

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2020

INDEX

	Pages
Company Information	2
Purposes and Benefits	3-4
Music Programmes and their Impact	4-12
Supporting and Sustaining Quality and Impact	12-15
Structure, Governance and Management	15-16
Financial Review	16-17
Statement of Trustee Responsibilities	17
Independent Examiner's report	18
Statement of Financial Activities	19
Balance Sheet	20
Notes to the Accounts	21-26

MUSIC IN DETENTION TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2020

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 2020.

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: Clare Scott Booth Phil Champain (resigned 17/8/19) Emily Cherry (resigned 26/5/20) Peter Frankental Lamin Joof (appointed 23/8/19) Vebi Kosumi Sue Lukes Marie-Anne Mackie Alastair Owen (appointed 23/8/19) Bridget Rennie Joanna Ridout Kai Syng Tan (appointed 23/8/19) Hannah Wilkinson (appointed 5/7/19)
CHIEF EXECUTIVE OFFICER	John Speyer
COMPANY SECRETARY	Debbie Mace
REGISTERED OFFICE	Kings Place Music Base 90 York Way London N1 9AG
BANKERS	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Andrew Wells Counterculture Partnership LLP Unit NH.204, E1 Business Studios 7 Whitechapel Road London E1 1DU

PURPOSES AND BENEFITS

MID has been taking music-making into immigration detention centres since 2005, and out again into the community since 2007. We remain the only organisation in the UK focused on arts provision in immigration detention, and have pioneered the use of music-making to connect detainees to excluded and stigmatised groups in the community.

Awareness of the realities of immigration detention in the UK, and the experiences of detainees, is still very low. Public discourse brings more heat than light. Strident narratives denigrate migrants' motives, characters and contributions, ignoring real lives and relationships. Detainees themselves are seldom seen or heard, lacking a platform from which they can share their experiences.

Music In Detention works to change this. We offer people in detention a creative outlet that supports agency and wellbeing. We enable communication over the wall which separates them from the outside world, building solidarity with other groups on the edges of society. And we develop platforms to bring their creative work and life experience to a public audience.

PUBLIC BENEFIT

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

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

CHARITABLE OBJECTS

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

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

VISION, MISSION & STRATEGIC AIMS

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

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

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

Strategic aims:

1. Embed participatory music-making into life in the UK's immigration detention centres, to improve the wellbeing and resilience of detainees.
2. Use music-making to bring detainees' voices to the public, build solidarity between them and people living near detention centres, and help change attitudes to migrants.
3. Through high quality participatory music-making, enable detainees and other marginalised people to create powerful and challenging original music, and convey it to new audiences through live and recorded performance.
4. Govern and manage MID effectively, and secure the long-term continuation of its work by building a stable financial base, a resilient business model and dynamic local partnerships.

ETHICS PRINCIPLES

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

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

MUSIC ACTIVITIES AND THEIR IMPACT

In the year to March 2020 we:

- Ran programmes in 3 Immigration Removal Centres (IRCs) and their local communities
- Delivered 74 music sessions with an estimated 664 detainees
- Delivered 25 music sessions with 41 community participants
- Ran our first residency with 3 musicians who had spent time in detention
- Uploaded 38 tracks of original music onto our website, and issued some of them in CD format
- Mounted 3 performances and events with audiences of 875 people

Key events during and since the year were:

May 2019	Major evaluation report published: independent analysis by Professor Norma Daykin <i>Identity and Power Play</i> : keynote lecture by MID's Director at <i>Soundscapes of Trauma</i> international conference, Athens
June	Performance of detainees' songs by Mamajay and Generation Uncovered at Radiate Windrush Festival, south London
July	MID supports in Ronnie Scott's Instrument Amnesty in donating two pianos and five guitars for the use of people detained in IRCs

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

	Review of Board sub-groups brings move to more flexible system for trustees and staff to work together on key issues Work with group of managers at Penguin Random House to develop marketing and individual giving plans
August	New trustees join MID's Board including one former detainee
September	<i>I Want To Run Away</i> : a song composed and recorded by detainees at Tinsley House IRC received a 'Commended Award' in the 2019 Koestler Awards
October	MID's first residency with former detainees: three studio days in Dover leading to a gig at The Lighthouse, Deal
November	<i>Dance in Detention</i> : MID's first collaboration with choreographers, culminating in performances at Tinsley House IRC and Langley Green Hospital in Crawley Practice Forum with MID artists, focusing on future projects and gender issues
December	<i>Silence is a Killer</i> : release of MID's first music video, created by young people at Mouth That Roars in East London R&D sessions at the National Theatre Immersive Storytelling Suite, exploring the use of Virtual Reality techniques to communicate the experience of detention.
January 2020	New Board roles: Clare Scott Booth takes up position of Treasurer and Joanna Ridout becomes Vice-Chair
February	Radio 4 Appeal presented by MID artist H Patten raises £20,000
March	Coronavirus pandemic leads to suspension of face-to-face music activities
Since year end	Series of arts activity packs commissioned from 8 artists and distributed to hundreds of detainees in 6 IRCs Online music workshops piloted with young people with mental health diagnosis in West London <i>Mindblowing</i> : album release of songs from Morton Hall IRC <i>Song of Freedom</i> : release of music video created with young people in East London, to an original song by detainees at Harmondsworth IRC Koestler Awards: 3 original tracks by detainees at Morton Hall IRC win Gold, Bronze and Highly Commended in the 2020 Koestler Awards New website commissioned, to launch early in 2021

MUSIC ACTIVITIES

In the 2019-20 year we delivered a 12-month programme at Morton Hall Immigration Removal Centre in Lincolnshire. We made lots of good connections with community organisations and service providers in the Morton Hall and Lincoln areas, finding lots of interest and potential for future work. An expanded programme was planned for the following year, with a series of special projects combining variety with greater depth of engagement (eg songs for children and families, a new collaboration with local choirs at Christmas-time). This had to be put on hold in March due to the coronavirus pandemic.

