



**HEAR
ME
OUT**

Music from
Immigration Detention



HEAR ME OUT MUSIC

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

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Company number: 5943893
Charity number: 1119049

HEAR ME OUT MUSIC TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

The Trustees, who are also Directors of the charitable company, present their report and the financial statements for Hear Me Out (HMO), formerly Music In Detention, for the year ended 31st March 2021.

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 Emily Cherry (resigned 26/5/20) Peter Frankental Lamin Joof Vebi Kosumi Sue Lukes Marie-Anne Mackie Alastair Owen Bridget Rennie Joanna Ridout Kai Syng Tan Hannah Wilkinson
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 99 Western Road Lewes East Sussex BN7 1RS

PURPOSES AND BENEFITS

Hear Me Out takes music-making into UK immigration detention centres to release the words, music and life stories of people held inside.

Young or old, resident or refugee, 28,000 people every year are locked in UK immigration detention centres with no end date. Their lives are stopped while authorities decide their fate. People who have fled torture have described detention as the worst experience of their lives. Meanwhile the detention system, and the experiences of detainees, is little understood by the public. Narratives around immigration are often fraught with anxiety and distrust, ignoring real lives, real experiences, and real human feeling.

We help people inside immigration detention centres to express their humanity through music – to air their losses and fears, their hopes and their dreams. And we help everyone outside to hear the music and understand the lives of people trapped inside. We're working for the day when all migrants are treated with dignity.

Previously known as Music In Detention, for 15 years we have supported people in detention to recover their sense of wellbeing and resilience, and make their voices heard, by:

- Offering a creative outlet that supports self-confidence and agency
- Providing positive experiences to counter the psychological damage of detention
- Enabling communication over the wall which separates them from the outside world
- Building platforms to bring their creative work and life experience to a public audience

PUBLIC BENEFIT

Hear Me Out'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.

Hear Me Out'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

Hear Me Out'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:

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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 Hear Me Out 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

Hear Me Out'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. We use our Ethics Framework to guide the application of our values to our 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

Lockdowns and other restrictions caused by the coronavirus pandemic were in force throughout the year to March 2021, and made normal delivery impossible. During the year we:

- Delivered 3200 copies of 8 arts activity packs to people in all 7 immigration detention centres
- Piloted and evaluated a series of 6 online music sessions with 6 young people with mental health difficulties in west London
- Supported 20 disadvantaged young people in east London to make 2 music videos in response to recordings made by people in detention

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- Created our first radio shows and delivered CDs of the first series of these to people in all 7 immigration detention centres (and a second series after the year end)
- Performed at 3 online events

Key events in the year included:

May 2020	Review of finances in light of Covid pandemic and lockdown
June	Guest slots on podcasts with Waterloo Festival and Migrant Ground
July	Series of arts activity packs commissioned from 8 artists and distributed to detainees in all seven IRCs
August	<i>Unlockdown</i> : online music workshops piloted with young people with mental health diagnosis in West London
September	<i>Mindblowing</i> : album release of songs from Morton Hall IRC <i>Song of Freedom</i> : music video created with young people in East London, to an original song by men detained at Harmondsworth IRC Board decides to change our name from Music In Detention to Hear Me Out
October	Live streams at The Colour Bar (Unbound online festival, with Generation Uncovered) and the Huge Hangout (Southend YMCA) Koestler Awards: 3 original tracks by detainees at Morton Hall IRC win Gold, Bronze and Highly Commended in the 2020 Koestler Awards
November	<i>Long Time Gal</i> : music video created young people in East London, to an original song by women detained at Yarl's Wood IRC Participation in panel of speakers at Art27 international online event on arts and peace-building
December	Guest slot on podcast with international research platform Social Impact of Music Making <i>12 Days in Detention</i> awareness-raising campaign over Christmas period
February 2021	Artist leadership programme: coaching, mentoring and action learning for 15 Hear Me Out artists
March	<i>DIY Radio</i> : first CD of pre-recorded radio shows distributed to all seven IRCs Launch of new name, brand and website
Since year end	First face to face music workshops since start of pandemic: project with young people at Hazelwick School, Crawley <i>Windrush</i> : Performances at Windrush Festival at the Bernie Grant Centre, Tottenham, north London <i>Freedom to Sing</i> : community choirs around the country make audio and video cover versions of an original song created at Dover IRC <i>DIY Radio</i> : second CD released and distributed

MUSIC ACTIVITIES

Immigration detainees suffered disproportionately as a result of the pandemic. Large numbers were released, but the remainder (mostly ex-prisoners) remained in extra isolation for extended periods, amid a high risk of transmission. Activities like ours, which support wellbeing and provide an outlet for experience and emotion, were suspended. For example an update from one detention centre told us that the education department, gym, spaces for worship and other communal areas were all closed, while detainees could do little but sit in their rooms, read and eat –

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making corrosive boredom, frustration, anxiety and loneliness huge problems. We responded by looking for remote ways to offer activities that would help people get through this extremely difficult experience, providing creative stimulus and support for their mental wellbeing.

