



TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

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HEAR ME OUT MUSIC TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

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 2023.

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 Lamin Joof Kaveh Ghandizadeh (appointed 22/11/22) Vebi Kosumi Sue Lukes Marie-Anne Mackie Alastair Owen (resigned 7/6/23) Bridget Rennie Joanna Ridout Kai Syng Tan Hannah Wilkinson
CHIEF EXECUTIVE OFFICER	John Speyer
FINANCE OFFICER	Wendy Lee
REGISTERED OFFICE	Rich Mix 35-47 Bethnal Green Road London E1 6LA
BANKERS	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Tom Wilcox Counterculture Partnership LLP Unit 115 Ducie House Ducie Street Manchester M1 2JW

PURPOSES AND BENEFITS

Since 2006, Hear Me Out (previously Music In Detention) has been using the connecting, empowering medium of music to improve the situation of some of the most marginalised people in our society—those with lived experience, current or past, of immigration detention. Our delivery has historically focused on Immigration Removal Centres, but we are now increasingly working across a range of detention and ‘quasi-detention’ settings, in response to ongoing turbulence in the immigration system. Our vision is of a society in which migrants are treated with dignity and humanity, confidently using the power of their voices to make themselves seen and heard, and finding common ground with the people around them.

Our programme of music-making and other creative workshops offers creative outlets which support self-confidence, relationships and agency, and help develop resilience against the trauma of detention. Our work makes spaces and platforms in which people’s voices are heard and amplified through creative processes and platforms.

We work by bringing skilled artists together with those who are or have been detained to create and share music, and to connect them to communities who live nearby and/or have relatable experiences of marginalisation. We use the power of recorded sound and live events, to bring the creative work and stories of people who have undergone the detention experience (or its adjuncts) to a wider public audience, for whom this encounter may be an entirely new experience.

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, as set out in its 2017 strategy, 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.

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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.

RACE EQUITY AND ETHICS PRINCIPLES

Hear Me Out's values place the people we work with, and their wellbeing, at the centre of all its work. We engage with the detention and immigration 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 the voices of those experiencing it, and increase public understanding of their experience.

We acknowledge the structural inequalities around race in the immigration system and society as a whole. We are committed to co-creation in our artistic programme and organisational structures, to share power with the people Hear Me Out exists to support, and improve our impact through decision-making that draws equally on professional know-how and lived experience.

Our Ethics Framework sets out eight key principles, and guidance for their practical application. During the year we also formulated principles for Co-Creation and Racial Equity. Together these two resources, which we will in due course combine, provide Hear Me Out with ten values to guide everything we do in our work and our organisation:

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|--------------------------------------|--|
| (i) Voice as an agent of change | (vi) Co-operation and partnership |
| (ii) Independence | (vii) Respect and trust |
| (iii) Active curiosity and listening | (viii) Transparency and accountability |
| (iv) Confidence with humility | (ix) Listening and learning |
| (v) Sensitivity to diversity | (x) Solidarity |

ARTISTIC PROGRAMME AND ITS IMPACT

This was our first year since 2019-22 with no Covid restrictions in force, making possible our largest ever programme of music activities. This took place in barracks and asylum hotels in the government's system of 'contingency accommodation' for asylum seekers, rather than in detention centres, where it was not yet possible to resume our pre-Covid face-to-face music programmes. During the year we:

- Ran 171 music sessions with an estimated 1016 people in 'contingency' asylum accommodation in Folkestone and London

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- Put on 4 'sharing' performances by participants in the settings to a combined audience of approx 135
- Staged 2 live public performances by bands supported by Hear Me Out, to a combined audience of approx 450
- Created 1 album consisting of 9 tracks
- Provided practical and/or emotional support to 8 individuals during or after time in detention / 'quasi-detention'

Key events in the 2022-23 year included:

