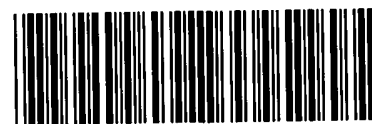


MUSIC IN DETENTION
TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2017
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MUSIC IN DETENTION TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2017

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

COMPANY INFORMATION

REGISTRATION	Company number: 5943893 Charity number: 1119049
BOARD OF TRUSTEES	The following persons have served as members of the Board during the year and up to the date of this report: Phil Champaign Emily Cherry Claudia Delpero (resigned 10/5/17) Peter Frankental Angela Impey (resigned 24/1/17) Vebi Kosumi Sue Lukes Marie-Anne Mackie Sheila Melzak Joanna Ridout
CHIEF EXECUTIVE OFFICER	John Speyer
COMPANY SECRETARY	Debbie Mace
REGISTERED OFFICE	Kings Place Music Base 90 York Way London N1 9AG
BANKERS	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Andrew Wells Counterculture Partnership LLP Unit NH.204, E1 Business Studios 7 Whitechapel Road London E1 1DU

OBJECTIVES AND GOVERNING STATEMENTS

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

In the 12 years since MID started work, the detention system has grown and dug itself in, immigration has become not just a major political issue but a central determinant of the UK's long-term future, attitudes to migrants have increasingly polarised, and for those living at the sharp end austerity has bitten ever deeper. The need for our work is thus even greater. And in today's disturbing and unpredictable politics, MID has much to contribute: a human voice amid the ever harsher tone of the immigration 'debate', an opportunity for those most affected by the insecurity of our times to draw strength from their own creativity, an example of artistic practice enriched by little-heard voices and relevance to new audiences, and a channel for positive conversations about immigration.

CHARITABLE OBJECTS

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

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

VISION, MISSION & STRATEGIC AIMS

During the year the charity concluded a major strategy review, during which it reviewed its vision and mission statements and strategic aims. The revised statements are:

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

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

Strategic aims:

1. Embed participatory music-making into life in the UK's immigration detention centres, to improve the wellbeing and resilience of detainees.
2. Use music-making to bring detainees' voices to the public, build solidarity between them and people living near detention centres, and help change attitudes to migrants.
3. Through high quality participatory music-making, enable detainees and other marginalised people to create powerful and challenging original music, and convey it to new audiences through live and recorded performance.

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4. Govern and manage MID effectively, and secure the long-term continuation of its work by building a stable financial base, a resilient business model and dynamic local partnerships.

ETHICS PRINCIPLES

MID has a position of **committed neutrality**: a neutral operational stance in relation to the detention system, combined with values which place detainees, and their wellbeing, at the centre of all its work. The charity's Ethics Committee uses its Ethics Framework, a review of which it concluded during the year, to oversee and guide the application of these values to MID's work. The Framework sets out eight key principles and guidance for their practical application in our work:

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

ACTIVITY PLANNING AND PUBLIC BENEFIT

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

MUSIC PROGRAMMES AND THEIR IMPACT

In the year to March 2017 we:

- Ran programmes in 4 Immigration Removal Centres (IRCs) and their local communities
- Delivered 122 music workshops with an estimated 1350 detainees
- Delivered 25 music workshops with 81 community participants
- Produced 3 CDs of original songs and music and uploaded additional tracks onto our website
- Mounted five community performances with audiences of 340

During and since the year we also:

- Won a special commendation in the 2016 Koestler Awards, and a Gold Award and two commendations in 2017
- Greatly increased delivery at The Verne IRC
- Planned and launched a Musician in Residence scheme which has now greatly increased our presence at Harmondsworth IRC
- Collaborated with the South Bank Centre to bring the voices of women at Yarl's Wood IRC to their London audience
- Recruited an outstanding cohort of volunteer workshop assistants

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- Built MID's public profile
- Launched a new music player on our website, making all our recordings easily accessible
- Found community choirs to make cover versions of detainees' songs in response
- Completed a major strategy review (see p11)
- Completed a communications handbook

OUR MUSIC ACTIVITIES

MID sends experienced musicians with strong facilitation skills into IRCs to run participatory music workshops. Activities include drumming and percussion sessions, cultural interaction and celebration, song-writing, instrumental tuition and jamming sessions. Our artists encourage detainees to participate at whatever level they feel comfortable: playing instruments, writing lyrics, singing, rapping, DJing, dancing, or just listening. Recording techniques enable immediate playback and take detainees' voices to the outside world. Staff participation adds to the special atmosphere and detainees perform live at special events in the IRC.

We use the same methods with marginalised and stigmatised groups in local communities (eg people with mental health difficulties, people with disabilities, young people at risk). Our artists shuttle between them and the detainees, helping them share experiences, create songs and music together, offer each other support and advice, and find mutual ground and common understanding.