We also ran fortnightly workshops at Brook House & Tinsley House IRCs at Gatwick, plus two additional special projects, both extended to allow a stronger focus on performance - preparation, production, repertoire - in addition to recording. This brought a stronger artistic quality and audience experience to the final performances.

We broke more new ground artistically with a series of innovative projects: our first collaboration with choreographers, our first music video, our first festival gig and our first residency with musicians who had spent time in immigration detention.

Here are some details of selected projects:

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

- (a) ***Dance In Detention:*** this was a community exchange project using dance and music - and MID's first collaboration with choreographers. The artistic team worked with groups at Tinsley House IRC and Langley Green psychiatric hospital in Crawley. The two groups swapped steps and movements, which were developed into dance pieces by the team and participants, alongside sharing stories and anecdotes.

There were 8 workshops in each setting. At Langley Green, the team worked with patients referred by OT and ward staff. Langley Green Hospital provides care through 3 locked and 1 open wards, with many patients kept in hospital under the Mental Health Act. The group developed bespoke dance pieces developed from moves coming from the detention centre. Final pieces shown at both spaces included Albanian, Bhangra and Ancient Chinese moves. Audiences were also taught moves and participated in group dancing at both events. At Langley Green we finished with a Dance Works showcase, open to the public, staff and patients. The event lasted over an hour and was attended by around 75 people. At Tinsley House, we held a showcase through a 'Dance Off' for detainees, centre staff and artists.

An extension to the project, now postponed till 2021, will comprise dance workshops with a group of older people in London, who will build on the dance routines developed by detainees and patients and perform them at TATE Exchange.

One of the choreographers commented, "This felt essential and cathartic". The project's outcomes were:

- Development of fascinating cross-cultural dance routines
- Increased well being
- Countering isolation, through group working (at Langley Green a wheel-chair user, previously very isolated, became sociable, made friends and started to recover)
- Increased physical exercise (participants staying in cramped and restricted conditions)
- Development of agency through creation and platforming new creative work

- (b) ***Music After Detention:*** This was a 3-day music residency in Dover for former detainees and MID artists. The band created 16 tracks, which were recorded and performed at a concert at The Lighthouse in nearby Deal, comprising two 45 minute sets and an introduction to immigration detention and MID's activities. The gig was publicised locally through print and social media and an article in the local newspaper. It was free to attend and attracted diverse audiences of around 100, which filled the venue. The audience were very engaged, many older people were dancing around their tables.

The project built on existing relationships MID had developed through the now closed Dover IRC, where MID delivered music workshops for over 10 years. The IRC remains as a prominent local memory. In addition, Dover is a space dominated by cliffs, borders, ferries and trains, refugees arriving on the beach, far right demonstrations and counter demonstrations and noticeable stereotypical and racist attitudes.

This was a significant undertaking, in terms of both logistics and emotional support, to bring together former detainees, who while out of detention face many continuing difficulties, to make music together. But it was an extraordinary project: intense, hugely productive artistically and a key step to a larger and longer future programme.

Outcomes:

- Increased well-being and agency for former detainees
- Platforming hidden voices - stigmatised detainees/former detainees
- Raising awareness about Immigration Detention and the lives of people who are or have been detained

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

- Feeding into attitude change toward migration/migrants in the Dover and Deal area

Quotes:

- “It was so so so unforgettable within me” (*former detainee*)
- “They empower us by when they are clapping and supporting” (*former detainee*)
- “It was a real concert in the community, and it gave them a platform to share their experiences... about what they’ve been through and in a positive way (*artist*)
- “it was a magical night. Everyone was amazing!” (*venue owner*)

- (c) **Voices to the World:** Video project with Mouth That Roars, which trains young people who wouldn’t ordinarily have access to media resources in film production. A group of 10 young people, included participants with special needs, attended a workshop about immigration detention and MID. They selected a track recorded at Brook House IRC and developed, shot and edited a music video for the soundtrack (https://www.youtube.com/watch?v=rn-0-tav_oY). Since the year end we have delivered a second video project, entirely online, and a third is now in progress. This is a powerful way to engage people who create and view the videos with detainees’ creative work and life experience.

Outcomes:

- Young people learnt about immigration detention. Through this, they also learnt about globalisation, poverty, world economics, media manipulation
 - They learned team building skills and editing, camera work, story boarding skills
 - Increased wellbeing and pride
- (d) **Radiate Windrush:** MID was on the bill at this urban festival in south London, with an audience of at least 800. Coventry artist Mama Jay performed a cover of a track recorded in Harmondsworth. Her band were Generation Uncovered, a young people’s arts project in inner London.
- (e) **Mindblowing:** through the year we ran seven 2-day projects linked to ‘wellbeing days’ at Morton Hall IRC, with a total attendance of 180. A selection of six tracks from these projects were issued together, after the year end, as our ‘Mindblowing’ album (https://www.musicindetention.org.uk/player/?album_id=75). Three of these tracks won awards in the 2020 Koestler Awards:
- A Me Na Peciaw - Bronze Award (£20)
 - Grind - Gold Award (£60)
 - See Me Smiling (Never Keep Me Down) - Highly Commended Award

This programme drew very positive feedback from staff:

- Praise for all of the artists, especially one specialising in rap, which is very popular
- However a variety of genres continued to work well, for example an artist specialising in Caribbean music went down well with a group of Jamaican detainees
- The wellbeing days helped to boost attendance
- Staff were working to promote the sessions, eg putting slips under detainees’ doors
- The programme had bedded in, detainees and staff knowing it’s regular

And here is an extract from one of the artists’ reports, to convey something of the range and depth of what happened in these sessions:

Some participants from the morning session came and some more who hadn’t been there before as well. We finished recording a rap verse we had planned from the morning session and then Obafemi, a participant from Nigeria, had an idea for a chorus we managed to adapt to the key of the song and included him as well. Then we asked and encouraged other

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

participants to try to sing also the chorus to add more voices to it and that was also good because people had the chance to try out singing, something many of them had never tried or were a bit scared of doing.