We delivered 3,200 copies of eight printed arts activity packs into five immigration detention centres, and sent the pdf files to the other two. The eight packs were developed by eight artists, selected by us and people with lived experience of detention, from a public call. Detention staff reported packs had been very well received. The public call and development activity with the selected artists raised awareness about immigration detention in lockdown.

Our artists researched, developed and trialled a series of online multi-media workshops with young people and staff from the Pembroke Centre in Hillingdon (Early Intervention Mental Health Services). This was intended as a trial of new creative methods of learning and making, in preparation for roll out to IRCs. The project led to the creation of a booklet, an audio compilation, and a video, which was live-streamed in October, as part of Southend YMCA's 'The Huge Hangout'. Detailed evaluation (see p7) found that the sessions made a tangible difference to participants' wellbeing and that the model could be rolled out to detention centres. However its feasibility was dependent on the centres having staff capacity to support delivery and our efforts to secure this were unsuccessful.

We launched *DIY Radio*, with help from the Prison Radio Association and a radio producer from the BBC. We started with a workshop for artists, followed by a call out for proposals. We commissioned five different radio segments, from five artists/collaborations, including artists with lived experience of detention. Segments are relaxing, informative, hopeful and create a sense of solidarity. Our radio presenter was Russ Haynes, a presenter for Sunlight Radio and National Prison Radio. The first series was sent out in CD form to all the IRCs in March, and the second after the year end. We found *DIY Radio* to be a powerful model and will be continuing to develop it in the future. For example we worked after the year end with disadvantaged young people in London who created an audio package for people in detention, and this will form part of the third *DIY Radio* series.

In addition to the effects of lockdown, the detention system changed significantly as a result of the government's response, from summer 2020, to the arrival of asylum seekers via small boats across the channel. A series of improvised measures brought ongoing turbulence, with several Immigration Removal Centres being partly or wholly redesignated at various times as Short Term Holding Facilities, running under different rules with different populations in different circumstances. The use of improvised and unsuitable accommodation in hotels and former barracks has also increased. We have been working with a group of our artists to devise models of delivery for people held in this wider and more challenging range of detention settings.

As well as adapting our activities for detainees, we worked to support groups in local communities and raise awareness of the creative work and experiences of people in detention. In *Voices to the World* we worked with two groups of young people to make music videos in response to tracks created and recorded by people in immigration detention.

We planned and delivered both projects in partnership with Mouth That Roars, which trains disadvantaged young people in East London, who wouldn't ordinarily have access to media resources, in film production. Our approach followed the example of our 2019 pilot. Each project began with an introductory session about immigration detention, after which the young people planned, shot and edited their video with support from MTR facilitators, who included graduates of its own programme, and Hear Me Out staff. Artistic decisions were made collaboratively after

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conversations within the group. There were 20 sessions, 10 for each video. In all we worked with 20 young people, most of them people of colour and including some with special needs.

The first project began with an encounter with someone who had spent time in three different detention centres. In wide ranging discussion, supported by our Artistic Director, the young people asked searching questions and he spoke about difficult experiences. This gave them a direct and personal introduction to our work. They then selected Song of Freedom, recorded in Harmondsworth IRC in 2008, and created a video featuring green spaces, open skies and sunlight. "Song of Freedom" can be viewed at <https://www.youtube.com/watch?v=I0pPXew6bGo>.

At the start of the second project, the group met one of our artists, who had worked for 18 months with women detained at Yarl's Wood IRC. They heard stories about this work and the women who took part. They discussed the experiences which women might have prior to and during detention. They then chose Long Time Gal, a Jamaican folksong, in a version recorded by a group at Yarl's Wood in 2016. Their video juxtaposes this with footage of a black woman carefully doing her hair, interspersed and followed by images of Yarl's Wood.

Both films show a deep engagement with the music, lyrics and meaning of the songs. The young people's responses are well made and powerful. The music and its context provided a powerful tool for learning about issues like detention, global poverty and the media. The project's participatory approach had an empowering effect. Its creative outcomes included film-making and listening and responding to music. Its social outcomes included confidence, teamwork, commitment, attendance & timekeeping.

The videos have been shared at a number of online streamed events including the Colour Bar, part of the Unbound online festival, and to school pupils at another Hear Me Our project after the year end in Crawley. We're planning more screenings, for example at the Tottenham Literary Festival at the Bernie Grant Centre.

IMPACT

We carried out a detailed evaluation of the series of online workshop with young people in Hillingdon (see p6), with participants and NHS staff at the Pembroke Centre, which hosted the project. This produced the following findings:

	Participants	Staff
Feedback	• They really liked the interdisciplinary approach. • The project came at a good time. • Six weeks was a good length of time for them. • Taster session was good and useful. • They really liked Kev and Arji and how they worked in the space.	• An innovative and successful way of engaging with the young people. • Sessions flowed very well - no awkward moments, easy & forthright sharing • Numbers low but commitment high (eg someone joined when on holiday). • Participants felt at ease, and grew in confidence to contribute. • Participants felt safe & comfortable (being in own space helped). • Kept participants' mental health stable and developed their skills (eg guitar). • Helped participants connect with others & speak in front of group (eg one young person with a stutter found it easy to share his poetry).