April	Artists' Practice Forum, focused on co-creation
May	Weekly sessions start with children at an asylum hotel in east London Crowdfunder launched to raise funds for work in asylum hotels Safeguarding training for artists and staff
June	<i>Hear Me Out Band</i> : intensive residency and live gig at the Windrush Festival, Bernie Grant Arts Centre, Tottenham Media coverage in gal-dem Hear Me Out starts offering personal support to people during/after time in detention and related facilities
July	Music sessions with young unaccompanied asylum seekers in Islington and Lewisham, through partnership with British Red Cross Published joint blog on co-creation with Arts & Social Outcomes Network
August	<i>Freedom to Sing</i> : community choirs around the country make audio and video cover versions of two original songs created in detention centres First meeting of Co-creation Working Group, with facilitator Jenny Williams
September	Major new grant from the Paul Hamlyn Foundation Performance by children at asylum hotel, east London
October	Kaveh Ghandizadeh, musician with lived experience of detention, joins Board of Trustees
November	Completed review of evaluation framework
December	Performances by asylum hotel music groups: children in east London, adults in Islington <i>The Unknowns</i> : new band forms from music sessions for people at asylum hotels in Islington <i>12 Days in Detention</i> : awareness-raising campaign over Christmas period
January	Live public gig by the Hear Me Out Band and the Unknowns at music venue the Amersham Arms (south London) Performance by music group at Napier Barracks Coverage in Dazed Digital and the Guardian
February	Whole organisation Practice Forum on co-creation and race equity
March	Creative mentoring scheme launched for established artists, emerging artists and artists with lived experience Hear Me Out moves to new offices at Rich Mix, east London
Since year end	<i>Band from the Barracks</i> : pop up band from Napier Barracks perform at Hastings City of Sanctuary festival

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	Further round of safeguarding training <i>More Than A Label</i> : co-created individual giving campaign, devised and produced by people with lived experience Recording residencies for Hear Me Out Band and The Unknowns Workshops on Trauma-Informed Practice for staff and artists New role in team: support worker starts work
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CONTEXT – A LONG VIEW

5 years ago all Hear Me Out's delivery was either in detention centres, or in communities close by and closely connected to concurrent work with detainees. The programme had been stable for some time, with programmes running in the same centres for up to 10 years. Things have changed a great deal since then, for a variety of reasons, some our own choices and some outside our control:

- A period of concerted artistic development has brought new thinking and possibilities into the design of our programmes
- We decided to develop more sustained work with individuals, during and after time in detention and 'contingency accommodation'
- The pandemic stopped all our face-to-face music activities in detention centres, and as yet these have not resumed
- The immigration system has changed dramatically, with very large numbers of people being held in 'asylum hotels' and disused army barracks, and much greater use of short term holding facilities

Because of these changes, the artistic programme now looks very different:

- (a) A higher volume of delivery than ever before, but in 'contingency accommodation' (hotels & barracks) not detention centres
- (b) Work with young people in communities distant from IRCs, using archive material and contact with people with lived experience to bring about engagement and response
- (c) Work with individuals: supporting people's creative development, involving them in our organisation as experts by experience, and providing practical and emotional support to help them cope with the many challenges that the immigration system creates
- (d) We're supporting bands of skilled musicians who have lived experience of the detention and immigration system, bringing high quality music to a bigger public audience

So Hear Me Out's programme is no longer fixed in set locations. It has a new breadth and range, strengthened by new delivery models and enriched by co-creation. We're also changing from within. We're in the process of transforming how we work with those closest and most important to us – our participants and our artists – and increasing profile with / engagement from natural supporters. Our 2021 rebrand has lent the artistic programme greater flexibility, brought our values to the fore and helped us bring music and stories to a wider public audience.

ARTISTIC PROGRAMME

The main feature of our work during the year has been new weekly music programmes in three locations, serving residents of Napier Barracks in Kent and 4-5 asylum hotels in London. This has been our largest ever volume of delivery. It shrank somewhat with the ending of regular sessions in Islington at the end of 2022, but a year later is set to grow again as our work with children expands.

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Napier Barracks, Folkestone: We began a regular programme of music sessions at Napier Barracks, for men held there, in March 2022, and have been there most Thursdays since then, running two sessions each day. We also led monthly sessions at the off-site drop-in centre at St Paul's Church Hall until the summer, when we made the decision to focus our resources on the programme at the Barracks itself.

Napier's activity programme has grown but is still small compared to detention centres, and evaluation makes clear that our sessions are meeting a real need, with continuity especially important for participants who have such a lot to bear. We have excellent support from managers there, for example enabling us to change our schedule to include evening sessions, which fills otherwise empty time for residents and has boosted attendance.

