of the detainees and one officer (the detainees won!). Interviews with detainees were played to the participants in Oxford to give them a sense of life in the detention centre, and music and lyrics grew from the empathy they felt for each others' situations. One of the community participants said.

*I've never done anything like this before and it was actually fantastic, I was really impressed. I bought some lyrics along and within 15 minutes the guys had some music made. I've met some nice people here... - we went out last night all of us, we went to the pub and had a couple, it's really been a nice experience and I just hope that we bring some peace and joy to you guys [detainees at Campsfield], thank you.*

We worked with senior managers at Campsfield House during the handover period from GEO to the new contractor, MITIE, so as to ensure continuity in MID's programme. After the uncertainty of the tender and handover processes, the centre's has strengthened its support for and engagement with the MID programme

### YARL'S WOOD IRC, BEDFORD

No of workshops with detainees	32
No of workshops with local community	12
Main music provider	Asian Music Circuit
Main contacts in IRC	Head of Residence and Regimes, Deputy Head of Activities and Equality
Community Exchange partners	Beauchamp Middle School, Family Groups Bedford
Local partnership: steering group members	Yarl's Wood Befrienders, Bedford Creative Arts, Bedfordshire Refugee & Asylum Seeker Support, Family Groups Bedford, Community & Voluntary Service

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

MID has been working regularly at Yarl's Wood since 2008, with strong support from senior managers there. Yarl's Wood is a unique institution, holding nearly all the women detainees in the UK; it no longer detains children but does hold adult family groups and a small number of single men. Our programme in the year included sharing and writing songs; drumming and dancing, workshops for Eid, Vaisakhi, Christmas, Chinese New Year and National Anti-Bullying Day; and a performance at the centre's Culture Day. One artist's log reported that:

*[The] participants were very shy about singing but after a little persuasion they came up with lyrics and a melody. When we played them back what they had recorded, one woman looked shocked [The artist] asked her if she was ok. She said "No. I'm over the moon".*

We delivered two community exchange projects in Bedford during the year. The first was with a mixed age group at Beauchamp Middle School. The artist's log reported.

*One of the most effective parts of the project was the notes, letters and illustrated cards written back and forth between the children and the detainees. This process was kickstarted by one of the girls at the school. [who asked], was it OK if she wrote them a letter? Of course, I said yes and encouraged her to express the message she wanted to send to the detainees in whatever format she felt most comfy. In this instance it was pen, paper and words. This inspired several of the other children to write and I later asked the whole group to have a go. What was really fantastic was the response from the detainees who were over the moon to receive the children's letters. This level of personal connection is one I haven't previously witnessed on a community exchange.*

And one of the pupils told us:

*I loved our performances and learning about people from this country and other countries. I would love to do it again!*

For the second community exchange project we returned to Family Groups Bedford, with whom we worked on a successful project the previous year. This project involved the exchange of lyrics as well as letters between women in the community and in the IRC, and led community participants to send gifts of clothing to the detainees. One of the community participants commented:

*This project has made me consider what is important in life. It gave me a lot to think about and an insight into the difficulties others face. The project and communication made me more appreciative of my life now.*

And one of the detainees said:

*Sometimes it's so good to know that somebody's feeling the way that you feel because when you read her lyrics [...] and you say wow that's what I was thinking about, I didn't write it but that's it*

Family Groups placed a video of one of the songs their members created on their website (<http://www.familygroups.org.uk>), and obtained media coverage of the project in the local newspaper (<http://www.bedfordshire-news.co.uk/News/Detainees-receive-joy-through-music.htm>). An extract from the article reads.

*Derry Dynes, chief officer of Family Groups, said: "All of the songs had a common theme around family life and although some of the lyrics written by the women in detention were extremely moving and talked about their separation from loved ones, they also spoke about a future when they would be reunited with their family and happy again." She also added. "It was a real eye-opening experience, I think we sometimes forget this place is on our doorstep."*

## **MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012**

At the end of the year we decided to start work in Bedford on the development of MID's second local partnership. Since the year end an interim steering group has formed and started the development process. Learning from the first partnership in Gosport will be valuable. We aim to establish the partnership in 2013

### **OTHER DETENTION CENTRES**

As noted on p3, Colnbrook IRC withdrew from working with MID at the end of the previous year. During the year we discussed with staff there the potential for a new programme with a stronger focus on skills development, and hope that we will be able to start delivering this in the near future.