We were trying to make space for everyone's idea to be part of the recording and Sophia [artist] was really good at helping the less confident participants to find the right notes and guiding them in expressing themselves through singing without fear. I think that all the participants were particularly respectful of everyone's time to record alone, something is sometimes difficult to manage as it is a little space and waiting in silence for someone else to record is something participants often don't have too much patience for. But I really think this group was very involved in the listening and thinking of new lyrics or melodies for the song rather than chatting with each other. It was a very focused group of people.

Later in the session Andrzej, a Polish (I think of Roma background) came to the session and, even though he didn't speak one word of English, he played some tunes on the guitar and sung some traditional tunes. Everyone else was listening to him and were very supporting. Eventually we managed to communicate to him that we thought it would be great to record his guitar playing on top of a trap beat I made and showed to some participants in the morning. We added the guitar to the beat and then he also recorded a singing chorus. After that we encouraged everyone in the room to record some rap lyrics or come up with more melodies, and that was also quite successful as people by then were coming forward with ideas. Fabian, a Romanian participant, tried his best at rapping and other rappers in the room were supportive, and while rapping he shared a very sad happening in his life, being separated from his wife and losing a child just after birth.

I felt throughout the session all the rappers opened up more and more sharing more emotional parts of their life, some talking about growing up without a dad or the violent background in the territory they grew up in. I thought that was very powerful and I thought that spoke for itself that we managed somehow to create a slightly safer space for participants to slowly open up. Sophia and I have wondered in which ways having two female workshop leaders might have impacted the session in this way.

IMPACT

Early in the year we published an independent evaluation report by Norma Daykin, Professor of Arts as Wellbeing at Winchester University. In findings which mirror those of previous evaluation, she found the following impacts for detainees:

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

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

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

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

In addition to this summary, to give a more in-depth flavour of the difference our work makes, here are extracts from two in depth interviews with project participants. Their eloquence speaks for itself. The first extract is from musician and former detainee LondonSpec, who took part in the Music After Detention project, and made an impact of his own on a Dover nightclub:

The project in Dover was a great, a great idea and a great event for me, personally. When I was told about the program, I wasn't expecting a big activity because when we get there, so, when we get to the studio, the love I see from the colleague, the love was too, it was infectable! I felt like I'm in the right place. The studio was so great, and the people and the musicians who I met one year, they were all so great. I can... my first-time expressing life musical... with the professionals, then the students, it was so so so unforgettable within me, because I haven't been in such thing, in the music industry, and that was my first time experiencing that then, I was very very happy to be there. And again, I, every minute of my time spent with musicians there, I love it. I wish I can spend more.

During the project there was let's all share, develop whereby everyone come up with what they have, different talents, so then we started hearing from each person, what each other does, we started having respect for each other, like oh this is some guy who's instrumentalist, so we could have session whereby, you ask me my favorite music and I play and again you play it then we start learning each other because what I can do, what I have in me, erm someone like this can do it complete, can give me what I am looking for, so we... just bonded together like we have known each other for years! So, it was so awesome right having such instrumentalists who are very, very, unique in what they are doing, because it's not music I do, or it's not the kind of music maybe X [artist] do, or Y [participant] do, but when we come up with what we have in us, then they could be able to play it. So, we discussed like family, and we hang everything out, we got it ourselves within the room, then everything started coming out the way it should be. So, we were all, everyone was so happy because what you've got in you, someone else can do it.

My experience of going to Dover was awesome because I used to hear about Dover, and I had never been to Dover before. So, when I had heard about Dover and I was told that Dover is close to France and I thought I can't wait to go. So... I have the opportunity as well... to go to a pub and club. So, when I walked into the club then, you know... there won't be too much black people in the club, but when I walk in there everyone looked like me, and I thought don't worry, don't worry... I am gonna make these guys like me. So, when... everyone was just like look at me, I was like it, I was dancing. So, I went to the DJ and I said 'DJ I'm a musician', he said 'really? what was it afrobeat?' and I said 'yeah, play me DJ, you've got to play me to let them know'. DJ was delaying to play me and I said 'DJ play me, play me, play me!' and he played for me ... He played my music and then he had

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

to let them know 'we have a musician from London coming here' and I had to get the microphone. So, I get the microphone and then I say why we are in Dover.

So, after I did that, so most of the people come to get a picture and was like 'woah how are you' and they, the club owner, the club manager called the bigger club. So, the bigger club post to me and say, 'how are you, I heard that you've come from London town I like your act' and I said thank you. But yeah 'can you make a show in my, can you bring your show in my club?' said the manager, and I said 'yeah I can bring it and make a show' ... So, basically what I can promise you is... I can bring some artists and we'll come and make a show in your club. It will be a good turn up, she said 'OK, I'm done you're coming'... The music distribution was so powerful... so I feel like making music in Dover, I feel like that experience to be honest, that experience it was so good for me. It was so good for my career and for my personality in the industry.