We have learned as we've gone along. Dividing the programme into 6-8 week blocks, with breaks of 1-2 weeks in between, has given the work more shape and momentum, and we helps strengthen its artistic and social outcomes for participants. In our choice of artists (who deliver the work in pairs) we have experimented with continuity and variety, keeping one lead artist for most sessions but varying the second artist.

In January we put on a gig at Napier for residents, an exciting event attended by approx 70 people. The star of the show was a former resident of Napier, who we brought back for the day to take part in the gig, and he was welcomed rapturously. After the year end a Napier 'pop-up band' called Band from the Barracks were the exuberant highlight at the City of Sanctuary festival in Hastings.

Asylum hotels, east London: In May 2022 we began regular music and arts sessions with children living in an asylum hotel in Redbridge. We ran sessions most Sundays, two each day, helping fill otherwise empty weekends for children mostly aged one to twelve. As at Napier, after a time we divided the programme into defined blocks (of approx 6 weeks), to give the work shape and momentum, with gaps of 2 weeks or so in between. We also ran a project over 3 consecutive days during the school holidays in April 2023. Activities included preparing drawings, dance/movement activities, games, and well as making music together. Each block led to 'sharing' performances for parents and hotel staff. Working towards these focused the children's creativity.

The children responded enthusiastically, but over time began to show signs of stress and disturbance. We attributed this mainly to the stress and insecurity of their situation, which can only increase as stays lengthen without families' cases progressing. We responded quickly by providing extra capacity artists and staff) in sessions, taking and sharing specialist advice, introducing more physical movement (and a choreographer) into the sessions, and establishing a core group of artists who bring particular expertise and continuity to the work.

The programme has continued after the year end, relocating to a hotel in nearby Newham after the original hotel closed in June. The final session there was an emotional experience, with parents and children all in the dark about where they were about to be moved to. The participants in Newham are mainly aged 2-7.

Late in 2023, with new funding from BBC Children In Need, we are preparing to expand the programme to another hotel back in Redbridge, where participants will be pre-school children and teenagers. We are also developing a partnership with Partisan, an innovative mental health practice that already provides our staff team with 'clinical' supervision and guidance on trauma-informed practice. They will help the artists to identify psychologically informed responses and artistic methods to meet children's emotional needs, and support them to manage their own stress and distress from working with children with so many unmet needs.

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Asylum hotels, Islington: In March 2022 we began weekly sessions for people held in asylum hotels in Islington. We ran the sessions in community premises close to two hotels, and advertising was targeted to them, but the programme also drew people from at least three other asylum hotels in London. The sessions ran most Tuesdays till December.

St Lukes Community Centre kindly provided a large room free of charge for the morning sessions, and here we were the sole provider. We used posters to advertise the sessions to hotel residents, and a whatsapp group to keep in touch with participants. Artists and staff also visited the hotel to drum up business on session days. A group of core participants established itself, with others attending on a more occasional basis, as is often the way. Most participants were Iranian but there were also people from Albania, Eritrea, El Salvador and elsewhere. The group co-operated well and the warmth of connection between people was noticeable. They worked hard creating and performing material, including folk songs, covers and original compositions. The group shared 7 songs with an invited local audience in December. The vocal and instrumental quality was high.

The afternoon sessions at Kings Cross Baptist Church were part of a weekly drop-in, run in collaboration with three partners. Hotel residents could access information and advice to help them with their practical needs and asylum cases, and participate in music and art activities. As at St Lukes, posters and flyers were provided to the hotel and we kept in touch with participants via whatsapp. Food and drink was provided, and activities were co-located the same spaces. So there was a lively, social atmosphere, lending itself to energetic group music-making and dancing. The focus was on the energy in the moment rather than finessing material within the group.

Numbers dropped in the summer when the Home Office suddenly moved lots of people to other hotels, and perhaps due to the heat. We paused delivery for a few weeks. Resuming in the autumn, we found numbers still sometimes sluggish, and meanwhile resources for this programme were tight. So we took the difficult decision not to resume weekly sessions after Christmas.

Bands: However work has continued with the St Lukes group, who formed a band and named themselves The Unknowns. They performed to an eager audience of approx 250 at Hear Me Out's gig at the Amersham Arms in January, and have continued to create and rehearse material with our artists. After the year end they recorded an EP over two days of studio sessions. We will be releasing this in the new year, with the aim of securing gigging opportunities.