We were unable to deliver any workshops at Brook House, Tinsley House, Morton Hall or Dungavel IRCs owing to lack of funds. We hope that despite the challenging financial climate we will be able to raise funds to extend our work to detainees in at least some of these centres, and that they will be in a position to make the financial contribution we ask all IRCs to commit.

## **SUPPORTING AND SUSTAINING QUALITY AND IMPACT**

During the 2011-12 year, MID progressed on work to support and strengthen the quality and impact of its music programmes, as follows:

### **EVALUATION**

The section on impact (p4-5) summarises the findings of focus groups with detainees, an independent evaluation of community exchange projects and Clinical Psychology PhD research on the impact of workshops on detainees. In addition MID benefited from three shorter assignments written by students on MA music courses, based on observations of workshops with detainees and communities. So the volume and quality of our data on impact improved very considerably during the year. In particular the PhD gave us strong data on lasting impact, helping to demonstrate that our music workshops bring about not just temporary relaxation and relief from stress, but at least for some participants, enduring changes in how they see themselves.

During the year we also started a review of our approach to evaluation, and decided to:

- Concentrate less on evaluating our organisation against stated strategic aims, and much more on assessing key questions of impact.
- Focus on identifying lasting impacts and how they are achieved
- Deliver most evaluation work through partnerships with universities.
- Design our methodology/framework to allow various researchers/volunteers to collect data, while ensuring its consistency and comparability.
- Provide researchers/volunteers with guidance and training.

We also drafted 8 key research questions which will provide a frame for research into lasting changes resulting from our work, on detainees, IRCs, community participants and communities. We aim in this way to make future evaluation even more effective at demonstrating the value of MID's work to external audiences, as well as helping us to work with artists and partners to improve quality and impact.

### **GOOD PRACTICE**

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. These meetings have helped

## **MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012**

the consistency of work in different centres and delivered by different providers, and to ensure that new ideas are developed together.

We held two more Practice Forums during the year. These events are essential infrastructure, helping a workforce of freelance artists who are otherwise somewhat dispersed to share learning with each other and plan and deliver their work within a common framework. The Practice Forum in May 2011 focused on the theme of “the artist as messenger” between detainees and community participants, a key aspect of their role in community exchange projects, and drew on the independent evaluation of this work (p4-5). The purpose of the Practice Forum in January 2012 was to share the PhD research (p5) with artists and make the findings relevant to them. We explored how artists could use the findings as a framework for reflection on their own practice, and develop their work to support the impacts identified

Following major revisions of MID’s policies and procedures for the safeguarding and protection of children and vulnerable adults, we issued draft guidance for artists on their role in this important area. Following feedback the guidance was (after the year-end) revised substantially and further training planned

### **VOLUNTEERING**

During the year we reviewed the potential for volunteering in MID’s work, which has generally been delivered on a paid basis by skilled professional musicians. We decided to involve volunteers in three ways:

- Office volunteers, to help with such tasks as programme administration, evaluation, minuting meetings, communications we recruited one volunteer during the year and another after the year end.
- Workshop assistants, to help to assist in session delivery, eg by coaching/supporting small groups or individual participants to stay involved, develop skills, create lyrics and music, etc, and/or by helping with evaluation: a scheme along these lines has been under development, with work continuing after the year end.
- Local volunteers, supported by a local partnership to run music activities with detainees, as part of our response to their regular requests for more music-making opportunities. MID Gosport has been exploring the potential for this role, with work continuing after the year end.

### **COMMUNICATIONS**

During the year the construction of a new website for MID was completed. The site is designed primarily to present MID’s work in an accessible and immediate way, with audio and images as well as text. Features will include the streaming of MID’s recorded music, a calendar of events, pages for different local areas, highlighted projects. We hope the site will extend our interaction with detainees and local communities as well as presenting MID’s work to a general audience. The site will also provide detailed information about MID for those wanting to find out more. A login area for artists and partners will assist the exchange of information and sharing of learning

Following construction, work began to produce copy and other content for the website, and continued after the year end, and the website is expected to go live during the autumn

The design of materials using MID’s new visual identity was completed during the year: logo, business stationery, poster templates and CD sleeves/faces. The new visual identity will be launched at the same time as the website.