The second extract is from an interview in December 2019 with Sarah, who is looking back at her participation in a MID project at Langley Green hospital, and its part in her recovery, nearly a year earlier:

From that first afternoon, it was like it gave me the real Sarah back... Being in a psychiatric ward, in a closed ward, it's really intense! I felt just, drugged up and unable to move... We didn't talk about our feelings much. And as soon as I was there I felt so free. I was in the gym, which felt semi towards the outside. You know, and then hearing about this Detention Centre we were combining with, and also just being with the other people on the ward, I saw them in a new light... And also seeing— ...not just me beginning to feel well; but seeing other people getting well together. Watching other people, sort of shine, and have fun! Play! You know, it was just sheer joy. And that energy, group energy, was just so lovely. And the guys who ran it... [their] sincerity and real joy in being there ...

You know, in a psychiatric ward, self-expression can get really shut down. I mean you see people on the ward sort of, hitting people, you know, getting very, very angry. And walking around like sort of zoo animals, cooped up, sort of stalking up and down and things... And also I think that for a lot of people in our culture, singing, and moving your body spontaneously are very inhibited things that we don't tend to do. So having those guys who are very 'in-their-bodies' and very free and moving and find pleasure in that— I found that really lovely as a kind of thing that let me feel free to do it too. And then, in a way it was like dominoes, cos then you see someone else and then you think 'actually this doesn't have to be embarrassing, let's just go for it!'

One of the reflections that I had—even during, but especially since—but I did have it during those weeks, was all the links, the similarities between us [and detainees]. You know, that we were, aside from the normal population, and actually there were locked doors between us and other people. And so that was quite shocking—not shocking, but it really made me aware of the situation I was in. And also, because of my previous history of recovering from anorexia, it made me feel that in anorexia I'd voluntarily imprisoned myself. You know, I lived in a prison of isolation and despair, and physically extremely uncomfortable and painful. And so people in that centre, I felt connections everywhere with them. And also... I wanted to know about the women in detention... I still, ongoing, am interested in the women who are in detention centres, I feel a connection with them.

I remember going to see my psychiatrist about a week later—a sort of multidisciplinary team, and they were all there—and he said: 'Sarah, we just want to say, we're amazed really, by the turnaround in you. Because you were so unwell just 10 days ago—what's happened? Because you're being sociable on the ward, your enthusiasm is inspiring other people, you're taking people on walks, you're singing, you're active, you're—it's wonderful! You know, we're all deeply impressed. What is it?' And I said about Music in

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

Detention, and so then they started saying you can go on some leave, we're not keeping you here forever. So my whole mad world about me being ill and never leaving here, was sort of dissipating through Music in Detention. And then ... as a result of seeing me as I was when I came back from Music in Detention, that's when they started changing the prescription. You know: 'We're gonna lower these drugs. You know, you could go home maybe in a week, or you could go home on leave and take a day.' I was going home every other day, and then coming back for Music in Detention. And so it's really almost like— In the first week here I felt like a little mouse in this slimy bucket, trying to get up the sides and coming down again. And Music in Detention took me right up and over the edge.

CORONAVIRUS

Immigration detainees have been suffering disproportionately as a result of the Covid-19 crisis. Large numbers were released, but the remainder (mostly ex-prisoners) are likely to be there for a long time, and the risk of transmission is high. Our understanding is that the suspension of visits and activities in March has mostly remained in force since. At the time of writing the UK's second lockdown is pushing back further the prospect of a return to face-to-face activities. For example, at one centre, the position has been:

- New arrivals must isolate for 14 days
- Detainees strongly encouraged to stay in their rooms, nowhere else to go
- Canteen closed, detainees collect their food one by one and return to eat in their rooms
- Education department, gym, religious gatherings and other communal areas all closed, although chaplains visiting people individually
- Newsletters, wordsearches and crosswords, in detainees' rooms - the only activities
- Detainees spending most of the time sitting in their rooms, reading, eating

In March, as lockdown became more and more likely, we postponed projects and suspended face-to-face activities in IRCs. Since March 2020 we have been working to adapt our programme to remote delivery, as follows:

- (a) **Arts activity packs** of creative activities for detainees, designed to be creatively rewarding and support wellbeing. Created via an open call, we worked closely with the selected artists to ensure the best results. We distributed eight packs, one a week, in hard copy and pdf form to detainees in Yarl's Wood, Morton Hall, Dungavel, Brook House and Colnbrook. The packs offer absorbing creative opportunities to enrich time spent alone, and spread a message that detainees are valued. They invite detainees to actions such as sending a message to others, writing a lyric, creating a playlist.
- (b) **Remote music workshops**: a pilot with young people living with mental health diagnosis, being supported by an Early Intervention Service run by Central NW London NHS Trust. Three R&D days for the artists, to explore how to deliver the best results online, resulted in 4 videos to promote the project to potential participants. A taster session was then followed by six weekly online sessions, in which the group created poetry, lyrics, music and art. A Whatsapp group aided communication between sessions. Creative outcomes were a booklet, an audio compilation, and a video live-streamed at Southend YMCA's 'Huge Hangout'.

We evaluated the pilot with participants, CNWL staff and the artists. Findings were that the sessions successfully engaged young people, flowed well, made the sharing of ideas easy. Numbers were small (4) but commitment high, participants felt at ease and safe, and grew in confidence to contribute. Staff felt the project kept participants' mental health stable, built their confidence and helped them connect with others. We are now in touch with Morton Hall IRC to devise a project for detainees there using similar methods.

- (c) **'DIY Radio'**: a 'radio show' style, pre-recorded podcast for playing in communal spaces, internet rooms and/or detainees' rooms. A callout to MID's artists led to an exploratory session with people from National Prison Radio. Once proposals are submitted we will work with selected artists to refine their ideas. We expect content may include music from the MID archive, exercises to join in with, and messages of hope from other projects. We will invite detainees to phone in messages and creative material. We will provide the radio shows to IRCs in any usable format, thus reaching detainees all over the system.

