

MUSIC IN DETENTION
(A registered charity)
(and company limited by guarantee)

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For the Year Ended 31 March 2009

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MUSIC IN DETENTION
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2009

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 2009.

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
Peter Frankental
Vebi Kosumi
Sue Lukes
Jan Shaw
Sheila Melzak
Philip Spender
Ashok Viswanathan

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

REPORTING ACCOUNTANT

Tom Wilcox MAAT FCIE
3 Buckingham Avenue
London E10 5NG

**MUSIC IN DETENTION
REPORT OF THE TRUSTEES (CONTINUED)
YEAR ENDED 31 MARCH 2009**

OBJECTIVES AND GOVERNING STATEMENTS

Music In Detention works through music to give voice to immigration detainees and create channels of communication between them, immigration detention staff, local communities and the wider public.

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 is:

- Through music to enhance the quality of life for immigration detainees; establishing independent music-making as an essential element in those places where immigration detainees are held, and informing the local and wider communities about their experiences.

STRATEGIC AIMS

The strategic aims of the charity are:

1. To promote and ensure delivery of music as a creative vehicle for self expression by immigration detainees
2. To encourage and support those throughout the immigration detention estate, who seek to improve detainees' quality of life through independently delivered music activities
3. Using music, to create channels of communication between detainees, places of detention, local communities and the wider public
4. To ensure that MID is a well governed and managed organisation with a clear profile and an exit strategy.

ACTIVITY PLANNING AND PUBLIC BENEFIT

The charity's activities, which are described below (p3-7), have been designed in order to deliver benefits in accordance with these strategic aims. Thus we undertake music making with immigration detainees (aims 1 & 3), detention staff (aims 2 & 3) and local communities (aims 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 new requirements. The activities deliver a range of benefits, primarily to immigration detainees (who are our central concern), but also to the wider community.

ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

In the year to March 2009 we:

- Worked in 8 of the UK's 11 Immigration Removal Centres (IRCs) (the 11th opened in February), compared to 5 the previous year.
- Worked regularly in 5 IRCs, compared to 2 the previous year.
- Delivered 73 days of workshops with approx 2250 detainees.
- Delivered 6 community exchange projects comprising 18 days of workshops with approx 200 local residents.
- Produced 8 CDs of songs and music by detainees and local people.
- Held one public event with strong and positive media coverage.
- Worked with 3 IRCs to develop staff development programmes, including concrete planning with Haslar.

Overall we delivered 91 days of participatory music workshops with immigration detainees and people living nearby during the 2008-09 year. The number of music workshops was 199 and the number of participants about 2400.

MUSIC MAKING WITH DETAINEES

We delivered 73 days of free music workshops with immigration detainees in the 2008-09 year, 73% of the target of 100 days and more than double the number the previous year (36.5). The estimated number of participants in these workshops was 2250. Participation in workshops is very fluid, and it is not feasible to track participants who may attend on more than one day over a period of months. So it's not possible to arrive at precise figures. An additional 6 days which were part of the 2008-09 programme slipped for practical reasons over the year end into April. These would have brought the delivery total to 82 days, but will be included in our outputs for 2009-10.

At the start of the year we were working regularly in only two IRCs, Dover and Haslar (in Gosport). A major development during the year was to start regular delivery at three further centres: Yarl's Wood in Bedford (from July), Campsfield House near Oxford (from October) and Colnbrook at Heathrow (from December).

In addition we delivered one-off projects at Harmondsworth (Heathrow), Dungavel (South Lanarkshire) and Oakington (near Cambridge). A further project just after the year end at Lindholme (Doncaster) brings our tally of IRCs to nine. Thus we worked in all the UK's Immigration Removal Centres except Tinsley House (Gatwick) and the adjacent Brook House

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REPORT OF THE TRUSTEES (CONTINUED)
YEAR ENDED 31 MARCH 2009**

(which only opened at the end of the year). Our position in March in each IRC was thus as follows:

IRC	Location (south-north)	Contractor	Level of delivery	Days in year
Dover	Dover	HM Prison Service	Regular programme	11
Haslar	Gosport	HM Prison Service	Regular programme	16
Tinsley House	Gatwick	G4S	No delivery	0
Brook House	Gatwick	G4S	No delivery (opened Feb09)	0
Colnbrook	Heathrow	Serco	Regular programme	8
Harmondsworth	Heathrow	Kalyx	2 one-off projects	7
Campsfield House	Oxford	GEO	Regular programme	12
Yarl's Wood	Bedford	Serco	Regular programme	12
Oakington	Cambridge	G4S	One-off project	2
Lindholme	Doncaster	HM Prison Service	One-off project after yr end	0
Dungavel	S Lanarkshire	G4S	2 one-off projects	5
Total				73

Following one-off projects at Harmondsworth IRC, and the change in contractor in June 2009, we will soon be starting regular work there. This will bring the number of IRCs with regular programmes to 6, more than half the total of 11. We also plan to start a second programme at Yarl's Wood, where single women and families (including children) are held separately, so that extra resource is needed to provide our usual level of service to all detainees.

We thus hope in the second half of the 2009-10 year to be running 7 regular programmes in 6 IRCs. In time we aim to expand this programme of work to all 11 IRCs, so that every immigration detainee in the UK will have access to our service. The programme is funded through grant income and contributions from the IRCs, which we have set at a low level, so that as far as possible detainees' opportunity to join our workshops will not be constrained by IRC finances. Further expansion depends on whether IRC managers are willing and able to find the funds for their contributions, and whether MID is able to raise the funds needed to expand as well as sustain its existing commitments.

The content of workshops with detainees has included singing, songwriting, percussion and dance, Indian dance and tabla to celebrate Diwali, a multi-cultural day, a family day, percussion and dance or storytelling or singing, Calypso and Balkan songwriting, classical Indian dance and accompanied storytelling, Anglo-African singing. Singing and percussion work are staple ingredients in this work because they are accessible and universal – everyone can join in and the group can achieve a lot in short time.

We are aware that music-making can open up emotions which people undergoing detention may have shut down. We see this expression as a benefit, but take care to avoid potential harm by dealing sensitively with people who get upset and always allowing participants to choose their level of participation. We are alert to the risk that our work may disturb participants, but in practice find that it empowers them.

**MUSIC IN DETENTION
REPORT OF THE TRUSTEES (CONTINUED)
YEAR ENDED 31 MARCH 2009**

Independent evaluation has shown that these workshops enable detainees to express themselves, to feel recognised as individuals ("You see that you are somebody who can do something"), and to reaffirm their cultural identity, which of course immigration detention intrinsically undermines. They relieve stress and depression ("Talking about self-harm and stuff, if you attend workshops like this, you rarely think about things like that. It gives you a freedom that you can still be happy."), help people in detention to make contact with each other, and reduce tension between detainees from different backgrounds.

A recording project at Harmondsworth in June 2008 created a CD, an extract from which was broadcast on ONFM, a radio station based in West London.

MUSIC-MAKING WITH DETENTION STAFF

We began the year with the specific aim of developing cultural awareness training programmes for detention staff as a way of using music to improve relationships and interaction in the closed setting. During the year we worked with managers at several IRCs to develop training packages as follows:

- Dover: diversity
- Haslar: cultural awareness
- Yarl's Wood: managing interaction with detainees

Unfortunately these have not progressed to implementation. It is hard to get structured activity for staff established, because their time is filled, details and shifts are inflexible, resources for cover are scarce, and structured and/or mandatory training programmes are already in place. However we hope to make progress on these structured training programmes during the 2009-10 year.

Despite the lack of concrete progress, the level of interest in this kind of work from managers in some IRCs is striking. This seems to be because for progressive and thoughtful managers this kind of initiative offers real potential for the development of more positive relationships within the IRC regime. Thus it offers IRCs an additional driver for working with us.