## **ETHICS**

During the year MID's Board decided to set up an Ethics Sub-Committee of Trustees and staff. The committee's role is to look at organisational strategy from an ethical perspective. Its first key action has been to draw up a framework of ethical principles/guidelines, for use by MID and its partners, a process which continued after the year-end. It also seeks to provide practical/operational guidance to staff and other personnel, on ethical issues arising in the course of their work.

Besides a range of ethical issues common to many charities, the Ethics Sub-Committee's particular remit is to focus on the moral complexities of working in the detention system. For example, the concept of "committed neutrality" is central to our way of working on the ground: that is, MID's values place detainees, and promoting their wellbeing, at the centre of all our work, but we take a neutral operational stance in relation to the detention system, avoiding involvement in political lobbying. We expect that the ethics framework will help us to connect ethics and practice more systematically and articulate our position clearly and consistently with beneficiaries and partners

## **FUNDRAISING**

Recognising that MID is overwhelmingly dependent on trusts and foundations, which provide some 85% of our income, and that competition for funds has become particularly intense in the current financial climate, MID's Board decided to commission a feasibility study on diversifying the charity's income by raising funds from individual donors. The work was tendered towards the end of the year and proceeded after the year-end. It identified a number of strengths within MID in relation to individual fundraising, including a committed Board, lean business model and wealth of material showing human impact. Issues identified included the need to manage expectations, increase communications capacity, and monitor progress closely.

The study also found evidence that similar organisations undertaking individual fundraising do reap returns, and recommended that MID take the work forward. MID's Board has now decided to proceed with work on individual fundraising. We expect to bid for seedcorn funds during the 2012-13 year.

# **STRUCTURE, GOVERNANCE AND MANAGEMENT**

## **GOVERNING DOCUMENT**

Music In Detention (MID) is a company limited by guarantee, and a registered charity.

MID was incorporated on 22 September 2006. Its original Memorandum and Articles of Association were amended on 15 March 2007 and comprehensively reviewed during the 2011-12 year. New Articles of Association were adopted at MID's Annual General Meeting on 31 January 2012 and now govern the charity's work.

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

## **BOARD AND SUB-COMMITTEES**

The charity's Board of Trustees met four times during the year. Agenda management was revised during the year to allow more time for key discussions and decisions, while still providing Trustees with regular updates on MID's work

## **MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012**

Two Trustees, Marie-Claude Barker and Philip Spender, resigned during the year. MID is extremely grateful for the extensive time and energy they gave to the charity over a number of years.

During the year we were pleased to welcome two new Trustees to MID's Board: Jorge Morales and Angela Impey.

At the year-end there were three sub-committees in operation: Finance, Communications and Ethics (see p13). Each comprised 3-4 Trustees and the core staff team. The sub-committees have done invaluable work guiding and driving forward key areas of work, supporting the small staff team and involving Trustees closely in the charity's work.

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

### **STAFF AND PREMISES**

The charity continued through the year to employ a core staff team consisting of a Director and a Programme Manager, both full time. During the year a temporary Programme Manager was recruited to provide maternity cover, on a 0.8 FTE basis (30 hours per week).

### **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. A new Memorandum of Understanding was worked out during the year with Yarl's Wood IRC, thus also providing a template for further agreements with the other IRCs.

During the year we continued to refine mechanisms for managing financial uncertainty and for financial reporting to the Finance Sub-Committee and Board, eg:

- Delivering strong impact on a tight budget, and using lack of expansion as an opportunity for continuous learning and improvement.
- Regularly revising rolling three-year budgets, trimming where possible and delaying when necessary
- Using milestones and contingencies to manage risks around unsecured income, and examining their financial and operational effects
- Detailed half year review of budget and fundraising using consistent reporting formats
- Clear decision-making processes on fundraising targets and bids for expenditure outside existing budgets

At the time of writing the charity has not fully secured funding to meet all projected activities in the 2012-13 year. This is not unusual as full funding is not normally secure until the latter part of the year. MID's Finance Sub-Committee will follow the established procedures outlined above to manage the funding available to it, continue effective operations, and make savings if necessary to ensure a positive closing balance for the year.

During the year the charity revised its child protection and safeguarding policy and adopted a new policy on the protection and safeguarding of vulnerable adults.

## FINANCIAL REVIEW

### RESULT FOR THE YEAR

The Board of Directors reports an excess of income over expenditure of £20,849.