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

ARTISTIC PRACTICE AND DEVELOPMENT

Following the closure of local branch Bedford MID in 2018, and agreement to end longstanding delivery partnerships, MID brought its artistic team in-house at the start of the year. So for the first time all our music activities were delivered by artists directly contracted to MID. This change was driven by our strategic plan, which commits MID to giving artistic quality equal standing in our work to social impact. We greatly appreciate the enormous contributions of our partners Music for Change and Bedford Creative Arts to MID's work over many years.

Engaging artists directly has helped us to involve them more closely in project development and planning, for example in the new projects in autumn 2019 (see p6-7), and R&D time to adapt our offer to lockdown conditions. We've commissioned some new artists, including two with first-hand experience of detention, but also offered our existing team as many opportunities as possible during the lockdown, a time of great difficulty for the arts sector as a whole.

In November we held a practice forum for our artists. These events are important for sharing learning, ensuring consistency and quality, and offering support. This year's practice forum focused on sharing learning, exploring possibilities for future work, and issues around gender, especially the experiences of women artists working in men's detention centres.

Other developments during and since the year were:

- Setting up new systems for working with artists
- Relationships with potential artistic partners, eg Bernie Grant Centre, Dover Together Festival, Chris Goode & Co, YoHa, Tate Exchange, Flourishing Lives, Stratford Circus
- Devising a leadership training programme for MID artists - they represent ethnic and socio-economic diversity more fully than those of many arts organisations, and there is a well-documented lack of leadership in the arts from people from these groups
- Detailed design of action research project on artist care, in partnership with Irene Taylor Trust, Good Vibrations, Royal Northern College of Music and Wolverhampton University - to start in 2021, subject to funding
- Appointing two artist Trustees to our Board, including one former detainee

FORMER DETAINEES

The Music After Detention project (see p6) was a milestone in our developing work with people after their release from detention. We have also:

- Recruited one former detainee to our Board of Trustees
- Commissioned several creative projects from artists who have spent time in detention
- Involved people with first hand experience of detention in giving advice to artists working on music projects, on the development of new projects

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

- Undertaken mapping and consultation work to inform the development of a more structured, ongoing programme of work with people after release from detention

EVALUATION

We have continued the revision of our evaluation toolkit, in line with the revised evaluation framework approved in the previous year. We have also overhauled our monitoring systems to ensure that our management information reflects the growing range of MID's delivery, including the experience of audiences.

A large number of recent evaluation interviews and focus groups were transcribed for analysis and reporting purposes, and work began to transcribe and collect the lyrics of MID's back catalogue of recordings. A masters' dissertation by Anna Bateman explored selected lyrics in depth, highlighting their value as an interpretive and creative resource in their own right.

ETHICS & SAFEGUARDING

We have continued to use our Ethics Framework (see p3) to provide practical guidance to the staff team on the application of our ethical principles. During the year we decided to replace our standing Ethics Committee with an Ethics Panel, a more economical way to provide ethical oversight and insight as issues arise.

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. During and following the year we also carried out a major revision of our safeguarding policies and procedures, in the light of changes in the law, the voluntary sector and our own delivery arrangements. During the lockdown we added guidance for online working to these policies. Revised guidance for artists, which condenses the full policies, has now been drafted and we are planning safeguarding training for 2021.

COMMUNICATIONS & INDIVIDUAL GIVING

During and since the year we have:

- Recruited new trustees with PR, marketing and communications expertise
- Broadcast a national fundraising appeal on BBC Radio 4, presented by MID artist H Patten, which raised a total of £19,666, exceeding our expectations
- Delivered a communications campaign around the Radio 4 Appeal, including photography and video, content on our website and social media platforms, and private communications with donors, friends, and supporters
- Developed plans for a new offer/approach to build support from individual donors, with help from managers at Penguin Random House
- Been overhauling our approach to public communications, focusing on individuals' stories and voices rather than the voice of the charity
- Fundraised for and commissioned a new website, to be launched early in 2021, which will put this new 'storytelling' approach into practice

Since the year end we have conducted a review of the Music In Detention brand and have concluded that a new, more emotionally resonant name will help us reach a wider public audience, build interest in detainees' creative work and life experience, and recruit individual donors. The new name will be launched along with the new website early in 2021.

FUNDRAISING & INCOME

During the year work our fundraising work continued to be delivered, and increasingly led, by specialist freelances working with our Director.

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

Our budget for 2019-20 was the first to use a new budget-setting process, which improved our method for setting unsecured income targets for in-year fundraising, and distinguished this target from fundraising for new projects, to be added to the operating budget only when funded. This new methodology gave us an in-year fundraising target which proved achievable within the year, and thus gave us a stable financial operation throughout, while in addition we also secured funds for new work and thus increased expenditure as the year progressed.

During the year we secured no grants for future years, giving us a very tight budget-setting round for the following year, and a high shortfall. But a strong grants pipeline, dominated by previous funders, has brought in a record amount of new income since the year end, giving us for the moment a stable financial position in which we can focus on fundraising for future years.

The coronavirus pandemic necessitated a complete review of our fundraising and budget soon after the year end. Some applications had to be aborted, because the funders had diverted their resources to emergency programmes. But this was offset by securing emergency grants from the Paul Hamlyn Foundation and Arts Council England. In addition, while we hope to deliver all planned projects eventually, the willingness of many project funders to be flexible about the allocation of their grants has helped mitigate risk and given us a manageable path through the uncertainties created by the pandemic.

Suspending face-to-face music activities has meant a loss of fee income from IRCs since the year end, and there have been further changes in the detention system, brought about especially by the government's response to the arrival of migrants in 'small boats' on the south coast. We are reviewing our delivery plans so as to adapt to this changing landscape.

Individual giving continued to grow in the year, with the Radio 4 Appeal bringing in a record number of individual donors. Income from regular donations grew from £1,817 to £3,343, and has risen to over £5,000 since the year end.