We create albums of participants' songs and music, stream tracks on our website (something we know makes them very proud), and share them through live performance. Cover versions of MID songs have been performed and filmed by community choirs elsewhere, thus widening the live and online audience for this creative content and the messages it conveys.

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

DELIVERY

In 2016-17 we ran music activities in four of the UK's 10 IRCs and their local communities:

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

The first three of these were in IRCs where MID has had a regular presence for 8-10 years. The Verne, previously a prison, became an IRC in 2014, and we started a small programme there in 2015. It has since grown significantly but is now set to end, because The Verne is soon to close as an IRC and reopen as a prison once again. We aim to open programmes at other IRCs in the near future.

Comparing the outputs of this work with the two previous years we see a broadly consistent volume of delivery:

Table 1	2014-15	2015-16	2016-17	Total
IRCs with music programmes	5	5	4	5
Music workshops with detainees	125	117	122	364
Music workshops with groups in local communities	30	19	25	74
Performances	1	3	5	9

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CDs produced	5	3	3	11
Detainee participants	1900	1800	1350	5050
Community participants	120	60	81	261
Audiences	50	200	340	590

And here is more detail of participation by detainees. Because participation is fluid (people come and go during sessions, so the group constantly changes), we measure it in three ways:

Table 2	No of sessions	Total attendance		Total staying more than half of session		Total actively participating	
		Total	Average	Total	Average	Total	Average
2014-15	125	2545	20.4	1672	13.4	1467	11.7
2015-16	117	2383	20.4	1521	13.0	1568	13.4
2016-17	122	1791	14.7	1117	9.2	1077	8.8
3 year totals		6719		4310		4112	
3 year averages			18.5		11.9		11.3

These figures relate to attendances at sessions. It is impracticable to collect participants' names and hence to count repeat attendances. So on the basis of the data in Table 2, we have made our best estimates of the total number of individuals participating, shown in Table 1.

Overall these figures show the level of delivery to be steady. The small growth in performances and audience numbers reflects our intention to bring detainees' work into the public realm more. Participation by detainees has fallen, probably due in part to changes and innovations in delivery, eg weekly provision by local delivery partner Bedford MID at Yarl's Wood. But this doesn't explain all the figures. Other factors may include IRCs promoting workshops less (staff are very stretched), and detaining fewer people (we have some anecdotal indications of this).

During the year we also delivered three music projects with detainees and adults living nearby who were experiencing mental health problems. This was the first time we have delivered a cohort of such projects around a single theme. It's well established that mental health difficulties are widespread in immigration detention, so we wanted to explore what these groups might have in common. In addition, by reflecting on these projects as a group, we aimed to learn more about what bonds detainees and local groups together, and how we can tailor our practice to particular settings. This approach has helped increase our sensitivity to the needs of different community groups we work with, as well as detainees. Evaluation of these projects continued after the year-end and we will publish our findings in 2018.

We delivered these projects with groups of mental health service users at branches of MIND in Oxford and Bedford, and in Hillingdon with Music In Mind, a user-led music group meeting at Hillingdon MIND. Finished songs and music from Harmondsworth IRC and Music In Mind can be streamed and downloaded at www.musicindetention.org.uk/player/?album_id=56, and those from Bedford and Yarl's Wood IRC are at www.musicindetention.org.uk/player/?album_id=57.

Finally we launched an occasional series of collaborations with community choirs, in which they choose a song written and produced in immigration detention, and create and perform a cover version in their own community. So far choirs in London (www.youtube.com/watch?v=c-C0agUcKX8) and Surrey (www.musicindetention.org.uk/news/blog-yarls-wood-song-rings-out-i/) have performed songs by detainees. This is a powerful way to bring our music and its creators to a wider public audience.

IMPACT

MID's work has been repeatedly evaluated, for example four independent evaluation reports are available at www.artsevidence.org.uk/organisations/arts-organisations/music-detention/. Recurring findings are:

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- Widespread relief from stress and anxiety, emotional release, a lift in mood, better relationships
- For some, lasting improvements in wellbeing, through a sense of personal achievement and potential, protective memories, supportive relationships

Accumulated research shows immigration detention is harmful to mental health. Depression, anxiety and post-traumatic stress disorder are especially prevalent, and longer periods of detention make the problems worse. The evidence for this has been authoritatively marshalled in the Shaw Review by Professor Mary Bosworth¹ (citing MID's research several times). In this context MID's work provides vital psychological support to people under extreme stress.