### RESERVES

The accounts show reserves of £60,644 of which £18,052 are restricted funds and £42,592 are unrestricted. The restricted funds relate to unspent money from grants where the grant provider has specified what the money must be spent on. £12,218 of the unrestricted reserves were designated to a contingency reserve.

The balance of the unrestricted funds, £30,374, will be used in 2012-13. 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 2012-13, in accordance with those plans, and the expectations of funders.

### RESERVES POLICY

The charity's reserves policy was reviewed during the year, 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 working to expand 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 2011-12 that translates into £58,000. On 31st March 2012 the amount held in reserve was £12,218.

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
- The Bedford Charity
- Austin & Hope Pilkington Trust
- Edith M Ellis 1985 Charitable Trust
- Jill Franklin Trust
- J Paul Getty Jnr Charitable Trust
- Lankelly Chase Foundation



## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

- Lapid Charitable Trust
- Leigh Trust
- Potter Foundation
- Rayne Foundation
- Sylvia Waddilove Charitable 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: \_\_\_\_\_

Date: \_\_\_\_\_

On behalf of the Board

### INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF MUSIC IN DETENTION

I report on the accounts of Music In Detention for the year ended 31 March 2012, which are set out on pages 18 to 23.

This report is made solely to the trustees, as a body, in accordance with the regulations made under Section 154 of the Charities Act 2011. My work has been undertaken so that I might state to the charitable company's trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees, as a body, for my work, for this report, or for the opinions I have formed

### RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2012

The trustees (who are also directors of the charitable 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 145(3) of the Charities Act 2011 (the Act) and that an independent examination is needed.

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

- examine the accounts under section 145(1)(a) of the Act;
- to follow the procedures laid down the General Directions given by the Charity Commission under section 145(5)(b) of the Act; and
- to state whether particular matters have come to my attention.

### BASIS OF INDEPENDENT EXAMINER'S STATEMENT

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 charitable company and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeks 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:

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



Peter Greaney CPFA  
Counterculture Partnership LLP  
ICA  
12 Carlton Terrace  
London  
SW1Y 5AH

The date upon which my opinion is expressed is 31/10/12

# MUSIC IN DETENTION

## Statement of Financial Activities (Incorporating an Income and Expenditure Account) For the Year ended 31 March 2012

	Notes	Y/E 31 March 2012			2011
		Unrestricted Funds £	Restricted Funds £	TOTAL Funds £	TOTAL Funds £
<b>INCOMING RESOURCES</b>					
<b>Incoming resources from charitable activities</b>					
Grants receivable	2	51,000	165,598	<b>216,598</b>	176,128
Contributions from Immigration Removal Centres		30,064	0	<b>30,064</b>	27,565
Other income and contributions		1,907	2,600	<b>4,507</b>	2,526
<b>Incoming resources from generated funds</b>					
Interest receivable		1,045	0	<b>1,045</b>	1,206
<b>Total incoming resources</b>		<b>84,016</b>	<b>168,198</b>	<b>252,214</b>	207,425
<b>RESOURCES EXPENDED</b>					
<b>Charitable activities</b>					
Direct music-making and evaluation costs	3	26,578	80,021	<b>106,599</b>	147,231
Support costs	4	25,651	91,355	<b>117,006</b>	109,515
<b>Costs of generating funds</b>					
Fundraising fees		3,919	2,552	<b>6,471</b>	4,939
<b>Governance Costs</b>	5	328	961	<b>1,289</b>	2,559
<b>Total resources expended</b>		<b>56,476</b>	<b>174,889</b>	<b>231,365</b>	264,243
<b>Net income/(expenditure) for the year</b>	6	<b>27,540</b>	<b>(6,691)</b>	<b>20,849</b>	(56,818)
<b>Net movement in funds</b>		<b>27,540</b>	<b>(6,691)</b>	<b>20,849</b>	(56,818)
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		15,052	24,743	<b>39,795</b>	96,614
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>42,592</b>	<b>18,052</b>	<b>60,644</b>	39,796

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 no 1119049 and Company Limited by Guarantee no 5943893