Meanwhile, informal methods have proved more fruitful. When staff get involved in workshops for detainees, or in other opportunities to make music, it helps promote interaction and improves the atmosphere in the centre. And the more we can involve them in music making, the more difference we will make when we are not there. Our work in this area has included:

- Getting custody officers supervising workshops with detainees involved in the sessions.
- Staff escorting "singing posters" around the centre, installing music temporarily in corridors and dormitories.
- Support for a member of an activity team setting up a choir with detainees.
- Members of staff working with detainees to record a CD.
- Collaboration with music teachers within IRC education departments.
- Making music an integral part of IRC special events, religious festivals, open days etc.
- Working with a manager on the choice of officer to supervise a music workshop.
- Detainees and staff interacting through performance of music and dance

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REPORT OF THE TRUSTEES (CONTINUED)
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We are aware that IRCs may derive some private benefit from work we do with their staff, as well as our work with detainees. We consider these benefits to be a necessary result of our charitable activities, because the interaction of those held and those working in these institutions makes a significant difference to the welfare of the former.

MUSIC-MAKING WITH LOCAL COMMUNITIES

We delivered 18 days of music workshops with people in local communities near Immigration Removal Centres in the 2008-09 year, 85% of the target of 21 days and a substantial increase on the previous year (12). The estimated number of participants in these workshops was 200. An additional 3 days which were part of the 2008-09 programme slipped for practical reasons over the year end into April. These would have brought the delivery total to 21 days (ie up to the target), but will be included in our outputs for 2009-10.

These music workshops (provided free of charge) made up seven community exchange projects which used music-making, recording, lyrics and so on to create a connection between groups of detainees and people living nearby. In order to create a strong connection with detainees, each project involved a defined group of participants; in order to work with as many sections of the community as possible, we worked in a variety of settings:

- Age Concern day centre, Dover
- Adults and young people at the Nimrod Community Centre, Rowner estate, Gosport
- Fusion Youth Singing at All Saints Church, Queen's Park, Bedford (linked to children detained at Yarl's Wood)
- Fusion United Voices at All Saints Church, Queen's Park, Bedford (linked to women detained at Yarl's Wood)
- Pegasus Primary School, Blackbird Leys estate, Oxford
- Seafeld Community House, Seafeld estate, Gosport
- YMCA youth club and group of Roma young people, Dover (after the year end)

CDs were produced as a result of all these projects, which developed musical material by taking it back and forth between the two groups. The CDs use recording techniques to produce tracks in which, for example, children and detainees sing and play the same music alongside each other, although usually they have never met – a moving and evocative symbol of the human reality of the situation (unlike the prison system, there is no day release scheme for immigration detainees). A selection of tracks from our CDs can be found at www.myspace.com/musicindetention.

The project at the Nimrod Centre in Gosport culminated in a wonderful public event for local people, attended by around 60 people including local police and the mayor of Gosport. In another case, which we aim now to replicate, community participants visited Yarl's Wood IRC in June 2009, and made music with detainees and staff. This was an extraordinary event which had a deep impact on detainees, staff and the community participants themselves.

Around both these events we built up local and regional media campaigns which brought entirely positive coverage from local print and broadcast media, including photos of the mayor

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of Gosport enthusiastically banging a drum, and an interview with a remarkable former detainee. We considered carefully the risk that coverage might be negative and thus work against our aims; we controlled this risk by carefully managing our media work and the messages communicated.

Community exchanges multiply the impact that the music can have. For detainees, as well as the benefits of making music together, there is the sense of connection to people in the wider community on the other side of the wall, and psychological support from that contact and the creative exchange this brings ("Just knowing you know we are here makes all the difference"). Participants in the community learn about what brings detainees to the UK and their experience of detention ("I have learned about the thoughts and feelings of the people at the centre by the way they express themselves in their songs."); stereotypes are challenged and they are able to empathise with a migrant or asylum seeker's experience. As one young person from a tough housing estate in Gosport, asked why someone might leave home and come to the UK, succinctly put it, "It's crap round here".

This work in local communities achieves three things. It provides a rich and stimulating cultural and creative experience, from working with professional musicians, producing a CD, performing, experiencing different musical styles and cultures. It contributes to local programmes tackling issues around what is fashionably known these days as "integration and cohesion" – in other words, helping people get to grips with living alongside other kinds of people, be it British ethnic minorities, dispersed asylum seekers or migrant workers from Eastern Europe. And it connects local people to the closed institution on their doorstep, and shines some extra light inside its walls.

NEW DEVELOPMENTS

During and since the 2008-09 year, we have been making progress on two developments which are intended to root our work more deeply and extend its reach more widely:

- Developing local partnerships to take responsibility in the future for the delivery of MID's programme in and around each IRC.
- Creating artistic approaches and links within the music sector so as to incorporate music from our workshops and projects into mainstream music programming.