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		Providing equipment (eg headphones) was a nice touch.
Problems/suggestions:	- J felt it was annoying if people came in on phones rather than computers – distracting and less focused. - L said creating music together this way was much more challenging than in real life, because you couldn't make group decisions easily, and recording and sending stuff back and forth to each other was hard. - J requested more 'homework' or daily practice – what was set was optional, and he felt that people didn't take it seriously enough. - Everything flowed really well, but there could have been a short 5 minute break sometimes, in case people have a headache from Zoom.	- Staff suggested a wide(r) range of artforms eg stories, art, poetry as well as music, to respond to different interests. - Those who attended throughout had an established interest in music. Some participants needed encouragement/ reminders/ technical support to join. - Some young people struggled with the technology. - The group was less diverse than face to face sessions. The numbers are small and it could be a coincidence. But it might be easier for people in better off neighbourhoods to participate, possibly due to factors such as digital access and/or space at home?

We also carried out a process evaluation with the artists, who told us:

What worked well	The research & development days
- Everyone fully committed to the project including HMO and Pembroke Centre staff. - Powerful that everyone shared as equals. - Would have been better with a larger group. - Very high quality of interaction in the group. - Two participants had a real desire to carry on doing this sort of stuff. - Multidisciplinary approach worked well – poetry, songs, writing & drawing together on whiteboard made Zoom more dynamic than usual. - Researching & experimenting online allowed creation of new methods, eg use of whiteboard, use of music in sessions. - Working online meant people could turn off their video if they feel shy, so easier to engage. - Arj & Kev were open with the group about personal vulnerabilities – this helped create a non-judgemental/safe space. They 'didn't go into depth about participants' situations but there was still a lot of real personal stuff that was coming out'. - Arj & Kev constantly communicated behind the scenes during sessions, via Zoom/Whatsapp. This helped keep the sessions running smoothly.	The R&D time was valuable, enabling them to: - Create momentum for the project. - Reflect on the music previously created together at the Pembroke Centre. - Reconnect with each other during lockdown. - Practice ideas on zoom with each other, to see what worked. - Share resources and 'choose from the banquet of activities that we had'. - Transition seamlessly during delivery from the workshop as planned to following the emotion of the group, and switching things up quickly when that was needed. - Share their new and current practices with each other, so that they felt more free to take risks in the sessions (so much better than turning up cold to workshops with someone you've only had a couple of conversations with).

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- | | |
|---|--|
| <ul style="list-style-type: none">• Using Whatsapp group during week helped keep up momentum, and share material. | |
|---|--|

We had some technical challenges. It took some work to get all the tech set up for the group – eg making sure everyone could get on Zoom. There were also challenges for Pembroke Centre staff, such as access to and use of smartphones.

We decided to pilot this online method outside a detention setting so as to address our challenges in stages, ie the method first and then the setting. In the evaluation we found that the artists felt the method was close to being workable in an IRC. They suggested that:

- Detainees would need separate computers so that people could be in their own space.
- If they could be in their own space (eg rooms/cells) with a computer, they would love it because ‘it would be that quiet chat that they so need in those loud environments’.
- If sessions have to be in a computer room, it would have to be a small group.
- It would be challenging to have say five people on one Zoom square, and much better if it was five people in different squares, each holding their own square.
- It might work with detainees in the same room, with all of them on headphones – although the audio would be tricky (feedback issues).
- Would there be enough bandwidth to have everyone on separate Zoom logins, but on the same zoom call?
- Suggestion for Zoom! – they should bring out a new piece of software which only does Zoom. That could work for detainees.
- They could team up with others to include mindfulness or meditation work in sessions, and/or create a podcast that detainees could listen to it and find some refuge in it.

To tackle these issues and encourage/support detainees to participate, we would need a commitment of time from IRC staff which as noted above, we have not yet been able to secure.

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

ARTISTIC PRACTICE AND DEVELOPMENT

During the year we enlarged our artistic team, supported their professional development and expanded their roles from delivery only to a wider involvement in our work, including:

- We explored with artists possible approaches for a remotely provided creative programme during lockdown
- We started a creative R&D process with YoHa, focused on Dover
- We involved artists in communications activity and in consultations on our name change
- We started R&D work with a group of 4 artists to develop new delivery models for people held in wider range of detention/ quasi-detention settings

Our artistic range and depth have grown through these developments in our working practices. We’ve learned about ways of working with other art forms, treated each project as site-specific, made a transition from a service delivery cycle to a constantly evolving artistic programme, and have found ways of working that bring strong concepts to bear on challenging situations and place high priority on the agency of participants.