## Balance Sheet as at 31 March 2012

	Notes	2012		2011	
		£	£	£	£
<b>FIXED ASSETS</b>	1		0		0
<b>CURRENT ASSETS</b>					
Debtors and prepayments	10	19,477		2,390	
Cash at bank and in hand		90,211		109,291	
			<b>109,688</b>		<b>111,681</b>
<b>CURRENT LIABILITIES</b>					
CREDITORS Amounts falling due within one year					
Deferred income	11	34,519		35,277	
Other creditors	12	14,525		36,609	
			<b>(49,044)</b>		<b>(71,886)</b>
<b>NET CURRENT ASSETS</b>			<b>60,644</b>		<b>39,795</b>
<b>TOTAL ASSETS LESS LIABILITIES</b>			<b>60,644</b>		<b>39,795</b>
<b>REPRESENTED BY THE FUNDS OF THE CHARITY</b>					
Restricted funds	13		<b>18,052</b>		<b>24,743</b>
<u>Unrestricted funds</u>					
Designated reserve	13	12,218		12,783	0
General unrestricted funds	13	30,374		2,269	
Total unrestricted funds			<b>42,592</b>		<b>15,052</b>
			<b>60,644</b>		<b>39,795</b>

For the financial year ended 31 March 2012 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

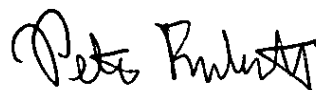
The directors acknowledge their responsibilities for

- (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

30/10/12

The notes form part of these financial statements

## MUSIC IN DETENTION

### Notes to the Financial Statements For the Year ended 31 March 2012

#### **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 (FRSSE) (effective April 2008), the Companies Act 2006 and the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP) (revised June 2008). 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.

##### **GOVERNANCE COSTS**

expenditure incurred in organisational administration and compliance with charitable and statutory requirements.

##### **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.

#### **2 GRANTS RECEIVABLE**

	Unrestricted	Restricted	TOTAL 2012	TOTAL 2011
	£	£	£	£
Austin & Hope Pilkington Trust	1,000	0	1,000	0
Bedford Charity	0	20,935	20,935	3,664
Children in Need	0	0	0	12,088
Edith M Ellis 1985 Charitable Trust	0	1,000	1,000	0
Esmée Fairbairn Foundation*	0	30,000	30,000	30,000
Helen Tetlow Memorial Fund (HTMF)*	0	0	0	5,000
Jill Franklin Trust	0	500	500	0
J Paul Getty	30,000	0	30,000	0
Lankelly Chase	15,000	0	15,000	0
Lapid Charitable Trust	0	3,000	3,000	0
Leigh Trust	0	3,000	3,000	0
Music for Change/Barrings	0	0	0	3,225
Paul Hamlyn Foundation (first grant)	0	0	0	10,954
Paul Hamlyn Foundation* (second grant)	0	60,276	60,276	75,197
Potter Foundation	5,000	0	5,000	0
Rayne Foundation	0	5,000	5,000	0
Sylvia Waddilove	0	5,000	5,000	0
Tudor Trust*	0	36,000	36,000	36,000
Youth Music	0	887	887	0
	<b>51,000</b>	<b>165,598</b>	<b>216,598</b>	<b>176,128</b>

\* See also note 11 regarding deferred income

## MUSIC IN DETENTION

### Notes to the Financial Statements For the Year ended 31 March 2012

	Unrestricted £	Restricted £	TOTAL 2012 £	TOTAL 2011 £
<b>3 DIRECT COSTS - MUSIC MAKING AND EVALUATION</b>				
Music making with detainees	25,113	34,797	59,910	97,698
Music making in local communities	200	19,879	20,079	21,905
Music making with IRC staff	0	136	136	63
Local liaison and partnership development	1,183	21,634	22,817	15,126
Public event	0	886	886	4,981
Evaluation fees	82	2,689	2,771	7,458
	<b>26,578</b>	<b>80,021</b>	<b>106,599</b>	<b>147,231</b>
<b>4 SUPPORT COSTS</b>				
Staff costs (note 7)	21,794	71,315	93,109	90,695
Travel expenses	578	1,767	2,345	2,443
Office costs	3,253	8,571	11,824	12,007
Equipment	26	106	132	628
Media and website costs	0	9,596	9,596	3,742
	<b>25,651</b>	<b>91,355</b>	<b>117,006</b>	<b>109,515</b>
<b>5 GOVERNANCE COSTS</b>				
Board meeting costs	137	433	570	753
Fees	41	0	41	0
Independent Examiner	66	264	330	299
Trustee travel expenses	84	264	348	1,507
	<b>328</b>	<b>961</b>	<b>1,289</b>	<b>2,559</b>
			<b>2012</b>	<b>2011</b>
<b>6 OPERATING SURPLUS</b>				
The operating surplus is stated after charging -				
Depreciation			0	0
Trustee's emoluments and other benefits			0	0
<b>7 STAFF COSTS</b>				
Salaries			74,169	72,100
Employers National Insurance Contributions			8,204	7,397
Pension contributions			4,456	4,326
Financial management fees			6,108	6,873
Recruitment			142	0
Staff training			30	0
			<b>93,109</b>	<b>90,696</b>