LOCAL PARTNERSHIPS

Our community exchange projects have shown that there is strong interest in our work in local communities around IRCs. Initial discussions with people from community organisations, churches, local authorities, PCTs, public and voluntary sector service providers, arts organisations, refugee organisations and of course the IRCs themselves suggest that MID provides a package of interest equally to people involved already with detainees and refugees, and people involved in very different sections of the community.

**MUSIC IN DETENTION
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As MID expands its work, it becomes apparent that we are not best placed, in our London office, to capitalise on the networks and social capital that each local community uniquely possesses. Funding a bigger programme as a single block is also likely to be difficult. And the better the connection between detainees and local people the greater the social impact of our work.

We want to develop local partnerships to continue our work in and around IRCs, because we see this structure as the best way to achieve the following aims:

- (i) Embedding our delivery in local communities close to IRCs: local work will have the strongest impact if it is driven locally, by people who understand the local area, are well networked and can integrate delivery into the local context.
- (ii) Making immigration detainees part of these local communities: by bringing people together to work with detainees, the partnerships in themselves will embody an inclusive ethos in which those involved see detainees as part of their community, not outside it.
- (iii) Sustaining our work into the future: we see a number of small projects as more likely to continue to secure funding than one large project.

At a Board and Staff Awayday in June 2009, we agreed that MID would aim to change, as a result of this devolution of responsibility, from the lynch pin player in a delivery model towards something like a local development agency. We expect to make concrete progress on the ground from this autumn, starting in Dover and Gosport, where our work is best established.

WIDER PUBLIC

MID's strategic aims include creating a connection between detainees and the wider public, beyond the IRCs' own backyards. People hear public debate about the system, but not about the human reality behind the headlines. As an independent charity working in the system, MID does not campaign against it; but the music we create with detainees and local people provides us with a powerful way to bring detainees' experiences, their collective voices and stories, out into society and into the cultural mainstream.

We have started to explore the potential to include the music created in our workshops in mainstream programming, and to construct artistic collaborations involving detainee and community participants and established artists. The music organisations who deliver our workshops link us to first class and well known performers from Asia and Africa; and we are developing new partnerships in the arts and music sector.

We aim to develop mainstream programmes which will achieve attitudinal change, with people who would not respond to campaigns, or even notice them, finding out what IRCs do and about the people held in them; understanding something of their lives, feelings and aspirations; learning from them something about their own lives (eg change, loss, or home). Through this work we aspire to make immigration detention impossible to hide or ignore.

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REPORT OF THE TRUSTEES (CONTINUED)
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UNDERPINNING WORK

During the 2008-09 year, we progressed on work to support and strengthen our delivery of music workshops as follows:

EVALUATION

We carried out the second year of our three year independent evaluation, using for the first time the revised framework developed in March 2008. Work was done with music providers and musicians to develop their involvement in gathering data, especially qualitative data. Karin van Maanen's report on the impact of our work (May 2009) informed the Board and Staff Awayday in June, as did Ceri Hutton's report on strategic and operational issues.

GOOD PRACTICE

We set up the MID Practice Forum, which brings MID staff, music provider managers and (especially) individual practitioners together every six months. This is an invaluable tool to share learning, develop good practice and help ensure consistency of approach across the growing cohort of musicians (35-40 over the past year) who deliver our work in a growing number of settings. The first Practice Forum focused on working with detainees, the second on evaluation, and the third (in October) will have community exchanges as its theme. We will run these every six months.

We have also started to compile written guidance on good practice which is built on practitioners' experience and will in future be available on a practitioners' page on a re-launched MID website.

MUSIC PROVIDERS

In 2008 we inducted a new music provider, the Asian Music Circuit, who are now about to take responsibility for a regular programme of their own, the new programme at Harmondsworth. This brings the total number of music providers to four, the other three being Music for Change, Drum Runners and the Oxford Concert Party. We partner closely with these organisations and sub-contract delivery to them.