Meanwhile the Hear Me Out Band, originally formed in 2019 and with , held two intensive residencies during the year. The first led to a performance of original material at the Bernie Grant Arts Centre in Tottenham, as part of its Windrush celebrations. At the second, the band created five new tracks in three days of studio sessions, and performed them at our own gig at the Amersham Arms in New Cross, with the Unknowns as the support band. The gig drew a full house and media coverage in Dazed and the Guardian. Since the year end the Hear Me Out Band have recorded an EP, a key step towards the larger public profile it is aiming for. The musicians want consistent opportunities to work together to create music, and live platforms for public performance. Hear Me Out is supporting them on this path.

IMPACT & LEARNING

We gathered evaluation data from participants mainly via focus groups. One of these was with a group of mainly Iranian men, at Napier Barracks. A Farsi speaking member of staff translated their comments during the session. Here are extracts from those translations. Each paragraph is from a different participant:

So he's saying he as well enjoyed the fact that different languages and cultures coming together and sharing with each other. So there's two hours of pure sort of happiness that

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would otherwise you know, perhaps, it's sort of a guaranteed sharing of happiness amongst the crowd. And he's saying that he doesn't want to be too sort of harsh. But he said at points I felt like if one person singing, the others could be a bit more, either just play the audience part or to come to a prearranged sort of collaboration or joining in with them.... He's saying, having said everything, I think it should be noted again that everyone has their sort of daily stresses, worrying about their case, what's going to happen in the future, the uncertainty - but for these two hours we're all happy, which is the effectiveness of the project.

He's saying first of all, I'd like to again thank you all. It's been wonderful and he's saying, I would suggest maybe something to try would be to choose a different language or cultures, music, per session. And he says he would be willing to attend other language sessions, I'm sure others will join up. So that's another way to keep it sort of separate.

Yeah, he's saying that seeing other people having a laugh and being happy and joyful obviously is sort of contagious and makes you laugh. Basically also, makes you [Farsi...] yeah he says it has a calming effect, the aftermath of it is that we're all calm, all the stresses and things seem to go out...

He's saying, I did have a bit of experience or practice in my home country, he was already involved in the musical scene. And he's saying since we've been partaking in these sessions, he says I feel I feel the music or the singing, it all comes from you know my blood, it's from the bone, and he says over the last few sessions, all I felt was the music, everything else has just been put aside, I feel like I'm in a different world.

He's saying, I just like it a lot of other people, I do like sentimental or sad songs or slow songs, let's say. But he says I would suggest that there should be a filter of some kind, in order to keep it collaborative and fun, to take out the pieces that people suggest that might be a bit sort of down, or a bit slow, or only one person at a time can sing.

Yeah, he's saying that the atmosphere that it creates is calming and sort of joyful enough, that it gives everyone the opportunity to sort of, not just to get to know each other and sort of utilise each other's sort of skills, but er... sorry, just to clarify.... Yeah. The ones who share in your happiness or in your joy together, it creates better understanding and appreciation of each other's sort of differences or cultures and things like that. And since then, it's sort of like obvious that if the sessions continue, that sort of order within the sessions will sort of establish itself naturally and organically, because each session, the people who have been there the previous few sessions will know what's expected, or what they expect to do next. So someone sort of steps out of line and that sort of frame, the others will probably hold them back in, but you know, he says, with positivity, and we still would find another thing.

We also recorded a video discussion with three participants from the sessions in Islington. Here is a transcript (Fernando is not this participant's real name):

Fernando (participant): The connection that you can have with everybody, it's really interesting, because we are from different parts of the world - sometimes very far. But we're connected in the universal language that is music. We can express ourselves in a way that maybe sometimes we can't have, we cannot have the opportunity. Because when you're here in a process like us, sometimes you need to just shout. But when you are trying to build something with everybody else in that universal language that's called music, it's really, it is like a relief in the middle of all these things that sometimes are tough. It's really, really you need it.

Navid (participant): I'm very interested to learn about another country's music.

Emma (Hear Me Out): How did you first hear about the workshops?