External Clinical Psychology PhD research conducted by University College London² in five IRCs, including YW, found that participation enabled them to:

- Initiate and extend friendships, bringing them into closer contact with each other
- See IRC staff in a different light, building common ground in this tense setting
- Become absorbed in music-making, creating positive, protective memories, helping to shield against future difficulties and reminding them of their capacity to cope
- Express a wide range of emotions in a productive way
- Project themselves forward to a time when they would be able to participate 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

This external research and our own focus groups provide numerous indications of lasting outcomes. MID's sessions help participants develop and express optimism, social support, self-efficacy and purposefulness: recognised elements in emotional resilience, the ability to cope with and adapt to stress. These typical comments from detainees illustrate the mechanisms of optimism and 'protective memory', increasing resilience against continuing stress:

When you're in here this place is so full of anger and stress but when you divert your energy to music you kind of transform it into something nice, something bright ... You start to look at it on the brighter side of things ... So, music, that's why people often say "music is life", and it is life. It's able to do wonders, you know what I mean. For me, one of the things that it did was to allow me to express my emotions on a positive level.

For me, the workshop is a lifetime experience that I will never really forget. If I feel sad - probably it could be a couple of weeks I feel sad - I will try to relax myself, I will try to reflect on things that have made me happy... You really remember things like the way you danced, the way you played drums. You can set your mind off from what you are thinking about, about a particular situation and particular time. It goes a long way.

Recently we compared evidence of mental health needs at Yarl's Wood IRC with evidence of the outcomes of MID's work there. A study of detainees at Yarl's Wood and two other IRCs found that 83% of them had major depression. Asked to score themselves against a list of problems and complaints, those at Yarl's Wood answered "quite a bit" or "extremely" as follows³:

- | | |
|---------------------------------|-----|
| • Feelings of worthlessness: | 47% |
| • Blaming yourself for things: | 42% |
| • Feeling sad & feeling lonely: | 67% |

¹ Prof Mary Bosworth, 'The impact of immigration detention on mental health: A literature review', p303-332 in Stephen Shaw (2016), 'Review into the Welfare in Detention of Vulnerable Persons', Home Office.

² James Underhill (2011), 'The psychological impact of music workshops on immigration detainees', UCL - available at <http://discovery.ucl.ac.uk/1326258/>, results at p83-97, discussion at p98-107.

³ Prof Mary Bosworth (2012), 'Quality of Life in Detention', Centre for Criminology, University of Oxford - using the Hopkins Symptoms Check List for Depression, method at p22-23, results at p43.

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- Worrying too much about things: 73%
- Thoughts of ending your life: 24%

MID's regular focus groups at Yarl's Wood show the difference its music activities make to these very high levels of distress. Detainees have praised our artists' abilities, told us that "MID is different from the usual", and placed particular value on:

- Relief from stress and reduction in depression, eg from group singing
- Greater optimism and confidence, a feeling that you matter
- Expression of emotion, eg through lyric-writing and sharing feelings with others
- Discovering new abilities, learning musical skills
- Creating social bonds, making friends, mutual support
- Connection with the community outside the IRC
- Shared focus, being stretched
- Active rather than passive participation (unlike TV for example)

These extracts from this ongoing data collection illustrate the lasting psychological significance of changes in self-perception for these participants:

I really enjoyed it me and my husband and it was clear message for us to not lose our confidence and we will do our best to carry on in this life and will take it as good experience and thanks

I feel like I actually count as a person and that makes a difference to me.

If you start to change, you make activities... then you can find yourself and carry on. Because if you help yourself in this way you will end your depression.

A discussion at a focus group held during the year with detainees at Harmondsworth IRC explored at greater length the way music-making was helping them to sustain their identity and sense of connection to their life before detention:

Like being here is stressful, honestly for every single one of us so at the end of your day when you're in your bed, some people cry, some can't sleep, a lot of stuff, so when someone is doing something that he loves it's kind of like his life outside is here. Part of it, like the other parts aren't here, he cannot move, he don't have any access to his life outside so when he finds something like playing music like he used to do outside, and he finds it here, he will be comforted ... I'm outside having my freedom, my house and everything, and I do music and everything but here I don't have that stuff but if I've got music it's an important part of my life and I've got it here so that's really positive ... When I am stressed I wait for Friday especially when I play drums. I just play it and it takes the stress out. And tomorrow morning I will start afresh because I will sleep well that night.

Just keep it persistent, because if you keep it persistent then automatically people will add onto it. You know what I mean, people will have something to look forward to, just like how I look forward to every Friday. If you start doing something every Wednesday, every Tuesday, there's a body of people that going to follow it. You understand what I'm saying. So it's just the persistence ... People want something to hold onto, it's like we're in the ocean and the music is our ship, so if we get that ship in the ocean, that's something to hold onto. You know what I mean, it's lifesaving, music in detention centres is lifesaving. In the world it's lifesaving but it's more lifesaving in detention when you can't see your kids, you can't see your family for so many months, people slitting their wrists, people are taking their life in this place so I use the music to hide that depression ... Because we cannot escape the emotion but we mask it with the music you know so instead of you seeing this puff face you know, you'll see a smile.