In 2008 we also set up the Provider Group, a quarterly meeting between MID's staff and our main contacts from the four providers, who manage their delivery on our behalf. These meetings address business and practical issues and also quality and good practice issues. They help to develop communication between providers as well as between them and MID.

COMMUNICATIONS

We developed a detailed plan for significantly raising our game in relation to communications, including:

- Designing and creating a new website
- Designing and producing a series of marketing materials

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- Raising capacity for media work

We have set up a communications sub-group of Trustees and staff to steer this work, and will soon be running a tender process to appoint appropriately skilled professionals to these various tasks.

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

We appointed one trustee in 2008-09. Ashok Viswanathan is Assistant Director of Operation Black Vote, and has great experience of organisational development and working with media and government.

STAFF AND PREMISES

In May 2008 we appointed a full time Programme Manager, Liza Figueroa Clark, thus completing (with the Director) our compact core staff team of two.

In June 2009 we moved offices, to Kings Place.

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.

Music In Detention's programme of activities is delivered by partner music organisations at Immigration Removal Centres and other venues. Partnerships with these and other organisations are therefore of great importance. We continue to use written agreements provide a contractual framework for our collaborative work.

The charity revised its financial procedures during the year to take into account its new staffing arrangements. These procedures provide for appropriate delegation to staff and separation of functions to mitigate against fraud and error.

The charity also adopted the following policy documents:

- Code of Conduct

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- Disciplinary and Competence policy & procedure
- Grievance policy & procedure
- Confidentiality & Data Protection policy
- Health & Safety policy
- Equality & Diversity policy
- Recruitment & Selection policy & procedure
- Working Time & Leave policy & procedure
- Finance procedures

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 income over expenditure of £21,153 which will be taken to reserves for use in 2009-10.

RESERVES POLICY

The accounts show reserves of £76,861 of which £6,000 are restricted funds and £70,861 are unrestricted. The restricted funds relate to unspent money from grants where the grant provider has specified what the money must be spent on. £8,721 of the unrestricted reserves were designated to a contingency reserve.

The balance of the unrestricted funds will be used in 2009-10. 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 2009-10, in accordance with those plans, and the expectations of funders.

MID aims to build a designated Contingency Reserve to cover costs that cannot be covered from grant funding, such as costs that would be necessary on the cessation of activity. This reserve would also be available to cover unexpected costs, or to take up opportunities that arise. Unrestricted income may be designated to this 'Contingency reserve' until the reserve reaches the target level. MID has so far set aside £8,721. The target level will be reviewed by the Board each year.

PRINCIPAL FUNDING SOURCES

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

- Paul Hamlyn Foundation
- Arts Council England
- Lankelly Chase Foundation
- Baring Foundation

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YEAR ENDED 31 MARCH 2009**

- Helen Tetlow Memorial Fund
- 29th May 1961 Charitable Trust
- The Bedford Charity
- Austin & Hope Pilkington Trust
- D'Oyly Carte 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 1985.

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

This report has been prepared in accordance with the special provisions of Part VII of the Companies Act 1985 relating to small companies:

Signed: 

Date: 15/10/2009

On behalf of the Board

Independent examiner's report to the trustees of Music in Detention

I report on the accounts of the company for the year ended 31 March 2009, which are set out on pages 14 to 18.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 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.

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.



Tom Wilcox MAAT FCIE
3 Buckingham Avenue
London E10 5NG

MUSIC IN DETENTION

Statement of Financial Activities For the Year ended 31 March 2009

	Notes	Y.E 31 March 2009			2008
		<u>Unrestricted Funds</u>	<u>Restricted Funds</u>	<u>TOTAL Funds</u>	<u>TOTAL Funds</u>
INCOMING RESOURCES					
Incoming resources from charitable activities					
Grants receivable	2	156,451	42,866	199,317	157,215
Contributions from Immigration Removal Centres		0	13,401	13,401	5,508
Contribution from Oxford Concert Party		0	3,000	3,000	0
Incoming resources from generated funds					
Interest Receivable		4,672	0	4,672	3,949
Other Income		100	100	200	0
Total incoming resources		£161,223	£59,367	£220,590	£166,672
RESOURCES EXPENDED					
Charitable activities					
Direct Music making and evaluation costs	3	38,381	59,255	97,636	58,395
Support Costs	4	84,812	15,928	100,740	79,732
Governance Costs	5	861	200	1,061	2,883
Total resources expended		124,054	75,383	199,437	141,010
Net incoming resources	6	37,169	(16,016)	21,153	25,662
Tax on surplus on ordinary activities/(tax refund)	9	0	0	0	(8)
SURPLUS FOR THE FINANCIAL PERIOD		37,169	(16,016)	21,153	25,670
RECONCILIATION OF FUNDS					
Total funds brought forward		33,692	22,016	55,708	30,038
TOTAL FUNDS CARRIED FORWARD		£70,861	£6,000	£76,861	£55,708