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Fernando: I was really sad because I was thinking that how much time I need to wait to play guitar again! And then when that passed, I went to the bathroom, and when I just returned, my friend was speaking with a girl outside the building, and this girl have a drum. She said to us that we're invited to a music workshop. And when I arrived the place and I saw the instruments, in this case Anna I remember gave me a guitar and said "You can play something!". And ... I almost cried that day, because I was so so, so happy for play again, to have the opportunity to share and make some music. That's the way that I hear and I participate in the first time in Hear Me Out workshops.

Navid: But I'm so happy to make my music with my friends. The music is part of my life. And when I sing the songs, like the folk songs and some parts of the Persian music - because the Persian music is so difficult to sing the songs and make the music - and my friends we can make a little time in the week, maybe two hours, maybe two hours we only thinking about the music, without any stress. And this is enough for me, for the charge and for full energy for one week, and all time I have practiced in my room, my guitar is my first friend right now.

John (Hear Me Out): So here you all are in these places you know, ... and if I understand it you wait a long time..., for the Home Office to do something, to make a decision. So there's a lot of waiting. And the thing is, we're not helping you with the Home Office, we're not helping you with sorting all that out. And... maybe that's the thing you need most of all, but we can't help you with that, we can just do some music! So I wanted to ask, really, when you have all these other things to deal with, all these big things to sort out, how can music help with that really?

Fernando: In the position that we are, you cannot underestimate any support. And in this case we decide for music, in this case we can build something, in this case we have the control of that. So this is something that's for us it's extremely important - not just because we like music a lot, it is more like we have control on this, and we can decide on this. I even try to sleep on Mondays really, really early, to not fall asleep! Because I like to be in there really early!

John: Really it's a privilege you know, it's a special thing to talk with you and to hear these very deep and important things you have to say to us.

Finally we used questionnaires to collect evaluation data from the audience at the Amersham Arms gig. We asked them about themselves, and found that:

- The audience was mainly young, with 56% of respondents aged 35 or under
- 35% identified as not heterosexual
- About half the audience was white
- About a third of respondents had personal experience of the immigration system, or their families did

And we asked them four quick questions to gauge their reactions. Here is a sample of their replies:

Most interesting / important thing about the event?	What would you like more of?
Every moment was incredible. The start of the live music was breathtaking.	Just more of the music. I'm here for the vibes & sounds & social change. I love the work you're doing.
Sharing music from those who have their rights taken away by governments, but not their voices or stories! <3	An open jam at the end maybe!
The talent of the musicians & their words & joy	The Unknowns - lead F singer, amazing voice
The initiative of creating a community no matter where you come from and connect through music	More stories about creation of songs, more of everything
Music, solidarity, good vibes	

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<u>Did the event change anything about how you feel about immigration?</u>	<u>Anything else?</u>
Now I have lots of hope because I think I am in land of opportunity Made me more aware of the situation here in the UK and willing to take action I hadn't thought that much about music as something that could come out of immigration, seems obvious now It opened my eyes to the experience of detention centres, but didn't change me feelings - all are welcome! It made me more engaged with the issue and want to support it more.	Very emotional and moving Fabulous to raise the voices of the unheard and give public outlet to their creativity I have just seen a band from immigration detention. I didn't know there was such a thing as immigration detention, it is like a prison. They met there and they were brilliant! Really good, I have had a great night!

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

WORK WITH INDIVIDUALS

Work at the individual level has become an integral part of our programme. Funding from the Baring Foundation enabled us to launch a new project with people after release from detention, focusing on creative development, personal support and involving them in Hear Me Out as experts by experience. At the same time our new programmes in barracks and hotels brought us into ongoing contact with people seeking asylum in the UK, living in establishments that are like detention in many ways but allow their residents to come and go, and experiencing many difficulties. So we have been able to work with a wider group of people than originally planned.

During the year we helped people with a variety of issues, for example trying to find a lawyer, problems with hotel accommodation, digital exclusion, travel to appointments and hardship. We signposted people to specialist support, but did our best to stay alongside them, especially at times of greatest stress. We supported a campaign to prevent deportation, sadly without success. Around creative development, we supported several bursary applications and launched a mentoring scheme. Experts by experience played key roles in a number of media interviews, our Co-Creation Working Group, two Practice Forums, and (after the year end) the More Than A Label co-created fundraising campaign.

Since the year end we have created and filled a new role in the team, of support worker, to provide a dedicated resource for personal support.