In early 2021 we ran an artist leadership programme in collaboration with Soundcastle and Lawrence Becko, and with funding from ACE. 15 artists took part in coaching, group training action

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learning and mentoring sessions. Our artists are a diverse and hugely talented group, mostly not from privileged backgrounds, who can contribute much as leaders in our sector. For most this was an entirely new opportunity to reflect on their own potential and development. Five have gone on to win Developing Your Creative Practice awards from ACE. Feedback included:

The important thing about the process is that it has provided us with the space and opportunity to think and explore our own progress and challenges and start to work through what is important from our own perspective.

The programme has given me the space and tools to access where I am as a practitioner and what I need to achieve or where my leadership learning gaps may be... As working artists/practitioners we are very rarely given the chance to focus on ourselves and share our experiences.

We are also learning that our artists' team, and the focus of our work, offer the wider arts sector something distinctive and important at a time when equality, diversity and inclusion are key issues.

We continued to develop action research on artist care with Good Vibrations, the Irene Taylor Trust, the Royal Northern College of Music and Wolverhampton University. There is significant interest in the project as an initiative of significance for the wider participatory arts sector, including from a number of grantmakers. We are in discussions about how to resource the project.

PEOPLE WITH LIVED EXPERIENCE OF DETENTION

Co-production has advanced in our artistic work and organization. Former detainees have co-created a 'radio show' for detainees, sat on decision making panels, done presentations and Q&As with community groups, contributed to name change consultations, and shared personal stories via our new website.

During the year we also carried out research on people's support needs after release from detention, and the gaps in services attempting to meet those needs. Drawing on this and our own experience, we designed a more structured programme of work for former detainees, combining creative development, personal support, creative residencies and leadership opportunities. We see this supporting wellbeing, co-production and public awareness. Funding was secured after the year end to launch this programme.

Our work in this area has driven forward our creative relationships with former detainee artists, as experts by experience. Changes in the detention system, direct contracting of artists and diversification of our artistic offer has created a more bespoke programme which can more easily accommodate this way of working. We see huge potential for powerful, attitude-forming experiences for participants and audiences, and the transformation of HMO through an allyship of lived and professional experience.

We've learned that stories of detention are compelling and powerful when told directly by people who have experienced it first-hand, but both telling and gathering these stories can be emotionally taxing. We are working to create trauma-informed care structures which will support the wellbeing of former detainees, artists and staff, and make our artistic work and social impact sustainable.

EVALUATION

Evaluation was impractical in the circumstances of the pandemic. Normally we run evaluation activities such as questionnaires and focus groups in person with detainees. So evaluation suffered the same disruption as our face to face delivery, and while we could create new remotely devised activities to send to detention centres, evaluation requires two way communication and we were

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unable to bring this about. Direct contact with participants in the online sessions trial (who were not in detention) enabled us to evaluate this project in detail with them (and in interviews with staff), but for the activity packs and DIY Radio we were reliant on valuable but very limited feedback from IRC managers. For the second series of DIY Radio we have devised a feedback form which detainees will be able to return directly to us via Freepost. Even a small amount of direct feedback will be invaluable.

Our artistic programme has changed considerably since our theory of change and evaluation framework were last signed off in 2019. We plan in the coming months a light-touch review to capture these changes, and expect this to lead to revisions to the toolkit of evaluation activities. Meanwhile projects under development should provide opportunities and budget for testing evaluation with audiences. So we expect good progress on this in the next 12 months.

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.

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 completed, shortly after the year end, 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. The new policies, and a condensed version for artists, also include guidance on online working. We delivered safeguarding training for artists and staff around our revised procedures, and plan two further rounds of training to ensure all can attend.

BRAND & COMMUNICATIONS

During the year we developed a new website (www.hearmeoutmusic.org.uk), which launched on 23rd March. Its predecessor had served us well but had become dated technically, visually and in relation to our strategy. In July 2020 we appointed the brand and digital agency, Wiedemann Lampe, to design and develop the new website, with three key objectives: converting donations, driving plays of the music, and generating email subscribers.

The new site features a new music player, which plays seamlessly and continuously as users navigate elsewhere, providing a richer user experience. Content includes full-length, feature stories of detainees, with strong photography and linked micro-stories for use on social media. This work has involved a key shift from our organisational voice to the voices of the people the organisation works with. We also started telling stories through our artists, bringing their unique perspectives to the fore.

We also undertook a brand review and chose a new name. Our research told us people found the name Music In Detention confusing ('detention' is a broad term and few have heard of immigration detention): thus it was a descriptive name but not a very successful one. So we decided to look for a more emotionally resonant name that would strike a chord with our target audiences and give us more of an opening to engage them. '**Hear Me Out**' was the result of a thorough selection process. We then commissioned the web developers to create a new visual identity to accompany it. We were excited by the quality of their work, with their design ideas offering not just alternative expressions of our identity, but a choice of strategic tools. The selected design and new name launched, along with the new website, on 23rd March.