And a detainee at Campsfield House IRC told us how MID's workshops inspired him to take the initiative himself and offer guitar lessons to other detainees:

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I think actually, if there was one thing you guys could improve, being there actually inspired people to learn more and be shown the things they don't know how to do, so being there together encouraged them to do more and that actually helped people as well, and you guys have a good spirit, you know laughing, teaching and smiling ... I'd like to maybe one day be with you guys because I love music and maybe learn from you and you guys might learn from me, you never know, because you're still learning, and maybe we could do something together to help other people.

I mean it's really nice because music says a lot, music can change the mood of a person when he's angry, when he's sad, when he's going through a situation. If he can play the guitar or some sort of instrument that's good too.

Well after Music In Detention came in and made this activity I had the idea to maybe show to some guys how to play guitar through making some guitar lessons. And I had a good answer from the authorities in here, they were actually helping me to build up this idea and they gave me space in the chapel and they're going to give me guitars to teach the people and everything. Actually the people here are signing up to the course, I have 13 potential students...

You know in this place you can find cultural barriers, language barriers, even religious barriers but with music you just put that to the side and go through because everyone wants to learn an instrument, well I mean a lot of people want it. [People] always see me with the guitar but after that they were always saying "ah, you are good, you are good!" and "I want to learn how to play" so since a lot of people have been asking me for that I came up with this idea ... So yeah, I mean in this place you need to keep yourself busy, it's an important part of keeping your mental health.

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

DELIVERY PARTNERSHIPS AND LOCAL MANAGEMENT

Bedford MID was launched in 2014. Under its lead partner Bedford Creative Arts, it has developed new delivery models, partners and a local artists' team. It has increased significantly the volume of activity for detainees at Yarl's Wood, secured local core funding and created a clear local identity. It also delivered 'Hear Her Singing' (www.southbankcentre.co.uk/whats-on/122693-charwei-tsai-hear-her-singing-2017), which brought the voices of women in Yarl's Wood to London's South Bank Centre.

The rest of MID's work continued through the year to be delivered through our long-term delivery partner Music for Change. As always we worked closely with MfC and its artists to ensure consistency and quality in a complex, specialist field.

We remain committed to developing local partnerships to manage and develop delivery in each IRC and the surrounding community. Our new strategy affirms the importance of local working and ownership in delivering real change in the places where we work. The next step is the development of a new local partnership in Oxford.

COMMUNICATIONS

In the last 4-5 years our external communications work has advanced dramatically, in relation to structures, skills, capacity and content. Key steps in the have included:

- Producing a communications handbook of policy, guidance and procedures
- Developing MID's presence on Twitter, Facebook, Soundcloud and Youtube
- Increasing skills and capacity at Board and staff level and using volunteers and freelances

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- Producing an introductory booklet and compilation CD for fundraising and general use
- Producing three films
- Incorporating communications activities into our programme delivery cycle
- Uploading all our audio recordings onto a new media player on our website

EVALUATION

MID measures outcomes and performance through its evaluation framework, which organises key lines of enquiry and data collection tools in relation to our theory of change and key outcomes. Regular evaluation activities have become integrated into our delivery cycle, and are delivered by staff, volunteers and partners. Evidence is collected from participants, IRC staff, community partners and artists via questionnaires, prepaid postcards, focus groups, interviews and activity reports. The data provides management information and evidence of outcomes, and insights into how these changes happen and what aspects of delivery contribute to them.

During the year we continued to collect evaluation data as a regular part of our delivery cycle. Additional opportunities for observation and reflection enabled us to evaluate community projects more closely. We now have 3-4 years of data collected under our framework and will soon publish an independent summative evaluation, drawing on all this material as well as new data collected by the evaluator.

In addition our new strategy now requires a major review of our evaluation framework and toolkit, including developing new lines of enquiry around artistic practice, outcomes for audiences and for organisations, and indicators and methods for assessing attitudinal change.

GOOD PRACTICE

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

- Oct 2016: Safeguarding
- Apr 2017: Core themes in running group music activities

In addition we piloted an extended discussion with a small group of artists on a set of projects they had recently delivered. The interaction of the group and comparison of related projects made this a strong approach, which we will use more in the future as a way to explore practice issues in depth.