STAFF & VOLUNTEERS

The Trustees wish to thank MID's small team of salaried and freelance staff for their hard work and immense commitment during another exciting and challenging year. The team during the year was as follows:

- Director: John Speyer
- Arts Development Manager: Gini Simpson
- Programme Manager: Zoe Burton
- Programme & Evaluation Co-ordinator: Sally Jaquet (till November), Ellen Jordan
- Communications & Public Engagement Manager: Lizzy Jewell (maternity cover till September), Liza Figueroa-Clark
- Finance: Debbie Mace
- Fundraising: Phoebe Walker, Chloe Amstein

The trustees welcome Ellen Jordan, who was appointed during the year to the position of Programme & Evaluation Co-ordinator, and Emma Bracegirdle, who joined after the year end to work on individual giving, to the team.

We also very much appreciate the support of very able volunteers. Anna Bateman and Lucy Hallam undertook the transcription of a volume of evaluation focus groups and lyrics. This work has now been made a little easier by new software but is still a large manual task.

We were fortunate to secure pro bono contributions in the form of legal advice and fundraising. Our grateful thanks to Chloe Amstein, Marcus Batley, George Havenhand, David MacCairley,

Debbie Mace and Rebecca Stubbs for donations of their time and skills. The value of this pro bono work in the year (£4,369) is included in the Statement of Financial Activities on p19.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Music In Detention is a company limited by guarantee and a registered charity. Incorporated on 22nd September 2006, its original Memorandum and Articles of Association were amended in 2007 and comprehensively reviewed in 2011. New Articles of Association were adopted at MID's Annual General Meeting on 31st January 2012 and continue to govern the charity's work. An amendment, adopted on 12th February 2014, ensures a minimum annual turnover of Trustees. We anticipate that renaming the charity (see p13) will necessitate a further amendment.

MID was registered as a charity with effect from 2nd May 2007. Its charitable objects (see p3) were revised during the 2011-12 year, approved by the Charity Commission on 25th October 2011, and included in the new Articles of Association referred to above.

BOARD & SUB-COMMITTEES

The charity's Board of Trustees met four times during the year. In addition our Finance Sub-Committee continued to meet on a quarterly basis, with Clare Scott Booth taking on the role of treasurer. We greatly appreciate the 13 years' service in the role by her predecessor Peter Frankental, who remains on the Board.

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

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

STAFF & PREMISES

Through the year the charity employed 6 salaried staff and 3 freelances (listed on p14). The employed staff resource at the year end was 2.9 (full time equivalent). Including freelances the total resource was 3.4. The highest salary was 2.2 times the lowest. The charity continued through the year to rent desk space at Kings Place in central London.

RISK MANAGEMENT

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

During the year the charity continued to operate robust safeguarding procedures and to deliver training for artists and other personnel. A major review of safeguarding policies was started.

Under new arrangements which took effect at the start of the year (see p12), MID's activities were delivered during the year at IRCs and other venues, by freelance artists engaged directly by MID, under new contracts and schedules of work.

During the year the charity continued to monitor and manage its finances closely. The Finance Sub-Committee met once per quarter and made recommendations to the Board. Actions to

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

support this work included detailed income analysis, quarterly finance reviews, contingency planning to manage risks around unsecured income, and detailed tracking of planned and pending bids, with bids for new projects separated from those for existing operating costs.

After the year end, due to the coronavirus pandemic, the charity has kept its budgets and fundraising activities under review (see p14), and has increased its contingency reserve (see p17) in view of the uncertainty caused by repeated lockdowns.

At the time of writing the charity has secured 98% of the funding required to cover all projected activities in the 2020-21 year, and our fundraising efforts are chiefly focused on future years. The Finance Sub-Committee will continue to follow its established procedures to manage the funding available, continue effective operations, and (should this be necessary at any point in the future) make savings to ensure a positive closing balance for the year.

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports a surplus of income over expenditure of £18,282.

RESERVES

The accounts show reserves of £58,361 of which £33,765 are restricted funds and £24,596 are unrestricted. £21,658 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, £2,938, 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 2020-21, 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 five aims:

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

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

When reserves are below our target we will normally manage income shortfalls by controlling expenditure and use reserves only for the above purposes. 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 2019-20 that translates into £56,937. On 31st March 2020 the amount held in the contingency reserve was £21,658, and during the subsequent year this has increased to £41,658. We plan to increase it further each year, so that the target of three months' costs is met by March 2023.

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

We will not divert to reserves any restricted income or donations towards specified activities. This reserves policy will be reviewed in 2022.

During the 2019-20 year, investment income of £19 was transferred into the contingency reserve (2019 - no change).

PRINCIPAL FUNDING SOURCES

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

- The Alchemy Foundation
- Awards for All
- The Bromley Trust
- The Bergman Lehane Trust
- Garden Court Chambers
- The Ernest Hecht Charitable
- The Evan Cornish Foundation
- The Funding Network
- The Foyle Foundation
- The Harold Hyam Wingate Foundation
- The Imagine Foundation
- The Little Butterfly Foundation
- The 1970 Trust
- Paul Hamlyn Foundation
- The Peguera Trust
- The People's Postcode Trust
- The Parabola Foundation
- The Rayne Foundation
- Sussex Community Foundation (William Reed Fund)
- The Victoria Wood Trust
- The Woodward Charitable Trust

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

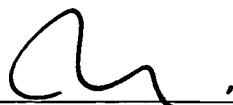
- Select suitable accounting policies and apply them consistently;
- Make judgments and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

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

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

Signed: _____



Date: 24th November 2020

Sue Lukes, Chair

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 2020, set out on pages 19 to 26

I report to the Trustees on my examination of the accounts of the charitable company for the year ended 31st March 2020.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