Our new public face has been widely praised. For example:

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- I am pleased and excited about all the positive steps and progress. Thank you for your outstanding work in helping people connect through music and arts (former detainee)
- I do like your new name! Much more modern too (detention centres/services director)
- I think this is a BRILLIANT name for you! (comms/migration NGO director)
- That is a great rebrand name, not too long, easy to say and meaningful too. Look forward to the new chapter of MID may bring (artist)
- Woah, I love this website. No nonsense, gets straight to the music. Hopefully the featured artists will get the attention they deserve. Just great (detention campaigner)
- We absolutely love the new website and name. The musical opportunities to inspire and educate about the purpose and impact of your work are brilliant on the website. Brilliant job (donors).

We're already seeing benefits from this digital transformation. In the first 5 months after the new website launched we saw 4500 unique visitors (compared to 1050 in the whole of 2020), including 1950 to the donate page and 750 to the 'real stories' page (featuring stories of people who have experienced immigration detention).

FUNDRAISING & INCOME

During the year work our fundraising work continued to be delivered by freelancers working with our Director.

In the previous year we raised the funds needed for that year but none of the grants secured included support for future years, giving us a challenging start to the 2020-21 year. The pandemic then brought additional uncertainty about our financial security. However our position improved somewhat during the year. Dependence on grants proved a strength at a time of vulnerability for earned income streams. Some grant programmes closed but others opened, while work over several years to strengthen our fundraising seemed to bring results. A strong grants pipeline, dominated by previous funders, brought in a record amount of new income in the earlier part of the year, providing stable finances for the year, more time for fundraising for future years, and the opportunity to increase reserves, a priority in such uncertain times.

This pattern has been repeated since the year end, with increased levels of project funding, arts funding, and recurring support from previous funders. However income from multi-year grants has decreased. So we still face a substantial challenge to raise funds for future years.

During the year we continued to attract support from individual donors, and to develop campaigns and communications to win and acknowledge that support. The new brand and website have supported a growth in the number of regular donors. We hugely appreciate the support of all our donors.

STAFF & VOLUNTEERS

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

- Director: John Speyer
- Arts Development Manager: Gini Simpson
- Programme Manager: Zoe Burton
- Programme & Evaluation Co-ordinator: Ellen Jordan
- Communications & Marketing Manager: Liza Figueroa-Clark (till February 2021), Anna Zabow (from May 2021)
- Finance: Debbie Mace

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- Fundraising: Phoebe Walker, Chloe Amstein, Emma Bracegirdle

The trustees welcome Anna Zabow, who was appointed during the year to the position of Communications & Marketing Manager, and Kate Fordham, who joined after the year end to run our individual giving work, as maternity cover for Emma Bracegirdle, to the team.

We also very much appreciate the support of very able volunteers. Lucy Hallam and Rania van den Ouweland 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. And Betty Welch has played an important role in engaging with our supporters.

We were fortunate to secure a number of pro bono contributions. Wiedemann Lampe donated time to the value of £13,698 to the development of our new visual identity. We are very grateful to them, and to Chloe Amstein, Josh Baker, Lawrence Becko, David MacCairley, Amar Hussain, Megan Monismith and Alastair Owen for their pro bono work on fundraising, photography and design, programme planning and communications. The value of this pro bono work in the year (£19,273) is included in the Statement of Financial Activities on p18.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Hear Me Out Music, formerly 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 the 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. The change of name was registered with Companies House on 19th March 2021.

Music In Detention 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. The name change to Hear Me Out was accepted by the Commission on 2nd June 2021.

BOARD & SUB-COMMITTEES

The charity's Board of Trustees met six times during the year. In addition our Finance Sub-Committee continued to meet on a quarterly basis.

During the previous 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 implementation of these changes began during the year.

The Trustees all give their time voluntarily and received no benefits from the charity. During the year one trustee, Alastair Owen, was paid at total of £9,125 for consultancy work on communications, rebranding and website development. This was approved by the Board in May 2020 in accordance with clause 5.3 of the Articles of Association. The work was additional to his role as a trustee, for which he was not remunerated.

STAFF & PREMISES

Through the year the charity employed 5 salaried staff and 3 freelances (listed on p12-13). The employed staff resource at the year end was 2.9 (full time equivalent). Including freelances the total resource was 3.3. The highest salary was 2.2 times the lowest. The charity continued to rent desk space at Kings Place in central London, although staff worked from home throughout the year due to the pandemic.

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 completed.

Hear Me Out's activities during the year were delivered online by freelance artists engaged directly by Hear Me Out, under 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 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.

During and since the year the charity has increased its contingency reserve (see p15) in view of the uncertainty caused by repeated lockdowns.

At the time of writing the charity has secured 93% of the funding required to cover all projected activities in the 2021-22 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 £15,182.

RESERVES

The accounts show reserves of £73,543 of which £23,022 are restricted funds and £50,521 are unrestricted. £41,764 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, £8,757, are not restricted in purpose by the funder, but have been raised to further Hear Me Out's planned activities and priorities, and will be spent on music making activities and operating costs in 2021-22, in accordance with those plans and the expectations of funders.