ETHICS & SAFEGUARDING

During the year the committee completed its revision of MID's Ethics Framework (see p3), which now offers more extensive practical guidance on the application of our ethical principles. There is guidance on:

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

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

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Safeguarding work puts our ethics into practice. We continued during the year to take up safeguarding issues when they arose, in relation to specific individuals and broader concerns about treatment of detainees. We also:

- Revised MID's ethical fundraising policy
- Took up issues relating to MID's independence in the detention system, and how this is articulated to detainees and IRC staff
- Worked to develop more detailed protocols for addressing safeguarding concerns in IRCs
- Reviewed how we work with participants and former participants in our fundraising and communications work, and make use of their stories and images

FUNDRAISING & INCOME PLANNING

In recent years tight expenditure control has kept our finances steady, and we have broadly maintained income and delivery, but this has been a challenge. During the year we continued to address this through developments in our fundraising work, including:

- Improving systems for individual giving work
- Adding fundraising to the remit of MID's Communications Sub-Committee
- Developing a stronger profile
- Higher spend, volume of approaches and delegation to dedicated fundraisers
- Greater range of approaches, eg project funding, multi-year grants, arts fundraising

2016-17 brought improvements in fundraising outcomes, and we continue the ongoing task of building up a reliable annual income, to put MID's work on a more stable footing. This task is central to the delivery of our new strategy.

STRATEGY

During the year we completed a major strategy review. The new strategy seeks over the next six years to increase MID's social impact in detention centres and communities, raise the artistic quality of its work and bring it to new audiences. We know artistic quality and social impact are mutually reinforcing; now we aim to make them equal partners in the way MID works and thinks. MID's revised strategic aims are set out on p2. The strategy's key aims are to:

- Expand our coverage of the detention system from 4 to 8 out of 10 IRCs in the UK
- Intensify our support to detainees and link it more to other services in IRCs which support their wellbeing, eg chaplaincy and healthcare
- Develop artistic leadership in MID and the work's artistic quality
- Offer more projects in the community
- Make live performance to diverse and excluded audiences a regular part of our work
- Develop work to deliver changes in attitudes around migration
- Increase MID's profile and community of supporters
- Build up our reserves and a stable annual income

To deliver these outcomes over the next six years, we need to significantly improve our financial stability over the next three. So for these first three years we will concentrate on consolidation and preparation: developing our organisation, strengthening our fundraising and financial stability, building new partnerships, and piloting and evaluating new work. We do not expect significant growth until the second three-year period, in which we hope to realise larger ambitions for MID's scale and reach.

STAFF & VOLUNTEERS

The Trustees wish to thank MID's small and dedicated central staff team: John Speyer (Director), Liza Figueroa-Clark (Programme Manager), Zoe Burton (Programme Manager) and Katie Bruce

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(Programme Co-ordinator) for their hard work and commitment. They are also grateful to Andrew Taylor and Andy Hamflett for their work on individual giving and grants fundraising.

This small team continued to benefit from the support of very able volunteers. Ruth Nicholson, Alicia Williams and Myra Leung supported the central team with work on the website and social media, communications, evaluation and programme administration. They have moved on now, and since the year end we have recruited two more volunteers to the team, Imogen Flower and Sally Jaquet, whom we welcome to our team.

We continued through the year to place Volunteer Workshop Assistants with MID's artists. We also recruited a number of very able individuals to the Volunteer Workshop Assistant Scheme. Their induction continued after the year-end and we look forward to working with them to improve detainees' experience of music-making and increase their contact with the community.

We were fortunate in securing a number of pro bono contributions of advice and work on legal matters, communications, fundraising, IT and safeguarding. Our grateful thanks to Jamie Beagent, Naheem Iqbal, Andy Hamflett, Pablo Navarrete, David Ball and Helen Bradnock for donating their time and skills. The value of this pro bono work is included in our Statement of Financial Activities on p16.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

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

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

BOARD & SUB-COMMITTEES

The charity's Board of Trustees met five times during the year. In addition three sub-committees operated, all meeting on a quarterly basis: Finance, Ethics, and a newly enlarged Communications and Fundraising committee. These comprised 3-4 Trustees each, along with core staff and volunteers, and two external members: Jan Shaw (Ethics) and Bridget Rennie (Finance). The sub-committees have continued to guide and drive forward key areas of work, while also 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 & PREMISES

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

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

RISK MANAGEMENT

The Trustees note their duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Its new strategy contains a risk register which will be reviewed annually.

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

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

During the year the charity continued to use mechanisms for managing financial uncertainty and for financial reporting to the Finance Sub-Committee and Board, including rolling three-year budgets, detailed half-year budget and fundraising reviews, contingency planning to manage risks around unsecured income, and structured planning and milestones for fundraising.

At the time of writing the charity has not fully secured funding to meet all projected activities in the 2017-18 year. This is not unusual as full funding is not normally secure until the latter part of the year. We are working to reduce in-year fundraising and the shortfall is considerable smaller than at the same point in the previous year. MID's Finance Sub-Committee will follow its established procedures to manage the funding available, continue effective operations, and make savings if necessary to ensure a positive closing balance for the year.

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports an excess of income over expenditure of £8,672.

RESERVES

The accounts show reserves of £42,474 of which £30,437 are restricted funds and £12,037 are unrestricted. £11,639 of these unrestricted reserves were designated to a contingency reserve, which is managed according to the reserves policy set out below.