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

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



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

The date upon which my opinion is expressed is: 27/11/2020

MUSIC IN DETENTION

Statement of Financial Activities

For year ended 31 March 2020

		2020 <u>Unrestricted</u> <u>funds</u>	2020 <u>Restricted</u> <u>funds</u>	2020 <u>TOTAL</u> <u>FUNDS</u>	2019 <u>TOTAL</u> <u>FUNDS</u>
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Income</u>					
Donations	2	97,374	126,016	223,390	188,771
Income from charitable activities:	3	22,257	364	22,621	20,363
Investment income	4	19	0	19	123
Total Income		119,650	126,380	246,030	209,257
<u>Expenditure</u>					
Costs of raising funds		26,757	1,125	27,882	30,825
Expenditure on Charitable activities	5-7	102,376	97,490	199,866	192,971
Total expenditure		129,133	98,615	227,748	223,796
Net Income/(Expenditure) and net movement in funds for the year		(9,483)	27,765	18,282	(14,539)
RECONCILIATION OF FUNDS					
Total funds brought forward		34,079	6,000	40,079	54,618
Total funds carried forward		24,596	33,765	58,361	40,079

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

The notes on pages 21 to 26 form part of these accounts.

MUSIC IN DETENTION

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

Balance Sheet
as at 31 March 2020

		<u>2020</u>		<u>2019</u>	
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Current Assets</u>					
Debtors	13	17,091		9,643	
Cash at bank		<u>49,022</u>		<u>42,525</u>	
Total current assets			66,113		52,168
<u>Current Liabilities</u>					
Creditors falling due within one year	14	<u>7,752</u>		<u>12,089</u>	
Total current liabilities			7,752		12,089
Net Current assets	19		58,361		40,079
Total assets less current liabilities			58,361		40,079
<u>The funds of the charity</u>	20				
<u>Unrestricted funds</u>					
Designated funds - contingency reserve		21,658		21,639	
General unrestricted funds		<u>2,938</u>		<u>12,440</u>	
Total unrestricted funds			24,596		34,079
Restricted funds			33,765		6,000
Total funds			58,361		40,079

For the year ended 31 March 2020 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

Signed:



Name:

Clare Scott Booth, Treasurer

Approved by the Board of Trustees on: 24th November 2020

The notes on pages 21 to 26 form part of these accounts.

MUSIC IN DETENTION

Notes to the accounts

1. ACCOUNTING POLICIES

(a) Basis of preparation

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

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

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

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

(c) Income

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

(d) Donated services and facilities

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

(e) Fund accounting

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

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

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

(f) Debtors

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

(g) Cash at bank and in hand

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

(h) Creditors

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

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

**MUSIC IN DETENTION
Notes to the accounts**

	2020 £	2020 £	2020 £	2019 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
<u>2. INCOME FROM DONATIONS</u>				
<u>Grants received</u>				
1970 Trust	2,000	0	2,000	0
Alchemy Foundation	2,000	0	2,000	500
A B Charitable Trust	0	0	0	15,000
Arts Council England	0	0	0	14,976
Awards for All	0	9,824	9,824	0
Allen Lane Foundation	0	0	0	2,000
Bishop of Oxford Outreach Fund	0	0	0	500
Bromley Trust	10,000	0	10,000	10,000
Bergman Lehane Trust	1,000	0	1,000	1,000
Garden Court Chambers	2,000	0	2,000	0
Ernest Hecht Charitable Foundation	0	5,000	5,000	0
Eleanor Rathbone Trust	0	0	0	3,000
Indigo Trust	0	0	0	2,000
Evan Cornish Foundation	10,000	0	10,000	0
The Funding Network	0	15,089	15,089	0
Foyle Foundation	0	10,000	10,000	0
Harold Hyam Wingate Foundation	0	4,000	4,000	0
Imagine Foundation	8,000	0	8,000	8,000
Leigh Trust	0	0	0	2,000
Little Butterfly Foundation	5,000	0	5,000	0
Lochlands Trust	0	0	0	2,500
Lucille Graham Trust	0	0	0	3,000
Paul Hamlyn Foundation	24,000	36,000	60,000	60,000
Peguera Trust	250	0	250	250
People's Postcode Trust	0	19,964	19,964	0
Parabola Foundation	10,000	0	10,000	10,000
Pat Newman Trust	0	0	0	1,000
Rayne Foundation	0	15,000	15,000	0
Souter Trust	0	0	0	2,000
Sussex Community Foundation (William Reed Fund)	0	5,000	5,000	3,215
Tudor Trust	0	0	0	25,000
Victoria Wood Foundation	2,500	0	2,500	2,500
Woodward Charitable Trust	0	1,500	1,500	1,000
National Foundation for Youth Music	0	0	0	1,453
Government grants - SSP/CJRS	278	0	278	0
<u>Individual donations received</u>				
Donations	17,700	0	17,700	11,790
Gift Aid Receivable	2,646	0	2,646	824
Donated services	0	4,639	4,639	5,263
	<u>97,374</u>	<u>126,016</u>	<u>223,390</u>	<u>188,771</u>