RESERVES POLICY

In line with best practice in the charity sector, Hear Me Out needs to build up a reserve. Hear Me Out'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 2020-21 that translates into £60,532. On 31st March 2021 the amount held in the contingency reserve was £41,764, and during the subsequent year this has increased to £46,764. We plan to increase it further each year, so that the target of three months' costs is met by March 2023.

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

During the 2020-21 year, investment income of £106 and unrestricted grant income of £20,000 was transferred into the contingency reserve (2020 – £19).

PRINCIPAL FUNDING SOURCES

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

- | | |
|--------------------------------------|----------------------------------|
| • 1970 Trust | • Harold Hyam Wingate Foundation |
| • Alchemy Foundation | • Imagine Foundation |
| • A B Charitable Trust | • Leigh Trust |
| • Arts Council England | • Little Butterfly Foundation |
| • Awards for All | • Lochlands Trust |
| • Austin & Hope Pilkington Trust | • Lucille Graham Trust |
| • Baring Foundation | • Mercers Company Charity |
| • Bergman Lehane Trust | • Network for Social Change |
| • Belacqua Trust | • Parabola Foundation |
| • Bromley Trust | • Paul Hamlyn Foundation |
| • D'Oyly Carte Charitable Trust | • Peguera Trust |
| • Eleanor Rathbone Trust | • People's Postcode Trust |
| • Emerton Christie Charity | • Rayne Foundation |
| • Garden Court Chambers | • Schroder Charitable Trust |
| • Gatwick Airport Community Fund | • Sir Jules Thorn Trust |
| • Goldsmith's Company Charity | • Souter Trust |
| • Ernest Hecht Charitable Foundation | • Sussex Community Foundation |
| • Evan Cornish Foundation | • Tudor Trust |
| • Foyle Foundation | • Victoria Wood Foundation |
| • The Funding Network | • 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: 8th December 2021

Sue Lukes, Chair

On behalf of the Board

INDEPENDENT EXAMINER'S REPORT

To the Trustees of Hear Me Out Music (charity number 1119049)

On the accounts for the year ended 31st March 2021, set out on pages 18 to 25

I report to the Trustees on my examination of the accounts of the charitable company for the year ended 31st March 2021.

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: 8th December 2021

HEAR ME OUT MUSIC
(formerly known as MUSIC IN DETENTION)

Statement of Financial Activities
(including income and expenditure account)
For year ended 31 March 2021

		2021	2021	2021	2020
		<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
		<u>funds</u>	<u>funds</u>	<u>FUNDS</u>	<u>FUNDS</u>
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Income</u>					
Donations	2	170,908	85,680	256,588	223,390
Income from charitable activities:	3	617	0	617	22,621
Investment income	4	106	0	106	19
Total Income		171,631	85,680	257,311	246,030
<u>Expenditure</u>					
Costs of raising funds		22,781	450	23,231	27,882
Expenditure on Charitable activities	5-7	122,925	95,973	218,898	199,866
Total expenditure		145,706	96,423	242,129	227,748
Net income/(Expenditure)		25,925	(10,743)	15,182	18,282
Transfer between funds		0	0	0	0
Net movement in funds for the year		25,925	(10,743)	15,182	18,282
RECONCILIATION OF FUNDS					
Total funds brought forward		24,596	33,765	58,361	40,079
Total funds carried forward		50,521	23,022	73,543	58,361

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 20 to 25 form part of these accounts.

HEAR ME OUT MUSIC
(formerly known as MUSIC IN DETENTION)

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

Balance Sheet as at 31 March 2021

		<u>2021</u>		<u>2020</u>	
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Current Assets</u>					
Debtors	13	2,201		17,091	
Cash at bank		92,348		49,022	
Total current assets			94,549		66,113
<u>Current Liabilities</u>					
Creditors falling due within one year	14	21,006		7,752	
Total current liabilities			21,006		7,752
Net Current assets			73,543		58,361
Total assets less current liabilities			73,543		58,361
<u>The funds of the charity</u>	21				
<u>Unrestricted funds</u>					
Designated funds - contingency reserve		41,764		21,658	
General unrestricted funds		8,757		2,938	
Total unrestricted funds			50,521		24,596
Restricted funds			23,022		33,765
Total funds			73,543		58,361

For the financial year ended 31 March 2021 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 17.

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

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

Signed:



Name:

Clare Scott Booth, Treasurer

Approved by the Board of Trustees on: 8th December 2021

The notes on pages 20 to 25 form part of these accounts.

HEAR ME OUT MUSIC
(formerly known as MUSIC IN DETENTION)
Notes to the accounts

1. ACCOUNTING POLICIES

(a) Basis of preparation

The financial statements have been prepared in accordance with the charitable company's Articles of Association, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice – Accounting and Reporting by Charities (SORP (FRS102), second edition issued in January 2019)", the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Hear Me Out Music 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.