RACE EQUITY & CO-CREATION

Our work to develop co-creation in our organisational structures and decision-making has made further progress. During the year we:

- Recruited a second trustee with lived experience of detention
- Held an artists' practice forum focused on co-creation
- Recruited an specialist facilitator, Jenny Williams, to help develop principles and practices
- Set up a Co-Creation Working Group of artists, people with lived experience, trustees and staff (eight people including five of colour)
- Ran an organisational 'practice forum', where trustees, people with lived experience, staff and artists worked together to share perspectives, establish shared understanding/ aims, and set key priorities/actions

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Since the year end we have drawn up a 'story of change' that summarises the process and key decisions to date, for example about values and language, and a co-creation action plan that sets out the next stage of the work. A key step forward in our practice has been More Than A Label, a co-created individual giving campaign, devised and produced by people with lived experience with the support of our individual giving manager and one of our artists.

Co-creation is an experimental, iterative process with no textbook. It's important to share experience and learning with others on similar journeys. We contributed to a joint blog on co-creation by the Arts and Social Outcomes Network, and wrote about More Than A Label in the SOFII fundraising website.

WELLBEING AND TRAUMA-INFORMED PRACTICE

During the year our staff team continued to receive a form of 'clinical supervision' from Partisan (see p7), at monthly intervals, through a mix of whole team, small group and 1:1 sessions. This work has strengthened our team-working, helped us process the stress and distress our work can bring, and increased our understanding of trauma-informed practice (TIP). Since the year end we have widened the scope of this work, setting up a series of workshops on TIP for artists and staff. The expansion of our work with children will bring Partisan closer to our delivery as well as our team.

At the end of the year we launched (with funding from Arts Council England) an artists' mentoring scheme, for established and emerging artists, including musicians with experience of detention and other marginalising life experiences that can hold them back. We are learning how a holistic tool like mentoring can be used to support both creative development and emotional wellbeing, as well as identifying practical difficulties that we can help people with.

ARTIST CARE PROJECT

Hear Me Out is part of the Artist Care Project, which is researching how to look after the wellbeing of musicians who work in community and secure settings to improve the wellbeing of others. Improving the mental health and wellbeing of the groups these musicians work with can come at the cost of their own mental health and wellbeing, risking secondary trauma and high attrition rates in the artistic workforce. Covid has magnified these issues and made the duty of care to this overwhelmingly freelance workforce a higher priority. Also at stake is its diversity, since people with privilege have more resources to cope with such stress, yet a sustainable and diverse workforce is vital for both equity and strong social outcomes. The project is a collaboration between three music organisations (Irene Taylor Trust, Good Vibrations, and us) and two research institutions (Royal Northern College of Music, University of Wolverhampton).

The first stage of the research, a Rapid Evidence Assessment, took place during the year. It found that there is very little research into the quality of supervision and care, in and beyond the arts sector. The six existing studies that were highly relevant (from a search of 15,000+) raised some important issues with obvious relevance to good practice, for example:

- Need for ongoing supervision and a mix of peer, organisational, and professional support
- Self-management by artists can include formal team discussions and informal reflection, but can sometimes fail, so reflective practice groups are needed to avoid emotional shut-off
- Artists with higher skills and confidence are better able to manage their emotional labour
- Need for support and honesty from leaders and supervisors, and flexibility in the workplace

Since the year the partners have together raised most of the funds needed for the next stage, a detailed ethnographic study of existing artist care provision in the three music organisations. Starting in early 2024, this will provide an in-depth articulation of the real-world challenges to

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organisations and individuals, with examples of good practice. It will explore the individual perspectives of leaders, employed staff and freelance staff, and the organisations' needs and priorities. Because its approach will be holistic, it is likely to give us wider learning beyond the specifics of artist care, helping us to think about how we run things and work together.

The main stage of the project, 18 months of action research into the efficacy of different artist care interventions, will take place when we have raised enough funds for it.

EVALUATION

Evaluation activities resumed during the year along with our face-to-face music activities. We carried out focus groups and interviews with participants, and questionnaires with audiences, to find out their opinions of our work and its impact on them.

During the year we completed a review of our evaluation framework, led by Dr Ash Brockwell, strategic evaluation specialist at Green Spiral and the London Interdisciplinary School, to ensure it accommodates key changes in our work: the wider range of settings and the greater importance of artistic outcomes and audience outcomes. Since the year end we have started to overhaul the accompanying indicators and toolkit. We've also piloted creative and engaging ways of gathering information from young children, and audiences at our performances.