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

MUSIC IN DETENTION Notes to the accounts

	2020 £	2020 £	2020 £	2019 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
3. INCOME FROM CHARITABLE ACTIVITIES				
Fees from Immigration Removal Centres	22,257	0	22,257	19,114
Other income and contributions	0	364	364	1,249
	<u>22,257</u>	<u>364</u>	<u>22,621</u>	<u>20,363</u>
4. INVESTMENT INCOME				
Deposit account interest			<u>19</u>	<u>123</u>
5. EXPENDITURE ON CHARITABLE ACTIVITIES				
Music making with detainees			23,744	33,263
Music making in local communities			10,902	10,353
Delivery partner support			7,298	4,253
Local liaison & partnership development			0	5,058
Public events			0	964
Artistic & audience development			764	0
Evaluation costs			58	1,481
Support costs (note 6)			154,089	135,197
Governance costs (note 7)			3,011	2,402
			<u>199,866</u>	<u>192,971</u>
6. SUPPORT COSTS				
Staff costs (note 9)			127,690	109,875
Financial management fees			8,200	7,400
Travel expenses and conferences			1,806	3,848
Office costs			15,384	13,053
Media, communications and website costs			1,009	1,021
			<u>154,089</u>	<u>135,197</u>
7. GOVERNANCE COSTS				
Board meeting costs			831	322
Legal fees			1,700	1600
Independent Examiner			480	480
			<u>3,011</u>	<u>2,402</u>
8. NET OUTGOING RESOURCES				
The Operating Surplus is stated after charging:				
Depreciation			0	0
Accountancy services			8,200	7,400
Independent Examiner fee			480	480
Trustee Emoluments			<u>0</u>	<u>0</u>

MUSIC IN DETENTION
Notes to the accounts

	<u>2020</u>	<u>2019</u>
9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES		
Salaries	98,469	94,176
Holiday pay outstanding at year end	0	2,016
Employer's National Insurance Contributions	8,144	6,977
Less - Employment Allowance	(3,000)	(3,000)
Employee salary sacrifice contributions to pension	2,616	2,171
Employer's pension contributions	6,574	6,433
Freelance fees for staff cover	13,367	0
Trustee travel expenses	362	344
Recruitment	1,075	395
Other costs	84	363
	<u>127,690</u>	<u>109,875</u>

No employees received employee benefits exceeding £60,000 (2019 - nil).

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 £362 during the year (2019 - 2, £344).

10. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	2019 £	2019 £	2019 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>
Income			
Donations	130,364	58,407	188,771
Income from charitable activities:	19,533	830	20,363
Investment income	123	0	123
Total Income	<u>150,020</u>	<u>59,237</u>	<u>209,257</u>
Expenditure			
Costs of raising funds	29,362	1,463	30,825
Expenditure on Charitable activities	117,410	75,561	192,971
Total expenditure	<u>146,772</u>	<u>77,024</u>	<u>223,796</u>
Net Income/(Expenditure)	3,248	(17,787)	(14,539)
RECONCILIATION OF FUNDS			
Total funds brought forward	30,831	23,787	54,618
Total funds carried forward	<u>34,079</u>	<u>6,000</u>	<u>40,079</u>

11. STAFF NUMBERS

The average monthly head count during the year was five (2019 - five).

12. PENSIONS

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity's contribution is restricted to the contributions disclosed in note 9. The costs of the defined contribution scheme are included within support costs.

MUSIC IN DETENTION
Notes to the accounts

12. PENSIONS (continued)

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

	2020 £	2019 £
13. DEBTORS		
Trade debtors	13,900	5,374
Other debtors	2,645	3,988
Prepaid expenses	546	281
	<u>17,091</u>	<u>9,643</u>

14. CREDITORS

Trade creditors	3,814	8,230
Taxation & social security	2,647	934
Other creditors	191	118
Accruals	1,100	2,807
	<u>7,752</u>	<u>12,089</u>

15. COMPANY STATUS

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

16. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

17. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2020 (2019 - none).

18. RELATED PARTIES

There were no disclosable related party transactions during the year (2019 - none).

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds £	Designated Funds £	Restricted Funds £	Total Funds £
Cash at bank and in hand	(6,401)	21,658	33,765	49,022
Other net assets / (liabilities)	9,339	0	0	9,339
	<u>2,938</u>	<u>21,658</u>	<u>33,765</u>	<u>58,361</u>

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2020

MUSIC IN DETENTION Notes to the accounts

20. STATEMENT OF FUNDS

	Balance at 31 March 2019	Incoming Resources	Resources Expended	Transfers between funds	Balance at 31 March 2020
	£	£	£	£	£
Unrestricted funds					
Designated funds	21,639	19	0	0	21,658
General funds	12,440	119,631	129,133	0	2,938
	34,079	119,650	129,133	0	24,596
Restricted funds					
Awards for All	0	9,824	9,824	0	0
Ernest Hecht	0	5,000	5,000	0	0
The Funding Network	0	15,089	697	0	14,392
Foyle Foundation	0	10,000	10,000	0	0
Harold Hyam Wingate Foundation	0	4,000	4,000	0	0
Paul Hamlyn Foundation	6,000	36,000	33,000	0	9,000
People's Postcode Trust	0	19,964	14,566	0	5,398
Rayne Foundation	0	15,000	15,000	0	0
Sussex Community Foundation (William Reed Fund)	0	5,000	25	0	4,975
Woodward Charitable Trust	0	1,500	1,500	0	0
Contributions to workshops	0	364	364	0	0
Pro bono services	0	4,639	4,639	0	0
	6,000	126,380	98,615	0	33,765
TOTAL FUNDS	40,079	246,030	227,748	0	58,361

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

Designated funds have been set aside by the Trustees to provide for contingencies, as outlined in the reserve policy.

Restricted funds from The Funding Network will be used to develop a new website in 2020-21.

Restricted funds from the Paul Hamlyn Foundation are intended for staff, artistic development and evaluation costs in 2020-21, but following the coronavirus outbreak the restriction has been removed.

Restricted funds from the People's Postcode Trust are intended for the final part of the Dance in Detention project, but following the coronavirus outbreak the funder has agreed that the use of the grant may be varied if necessary.

Restricted funds from the Sussex Community Foundation are intended for a community exchange with the Thomas Bennett school, but following the coronavirus outbreak the funder has agreed that the use of the grant may be varied if necessary.