MUSIC IN DETENTION

Balance Sheet as at 31 March 2009

	Notes	2009	2008
CURRENT ASSETS			
Debtors and prepayments	10	39,940	1,961
Cash at bank and in hand		<u>99,041</u>	<u>97,760</u>
		138,981	99,721
CREDITORS: Amounts falling due within one year			
Deferred income		43,631	33,785
Other creditors	11	<u>18,489</u>	<u>10,228</u>
		62,120	44,013
NET CURRENT ASSETS		<u>76,861</u>	<u>55,708</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>£76,861</u>	<u>£55,708</u>
REPRESENTED BY THE FUNDS OF THE CHARITY:			
Restricted funds	12	6,000	22,016
<u>Unrestricted funds</u>			
Designated fund - contingency fund	12	8,721	3,949
General unrestricted funds	12	<u>62,140</u>	<u>29,743</u>
		70,861	33,692
		<u>£76,861</u>	<u>£55,708</u>

The company is entitled to exemption from audit under Section 249A (1) of the Companies Act 1985 for the year ending 31 March 2009. No notice has been deposited under Section 249B(2) of the Companies Act 1985 in relation to its financial statements for the financial year.

The directors acknowledge their responsibilities for:

- (a) ensuring that the company keeps accounting records which comply with Section 221 of the Companies Act 1985 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 each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Section 226 and which otherwise comply with the requirements of the Companies Act 1985 relating to financial statements, so far as applicable to the company.

These financial statements have been prepared in accordance with the special provision of Part VII of the Companies Act 1985 relating to small companies and with the Financial Reporting Standard for Smaller Entities.

ON BEHALF OF THE BOARD OF DIRECTORS



Approved by the Board of Directors on: 15 October 2009

MUSIC IN DETENTION

Notes to the Financial Statements For the Year ended 31 March 2009

1. ACCOUNTING POLICIES

ACCOUNTING CONVENTION

The financial statements have been prepared :-

- under the historical cost convention and in
- in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2005).
- and with the Companies Act 1985 and the Statement of Recommended Practice, Accounting and Reporting by Charities.

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. If they relate to a specified future period they are deferred.

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. As the charity receives a number of grants that are unrestricted, costs are allocated against these in a way that takes account of the timing of the grant, advantage of their flexibility, and ensures most timely reporting.

	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u> <u>2009</u>	<u>TOTAL</u> <u>2008</u>
2. GRANTS RECEIVABLE				
Helen Tetlow Memorial Fund (HTMF)	7,500	0	7,500	7,500
Arts Council England	0	26,800	26,800	33,500
Austin and Hope Pilkington Trust	0	3,000	3,000	0
The Baring Foundation	15,000	0	15,000	15,000
Bedford Charity	0	10,066	10,066	0
D'Oyly Carte Charitable Trust	0	3,000	3,000	0
Lankelly Chase	15,000	0	15,000	15,000
Paul Hamlyn Foundation	113,951	0	113,951	86,215
29 May 1961	5,000	0	5,000	0
	£156,451	£42,866	£199,317	£157,215

3. DIRECT COSTS - MUSIC MAKING AND EVALUATION

Music making with detainees	18,118	50,093	68,211	25,402
Music making in local communities	7,098	6,897	13,995	15,000
Music making with IRC staff	352	0	352	411
Local liaison and partnership development	1,740	0	1,740	8,000
Public event	6,066	0	6,066	2,000
Evaluation fees	5,007	2,265	7,272	7,582
	£38,381	£59,255	£97,636	£58,395