The balance of the unrestricted funds, £398, are not restricted in purpose by the funder, but have been raised to further MID's planned activities and priorities, and will be spent on music making activities and operating costs in 2017-18, in accordance with those plans and the expectations of funders.

RESERVES POLICY

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

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

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

We aim to accumulate reserves up to a level equal to three months' normal activity. In 2016-17 that translates into £48,245. On 31st March 2017 the amount held in the contingency reserve

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2017

was £11,639. We plan to increase this each year by adding interest gained from cash on deposit, and 5% of income from individual and corporate donations and fees. This percentage, and the target level of reserves, will be reviewed by the Board in March 2018, and if fundraising outcomes allow a further lump sum will be added. We will not divert to reserves any restricted income or donations towards specified activities.

Reserves will only be expended in pursuit of the above aims and as a result of a decision by the Board. This reserves policy will be reviewed in 2018.

During the 2016-17 year, interest and 5% of fee and donations income amounting to £3,496 was added to the contingency reserve (2016 - £1,099). No funds were transferred out of the contingency reserve (2016 - £6,000).

PRINCIPAL FUNDING SOURCES

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

- 29th May 1961 Charitable Trust
- A B Charitable Trust
- The Allen Lane Foundation
- The Bromley Trust
- The Bergman Lehane Trust
- Chillag Family Trust
- DIBS Charitable Trust
- Edith M Ellis 1985 Charitable Trust
- Emerton Christie Charity
- The Funding Network
- Goldsmith's Company Charity
- John Ellerman Foundation
- Leigh Day
- The Lucille Graham Trust
- Network for Social Change
- Patsy Wood Trust
- Rayne Foundation
- Tudor Trust
- WOMAD Foundation
- Wyn & Ken Lo Memorial Foundation

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

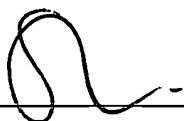
- Select suitable accounting policies and apply them consistently;
- Make judgments and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006.

They are also responsible for safeguarding the assets of the charitable company and hence for taking responsible steps for the prevention and detection of fraud and other irregularities

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

Signed: _____



Name: _____

Sue Lubes

Date: _____

31-10-2017

On behalf of the Board

INDEPENDENT EXAMINER'S REPORT

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

On the accounts for the year ended 31st March 2017, set out on pages 16 to 23

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER

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

It is my responsibility to:

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

BASIS OF INDEPENDENT EXAMINER'S STATEMENT

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

INDEPENDENT EXAMINER'S STATEMENT

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

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - a. To keep accounting records in accordance with section 41 of the 1993 Act; and
 - b. To prepare accounts which accord with the accounting records and comply with the accounting requirements of the 1993 Act have not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Andrew Wells
Counterculture Partnership LLP
Unit NH.204, E1 Business Studios
7 Whitechapel Road
London
E1 1DU

The date upon which my opinion is expressed is:- 21/10/2017

MUSIC IN DETENTION

Statement of Financial Activities

For year ended 31 March 2017

		2017 <u>Unrestricted</u> <u>funds</u>	2017 <u>Restricted</u> <u>funds</u>	2017 <u>TOTAL</u> <u>FUNDS</u>	2016 <u>TOTAL</u> <u>FUNDS</u>
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Income</u>					
Donations	2	116,449	65,622	182,071	181,921
<i>Income from charitable activities:</i>	3	16,413	3,152	19,565	20,071
Investment income	4	17	0	17	37
Total Income		132,879	68,774	201,653	202,029
<u>Expenditure</u>					
Costs of raising funds		21,354	600	21,954	35,853
Expenditure on Charitable activities	5-7	131,970	39,057	171,027	178,057
Total expenditure		153,324	39,657	192,981	213,910
Net Income/(Expenditure) and net movement in funds for the year		(20,445)	29,117	8,672	(11,881)
RECONCILIATION OF FUNDS					
Total funds brought forward		32,482	1,320	33,802	45,683
Total funds carried forward		12,037	30,437	42,474	33,802

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

The notes on pages 18 to 23 form part of these accounts.

MUSIC IN DETENTION

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

Balance Sheet

as at 31 March 2017

	<u>Notes</u>	<u>2017</u>	<u>2016</u>
		£	£
<u>Current Assets</u>			
Debtors	13	1,091	1,500
Cash at bank		54,158	41,496
Total current assets		55,249	42,996
<u>Current Liabilities</u>			
Creditors falling due within one year	14	12,775	9,194
Total current liabilities		12,775	9,194
Net Current assets	20	42,474	33,802
Total assets less current liabilities		42,474	33,802
<u>The funds of the charity</u>	21		
<u>Unrestricted funds</u>			
Designated funds - contingency reserve		11,639	8,143
General unrestricted funds		398	24,339
		12,037	32,482
Restricted funds		30,437	1,320
		42,474	33,802

For the financial year ended 31 March 2017 the Directors are satisfied that the charitable company was entitled to exemption from audit under Section 477 of the Companies Act 2006 and no notice has been deposited under Section 476. The accounts have been examined by an Independent Examiner, in accordance with Section 145 of the Charities Act 2011. His report appears on page 15.