HEAR ME OUT MUSIC
(formerly known as MUSIC IN DETENTION)
Notes to the accounts

	2021 £	2021 £	2021 £	2020 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS				
<u>Grants received</u>				
Alchemy Foundation	0	0	0	2,000
A B Charitable Trust	15,000	0	15,000	0
Arts Council England	20,454	13,500	33,954	0
Awards for All	0	0	0	9,824
Austin & Hope Pilkington Trust	1,000	0	1,000	0
Baring Foundation	8,000	0	8,000	0
Belacqua Trust	2,000	0	2,000	0
The Bromley Trust	10,000	0	10,000	10,000
The Bergman Lehane Trust	1,250	0	1,250	1,000
D'Oyly Carte Charitable Trust	0	3,000	3,000	0
Emerton Christie Charity	2,000	0	2,000	0
Eleanor Rathbone Trust	3,000	0	3,000	0
Goldsmith's Company Charity	3,000	0	3,000	0
Garden Court Chambers	0	0	0	2,000
Gatwick Airport Community Fund	0	1,817	1,817	0
Ernest Hecht Charitable Foundation	0	5,420	5,420	5,000
The Evan Cornish Foundation	10,000	0	10,000	10,000
The Funding Network	0	0	0	15,089
The Foyle Foundation	0	0	0	10,000
The Harold Hyam Wingate Foundation	0	5,000	5,000	4,000
Imagine Foundation	8,000	0	8,000	8,000
The Leigh Trust	0	1,500	1,500	0
The Little Butterfly Foundation	5,000	0	5,000	5,000
Lochlands Trust	2,500	0	2,500	0
The Lucille Graham Trust	0	2,000	2,000	0
The 1970 Trust	2,000	0	2,000	2,000
Mercers Company Charity	0	12,472	12,472	0
Network for Social Change	0	6,698	6,698	0
Paul Hamlyn Foundation	20,000	0	20,000	60,000
Peguera Trust	300	0	300	250
People's Postcode Trust	0	0	0	19,964
Parabola Foundation	0	0	0	10,000
Rayne Foundation	0	0	0	15,000
Schroder Charitable Trust	0	3,000	3,000	0
Sir Jules Thorn Trust	1,000	0	1,000	0
Souter Trust	2,000	0	2,000	0
Sussex Community Foundation (CCF)	0	0	0	5,000
Sussex Community Foundation (GFF)		5,000	5,000	0
Tudor Trust	30,000	2,000	32,000	0
Victoria Wood Foundation	0	5,000	5,000	2,500

HEAR ME OUT MUSIC
(formerly known as MUSIC IN DETENTION)
Notes to the accounts

	2021 £	2021 £	2021 £	2020 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS (cont'd)				
The Woodward Charitable Trust	0	0	0	1,500
Government grants - SSP/CJRS	7,684	0	7,684	278
Donations	14,911	0	14,911	17,700
Gift Aid Receivable	1,810	0	1,810	2,646
Donated services	0	19,273	19,273	4,639
	<u>170,908</u>	<u>85,680</u>	<u>256,588</u>	<u>223,390</u>

3. INCOME FROM CHARITABLE ACTIVITIES

Fees from Immigration Removal Centres	0	0	0	22,257
Other income and contributions	617	0	617	364
	<u>617</u>	<u>0</u>	<u>617</u>	<u>22,621</u>

4. INVESTMENT INCOME

Deposit account interest	<u>106</u>	<u>19</u>
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5. EXPENDITURE ON CHARITABLE ACTIVITIES

Music making with detainees	0	23,744
Music making in local communities	4,704	10,902
Music making with former detainees	2,605	0
Remote delivery - Artist packs	5,870	0
Remote delivery - DIY radio	4,240	0
Remote delivery - Video projects	2,560	0
Delivery partner support	4,000	7,298
Evaluation costs	725	58
Artistic and audience development	6,770	764
Support costs (note 6)	186,305	154,089
Governance Costs (note 7)	1,119	3,011
	<u>218,898</u>	<u>199,866</u>

6. SUPPORT COSTS

Staff costs (note 9)	126,169	127,690
Financial management fees	8,540	8,200
Travel expenses and conferences	176	1,806
Office costs	5,570	15,384
Communications, rebranding and website costs	45,850	1,009
	<u>186,305</u>	<u>154,089</u>

The communications, rebranding & website costs included £16,023 of pro bono services (2020 - none).

7. GOVERNANCE COSTS

Board meeting and company costs	491	831
Trustee expenses	148	362
Independent Examiner	480	480
Legal fees	0	1,700
	<u>1,119</u>	<u>3,373</u>

One trustee received reimbursement of expenses of £148 during the year (2020 - 3 trustees - £362).

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2021

HEAR ME OUT MUSIC (formerly known as MUSIC IN DETENTION) Notes to the accounts

	<u>2021</u>	<u>2020</u>
8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging:		
Depreciation	0	0
Accountancy services	8,540	8,200
Independent Examiner fee	480	480
Trustee Emoluments	<u>9,125</u>	<u>0</u>

One trustee - Alistair Owen - has been paid for work on communications, rebranding and the website - a total of £9,125 in fees. This was approved by the Board in May 2020 in accordance with clause 5.3 of the Articles of Association. No other remuneration or other benefit was paid to him or to any other trustee in 2020-21 (Prior year - no trustees received any form of remuneration or other benefit in cash or in kind).