MUSIC IN DETENTION

Notes to the Financial Statements For the Year ended 31 March 2009

	<u>Unrestricted</u>	<u>Restricted</u>	<u>Total</u> <u>2009</u>	<u>2008</u>
4. SUPPORT COSTS				
Staff salaries and fees	72,035	14,592	86,627	65,508
Other staff costs	904	0	904	3,450
Travel expenses	3,288	0	3,288	1,147
Office costs	5,902	900	6,802	4,936
Equipment	915	0	915	1,347
Media and website costs	1,768	436	2,204	2,444
Fundraising fees	0	0	0	900
	<u>£84,812</u>	<u>£15,928</u>	<u>£100,740</u>	<u>£79,732</u>

			<u>2009</u>	<u>2008</u>
5. GOVERNANCE COSTS				
Legal fees	0	0	0	1,175
Strategic planning costs	0	0	0	1,074
Board meeting costs	751	0	751	382
Reporting accountant	0	200	200	150
Trustee travel expenses	110	0	110	102
	<u>£861</u>	<u>£200</u>	<u>£1,061</u>	<u>£2,883</u>

6. OPERATING SURPLUS	<u>2009</u>	<u>2008</u>
The operating surplus is stated after charging:		
Trustee's emoluments and other benefits	<u>£0</u>	<u>£0</u>

7. STAFF COSTS	<u>2009</u>	<u>2008</u>
Salaries	69,564	39,303
Employers National Insurance Contributions	7,444	3,605
Pension contributions	2,300	0
Management and co-ordination fees	7,319	22,600
	<u>£86,627</u>	<u>£65,508</u>

The company had two employees during the period (2008 - two)

No staff member received emoluments above £60,000 in the year (2008 - none).

8. TRUSTEE EXPENSES

One trustee received travel costs of £110 (2008 - £102)

9. TAXATION

The company is a not for profit entity and is not permitted to make distributions or pay out profits in any other way. It does not trade or undertake profit making activities.

UK corporation tax at 19% was charged in 2007 (on investment income)
before charitable status granted

This charge was waived and reversed in 2008	<u>£0</u>	<u>£(8)</u>
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MUSIC IN DETENTION

Notes to the Financial Statements For the Year ended 31 March 2009

10. DEBTORS : AMOUNTS FALLING DUE WITHIN ONE YEAR	2009	2008
Grants Receivable	38,366	0
Other debtors	573	1,741
Prepayments	1,001	220
	£39,940	£1,961

11. CREDITORS : AMOUNTS FALLING DUE WITHIN ONE YEAR	2009	2008
Other creditors and accruals	18,489	10,228
	£18,489	£10,228

12. STATEMENT OF FUNDS	Balance 31-Mar-08	Incoming Resources	Resources Expended	Balance at 31-Mar-09
<u>Restricted funds</u>				
Immigration Removal Centres	0	13,401	13,401	0
Arts Council England	22,016	26,800	48,816	0
The Bedford Charity	0	10,066	10,066	0
Austin & Hope Pilkington Trust (AHPT)	0	3,000	0	3,000
The D'Oyly Carte Charitable Trust	0	3,000	0	3,000
Oxford Concert Party	0	3,000	3,000	0
Other contributions	0	100	100	0
	22,016	59,367	75,383	6,000
<u>Unrestricted funds</u>				
The Paul Hamlyn Foundation	23,743	113,951	82,104	55,590
The Baring Foundation	6,000	15,000	14,450	6,550
Other unrestricted funds	3,949	32,272	27,500	8,721
	£55,708	£220,590	£199,437	£76,861

Funds held from **AHPT** are for workshops in IRCs and will be spent in the next financial year.

Funds from **D'Oyly Carte Charitable Trust** are for music making in Colnbrook IRC, and will be spent in the next financial year.

Funds held from **The Paul Hamlyn Foundation** and **The Baring Foundation** are not restricted in purpose. These funds will be spent in the next financial year, on music making activities and operating costs, in furtherance of MID's objectives.

An amount of £8,721 of the unrestricted funds has been **designated** by the trustees as a contingency fund.

13. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

14. TRANSACTIONS WITH DIRECTORS

There were no material transactions with the Trustees during the year (2008 - none).

15. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2009 (2008 - 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 year.

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.