The directors acknowledge their responsibilities for:

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

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

ON BEHALF OF THE BOARD OF TRUSTEES

Signed:

Name:



Peter Frankental, Treasurer

Approved by the Board of Trustees on:

31 October 2017

The notes on pages 18 to 23 form part of these accounts.

MUSIC IN DETENTION

Notes to the accounts

1. ACCOUNTING POLICIES

(a) Basis of preparation

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

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

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

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

(c) Income

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

(d) Donated services and facilities

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

(e) Fund accounting

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

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

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

(f) Debtors

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

(g) Cash at bank and in hand

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

(h) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2017

MUSIC IN DETENTION Notes to the accounts

	2017 £	2017 £	2017 £	2016 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
<u>2. INCOME FROM DONATIONS</u>				
<u>Grants Received</u>				
29th May 1961 Charitable Trust	5,000	0	5,000	0
A B Charitable Trust	15,000	0	15,000	10,000
Big Lottery Fund - Awards for All	0	0	0	9,910
The Allen Lane Foundation	0	5,000	5,000	0
The Bromley Trust	10,000	0	10,000	10,000
The Bergman Lehane Trust	1,000	0	1,000	1,000
Chillag Family Trust	1,000	0	1,000	0
DIBS Charitable Trust	5,000	0	5,000	0
D'Oyly Carte Charitable Trust	0	0	0	3,000
Edith M Ellis 1985 Charitable Trust	500	0	500	0
Emerton Christie Charity	3,000	0	3,000	0
The Funding Network	0	7,253	7,253	0
Goldsmith's Company Charity	3,000	0	3,000	0
Imagine Foundation	0	0	0	4,000
John Ellerman Foundation	0	20,000	20,000	20,000
The Lucille Graham Trust	0	3,000	3,000	0
The Lush Charity Pot	0	0	0	1,320
Network for Social Change	0	7,970	7,970	0
Paul Hamlyn Foundation	0	0	0	100,000
Patsy Wood Trust	20,000	0	20,000	0
Rayne Foundation	0	15,000	15,000	0
The Tolkein Trust	0	0	0	10,000
Tudor Trust	25,000	0	25,000	0
WOMAD Foundation	0	3,750	3,750	0
Wyn & Ken Lo Memorial Foundations	2,500	0	2,500	0
Donations	25,449	0	25,449	4,716
Donated services	0	3,649	3,649	7,975
	116,449	65,622	182,071	181,921

Donations (including grants) in 2016 were £181,921, of which £52,205 were unrestricted and £129,716 were restricted.

3. INCOME FROM CHARITABLE ACTIVITIES

Fees from Immigration Removal Centres	16,413	0	16,413	16,638
Other income and contributions	0	3,152	3,152	3,433
	16,413	3,152	19,565	20,071

Income from charitable activities in 2016 was £20,071, of which £17,263 was unrestricted and £2,808 was restricted.

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2017

MUSIC IN DETENTION Notes to the accounts

	2017 £	2017 £	2017 £	2016 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
4. INVESTMENT INCOME				
Deposit account interest			17	37
5. EXPENDITURE ON CHARITABLE ACTIVITIES				
Music making with detainees	20,537	2,518	23,055	28,431
Music making in local communities	0	5,176	5,176	7,269
Music provider support	4,567	0	4,567	4,845
Local liaison & partnership development	0	8,000	8,000	8,000
Public event	0	1,027	1,027	503
Evaluation costs	299	0	299	299
Support costs (note 6)	105,477	22,036	127,513	127,692
Governance costs (note 7)	1,090	300	1,390	1,018
	131,970	39,057	171,027	178,057

Expenditure on charitable activities in 2016 was £178,057, of which £117,064 was from unrestricted funds and £67,293 was from restricted funds.

6. SUPPORT COSTS

Staff costs (note 9)	91,743	10,268	102,011	98,364
Financial management fees	6,040	0	6,040	6,630
Travel expenses and conferences	1,867	77	1,944	2,984
Office costs	4,175	9,797	13,972	12,873
Media, communications and website costs	1,652	1,894	3,546	6,841
	105,477	22,036	127,513	127,692

Support costs in 2016 were £127,692, of which £87,087 were from unrestricted funds and £40,605 were from restricted funds.