The charitable company had two employees during the period (2011 two)  
No staff member received emoluments above £60,000 in the year (2011 none)

#### **8 TRUSTEE EXPENSES**

Trustees received travel costs totalling £554 (2011 - £1507)

#### **9 TRANSACTIONS WITH TRUSTEES**

No trustees received emoluments in the year (2011 - one trustee received £3,122 in consultancy fees)

## MUSIC IN DETENTION

### Notes to the Financial Statements For the Year ended 31 March 2012

	2012	2011
<b>10 DEBTORS AMOUNTS FALLING DUE WITHIN ONE YEAR</b>		
Grants Receivable	10,935	0
Other debtors	7,703	1,400
Prepayments	839	990
	<u>19,477</u>	<u>2,390</u>

#### **11 DEFERRED INCOME**

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

The Paul Hamlyn Foundation	13,019	15,069
Esmee Fairbairn Foundation	7,500	7,500
Tudor Trust	9,000	9,000
Helen Tetlow Memorial Fund	5,000	0
Contributions from Immigration Removal Centres	0	3,708
	<u>34,519</u>	<u>35,277</u>

#### **12 CREDITORS AMOUNTS FALLING DUE WITHIN ONE YEAR**

Trade creditors	1,597	5,270
HM Revenue & Customs PAYE	1,646	2,084
Grant repayable	0	17,467
Other creditors	10,639	10,753
Accruals	643	1,035
	<u>14,525</u>	<u>36,609</u>

#### **13 STATEMENT OF FUNDS**

	Balance 31-Mar-11 £	Incoming Resources £	Resources Expended £	Balance at 31-Mar-12 £
<b>Restricted funds</b>				
The Bedford Charity	0	20,935	20,935	0
Edith M Ellis 1985 Chantable Trust	0	1,000	1,000	0
Esmee Fairbairn Foundation	0	30,000	30,000	0
Jill Franklin Trust	0	500	500	0
Lapid Chantable Trust	0	3,000	0	3,000
Leigh Trust	0	3,000	3,000	0
Music for Change/Barings	200	0	200	0
The Paul Hamlyn Foundation (second grant)	24,279	60,276	79,939	4,616
Rayne Foundation	0	5,000	0	5,000
Sylvia Waddilove	0	5,000	2,292	2,708
Tudor Trust	0	36,000	36,000	0
Youth Music	0	887	887	0
Hampshire County Council	264	2,600	136	2,728
	<u>24,743</u>	<u>168,198</u>	<u>174,889</u>	<u>18,052</u>
<b>Unrestricted funds</b>				
Immigration Removal Centres	2,269	30,064	27,901	4,432
Other unrestricted funds	0	52,907	26,965	25,942
General unrestricted funds	2,269	82,971	54,866	30,374
<b>Designated reserve</b>	12,783	1,045	1,610	12,218
	<u>39,795</u>	<u>252,214</u>	<u>231,365</u>	<u>60,644</u>

## **MUSIC IN DETENTION**

### **Notes to the Financial Statements For the Year ended 31 March 2012**

#### **13. STATEMENT OF FUNDS (continued)**

Funds held from Lapid Charitable Trust and Sylvia Waddilove Foundation UK are for the music making programme at Harmondsworth

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 for MID Gosport and workshops at Haslar IRC

Funds from Rayne Foundation are for music workshops

An amount of £12,218 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 2012 (2011 - none)

#### **16. RELATED PARTY TRANSACTIONS**

Two of MID trustees are also trustees of HTMF - which has made grants to MID during the year (deferred for use in 2012/13) and in the previous two years

Payments of £4,860 (2011 £4,939) 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