9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES

Salaries	109,879	98,469
Employer's National Insurance Contributions	9,195	8,144
Less - Employment Allowance	(4,000)	(3,000)
Employee salary sacrifice contributions to pension	2,902	2,616
Employer's pension contributions	6,767	6,574
Freelance fees for staff cover	0	13,367
Recruitment	940	1,075
Other costs	486	84
	<u>126,169</u>	<u>127,329</u>

No employees received employee benefits exceeding £60,000 (2020 - nil).

10. STAFF NUMBERS

The average monthly head count during the year was five (2020 - five).

11. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	2020 £	2020 £	2020 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>
Income			
Donations	97,374	126,016	223,390
Income from charitable activities:	19,533	22,257	364
Investment income	19	0	19
Total Income	<u>119,650</u>	<u>126,380</u>	<u>246,030</u>
Expenditure			
Costs of raising funds	26,757	1,125	27,882
Expenditure on Charitable activities	117,410	102,376	97,490
Total expenditure	<u>129,133</u>	<u>98,615</u>	<u>227,748</u>
Net Income/(Expenditure)	3,248	(17,787)	(9,483)
RECONCILIATION OF FUNDS			
Total funds brought forward	34,079	6,000	40,079
Total funds carried forward	<u>24,596</u>	<u>33,765</u>	<u>58,361</u>

**HEAR ME OUT MUSIC
(formerly known as MUSIC IN DETENTION)
Notes to the accounts**

12. PENSIONS

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

	2021	2020
	£	£
<u>13. DEBTORS</u>		
Trade debtors	0	13,900
Other debtors	1,810	2,645
Prepayments and accrued income	391	546
	<u>2,201</u>	<u>17,091</u>

14. CREDITORS

Trade creditors	15,417	3,814
Taxation & social security	1,987	2,647
Other creditors	162	191
Accruals	3,440	1,100
	<u>21,006</u>	<u>7,752</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 2021 (2020 - none).

18. RELATED PARTIES

There were no disclosable related party transactions during the year (2020 - none).

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General	Designated	Restricted	Total
	Funds	Funds	Funds	Funds
	£	£	£	£
Cash at bank and in hand	13,857	41,764	36,727	92,348
Other net assets /(liabilities)	(5,100)	0	(13,705)	(18,805)
	<u>8,757</u>	<u>41,764</u>	<u>23,022</u>	<u>73,543</u>

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2021

HEAR ME OUT MUSIC (formerly known as MUSIC IN DETENTION) Notes to the accounts

20. STATEMENT OF FUNDS

	Balance at 31 March 2020	Incoming Resources	Resources Expended	Transfers between funds	Balance at 31 March 2021
	£	£	£	£	£
Unrestricted funds					
Designated funds	21,658	106	0	20,000	41,764
General funds	2,938	171,525	145,706	(20,000)	8,757
	24,596	171,631	145,706	0	50,521
Restricted funds					
Arts Council	0	13,500	9,270	0	4,230
D'Oyly Carte Charitable Trust	0	3,000	3,000	0	0
Ernest Hecht Charitable Foundation	0	5,420	5,420	0	0
The Funding Network	14,392	0	14,392	0	0
Gatwick Airport Community Trust	0	1,817	0	0	1,817
The Harold Hyam Wingate Foundation	0	5,000	0	0	5,000
The Leigh Trust	0	1,500	1,500	0	0
The Lucille Graham Trust	0	2,000	2,000	0	0
Mercers Company Charity	0	12,472	12,472	0	0
Network for Social Change	0	6,698	6,698	0	0
Paul Hamlyn Foundation	9,000	0	9,000	0	0
People's Postcode Trust	5,398	0	5,398	0	0
Schroder Charitable Trust	0	3,000	3,000	0	0
Sussex Community Foundation (Crawley Cultural Fund)	4,975	0	0		4,975
Sussex Community Foundation (Gatwick Community Fund)	0	5,000	0	0	5,000
Tudor Trust	0	2,000	0	0	2,000
Victoria Wood Foundation	0	5,000	5,000	0	0
Pro bono services	0	19,273	19,273	0	0
	33,765	85,680	96,423	0	23,022
TOTAL FUNDS	58,361	257,311	242,129	0	73,543

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. £20,000 was added to this reserve to bring it toward the target identified by the trustees.

Funds from Arts Council England will be spent on Artist Development in 2021-22.

Funds from Tudor Trust will be used for staff wellbeing in 2021-22.

Funds from The Harold Hyam Wingate Foundation will be used for projects for detainees in 2021-22.

Funds from Gatwick Airport Community Trust, and the Sussex Community Foundation charities will be used in 2021-22 on a project with young people in Crawley.