7. GOVERNANCE COSTS

Board meeting costs	826	0	826	458
Legal fees	0	300	300	0
Independent Examiner	264	0	264	560
	1,090	300	1,390	1,018

Governance costs in 2016 were £1,018, all of which were from unrestricted funds.

	<u>2017</u>	<u>2016</u>
8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging :-		
Depreciation	0	0
Accountancy services	6,040	6,630
Independent Examiner fee	264	560
Trustee Emoluments	0	0

MUSIC IN DETENTION
Notes to the accounts

	<u>2017</u>	<u>2016</u>
9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES		
Salaries	86,108	84,724
Employer's National Insurance Contributions	4,143	4,801
Employee salary sacrifice contributions to pension	2,779	2,574
Employer's pension contributions	5,331	4,865
Trustee travel expenses	467	246
Recruitment	1,708	783
Other costs	1,475	371
	102,011	98,364

No employees received employee benefits exceeding £60,000 (2016 - nil).

Trustee remuneration and expenses

The trustees all give their time freely without any form of remuneration or other benefit in cash or in kind. 3 trustees received reimbursement of travel expenses of £467 during the year (2016 - 3 trustees, £246).

10. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	2017 £	2017 £	2017 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>
<u>Income</u>			
Donations	129,716	52,205	181,921
Income from charitable activities:	17,263	2,808	20,071
Investment income	37	0	37
Total Income	147,016	55,013	202,029
<u>Expenditure</u>			
Costs of raising funds	29,453	6,400	35,853
Expenditure on Charitable activities	110,764	67,293	178,057
Total expenditure	140,217	73,693	213,910
Net Income/(Expenditure)	6,799	(18,680)	(11,881)
<u>RECONCILIATION OF FUNDS</u>			
Total funds brought forward	25,683	20,000	45,683
Total funds carried forward	32,482	1,320	33,802

11. STAFF NUMBERS

The average monthly head count during the year was four (2016 - four).

12. PENSIONS

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity's contribution is restricted to the contributions disclosed in note 9. The contributions for March 2017 were outstanding at the year end. The costs of the defined contribution scheme are included within support costs.

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

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2017

MUSIC IN DETENTION Notes to the accounts

	2017 £	2016 £
13. DEBTORS		
Grants receivable	0	0
Other debtors	810	1,229
Prepaid expenses	281	271
	1,091	1,500
14. CREDITORS		
Deferred Income (note 14)	0	0
Trade creditors	10,052	4,728
H M Revenue & Customs	1,852	1,959
Other creditors	299	167
Accruals	572	2,340
	12,775	9,194
15. DEFERRED INCOME		
Grants received for a future period	0	0
IRC contributions received in advance	0	0
	0	0
Balance at 1 April	0	25,600
Amount released to Income from Charitable Activities	0	(600)
Amount released to Donations	0	(25,000)
Amount deferred in year	0	0
Balance at 31 March	0	0

16. COMPANY STATUS

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

17. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

18. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2017 (2016 - none).

19. RELATED PARTIES

There were no disclosable related party transactions during the year (2016 - none).

20. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds £	Designated Funds £	Restricted Funds £	Total Funds £
Cash at bank and in hand	12,082	11,639	30,437	54,158
Other net assets / (liabilities)	(11,684)	0	0	(11,684)
	398	11,639	30,437	42,474

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2017

21. STATEMENT OF FUNDS

	Balance at 31 March 2016	Incoming Resources	Resources Expended	Transfers between funds	Balance at 31 March 2017
	£	£	£	£	£
Unrestricted funds					
Designated funds	8,143	0	0	3,496	11,639
General funds	24,339	132,879	153,324	(3,496)	398
	32,482	132,879	153,324	0	12,037
Restricted funds					
The Allen Lane Foundation	0	5,000	0	0	5,000
The Funding Network	0	7,253	0	0	7,253
WOMAD Foundation	0	3,750	0	0	3,750
John Ellerman Foundation	0	20,000	20,000	0	0
The Lucille Graham Trust	0	3,000	3,000	0	0
The Lush Charity Pot	1,320	0	567	0	753
Network for Social change	0	7,970	0	0	7,970
Rayne Foundation	0	15,000	9,289	0	5,711
Contributions to workshops	0	3,152	3,152	0	0
Pro bono services	0	3,649	3,649	0	0
	1,320	68,774	39,657	0	30,437
TOTAL FUNDS	33,802	201,653	192,981	0	42,474

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

Designated funds have been set aside by the Trustees to provide for contingencies, as outlined in the reserves policy. A sum of £3,496 from interest and fee income has been added to this reserve (2016 - £1,099) to bring it up to the required level.

Funds from the Allen Lane Foundation are for activities at Morton Hall IRC.

Funds from the Funding Network and the WOMAD Foundation will be used for activities at The Verne IRC.

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

Funds from the Network for Social Change and the Rayne Foundation will be used for a programme of community exchanges.