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. During and after the year we delivered two further rounds of safeguarding training for artists and staff around our revised procedures. These were led by institutional safeguarding specialist Helen Holly. We revised the content of this training to include our new delivery settings, the barracks and hotels. Our next steps will include devising training for Hear Me Out's trustees.

COMMUNICATIONS & MARKETING

During and after the year we secured more PR coverage than ever before, including:

- A feature in Gal-dem magazine about our work, leading to new social media followers such as a producer/presenter at ITV News and an editor at Novara Media
- A Guardian journalist made contact via social media, and wrote a story about the Hear Me Out Band, 2 days before the Amersham Arms gig
- This led in turn to another article in independent fashion and culture title Dazed Digital
- 'Band from the Barracks' was mentioned in articles in Sussex Express and Hastings Online Times about the Hastings Community of Sanctuary Festival
- We secured publication by the Migrant Women Press of a three-part blog series from a member of The Unknowns. Part one has been published.

We grew our social media profile:

- The crowdfunder campaign and video in May brought 50 new social media followers, 45,000 tweet impressions (previous monthly average 5,600), 93 re-tweets and 17 tweets by allies with up to 300,000 followers
- We recruited new social media followers including participants, partners, national organisations, and activists and media professionals with large followings of their own

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- During the co-created fundraising campaign there was a 1300% increase in Instagram reach, a 655% increase in Facebook reach, and a 268% increase in Facebook page likes

We also made improvements to the music player on our website, marketed music programmes to hotel and barracks residents, launched albums, published blogs, documented residencies through photography and video, ran a major marketing campaign for our January gig, promoted other performances, ran our annual Freedom To Sing and 12 Days in Detention fundraising campaigns

FUNDRAISING

Fundraising continued through the year to be delivered by freelancers working with our Director. We appreciate very much the support of all our donors, without whom we could not operate.

Grants fundraising: During the year we secured 23 grants totalling £393,714 from 47 applications for £664,128. This total raised included one exceptional outcome, a grant of £240,000 over 3 years from the Paul Hamlyn Foundation. In all we raised 59% of the funds requested. Taking the PHF grant out of the calculation produces a more representative but still strong success rate of 36%.

Of the grants secured, £90,000 covered the income shortfall in the budget for the year, and £217,507 was for future years. The results gave the following year a healthy opening balance of £110,085. This was the third year running of good results at a time of high pressure on grantmakers, growing our confidence that greater investment and structure in our fundraising practice, in place since 2018, are making our work more sustainable. It's also enabled us to grow, with income increasing from £319,633 in 2021-22 to £352,357 in 2022-23.

However this was a tougher year than the previous two. The total raised was the largest ever but most of it was that single grant. Leaving this to one side, we see that grants were thinner on the ground, in total value and in the range of grant sizes, which in our mix of income sources is an important indicator. Multi-year grants continue to be very hard to secure, although we are strong in the number of multi-year funders who award us successive one-off grants.

Overall then our grants fundraising remains substantially and consistently more successful than prior to 2020, but this year has shown signs of the tougher funding environment that we see across the charity sector. In this context the continued support of our 'multi-year funders' is indispensable and greatly appreciated. Key challenges are to increase the volume of larger and multi-year grants, which can make so much difference to our scope and stability. Meanwhile most of our income must be brought in afresh every year, making high unsecured income totals a regular occurrence.

Individual giving: During the year we raised £10,577 from the Crowdfunder campaign, against a target of £8,000. For our other individual giving work in the year we set a target of £18,912, and raised £12,871, lower than the previous year but similar to the year before that.

Regular donations increased from £6,412 at the start of the year to £8,472 at the end, an increase of by 32%, and our communications work (see p13) continued to bring donors to us from the general public rather than only our own networks. The crowdfunder increased social media engagement and attracted 50 new donors. We are extremely grateful to all the people who make these personal gifts to support our work.

Since the year end regular donations have risen above £10,000 for the first time, as a result of the More Than A Label campaign. We continue to pursue online public fundraising, which helps build Hear Me Out's profile and grows our community of supporters, and at the same time to appreciate and nurture that community and look for ways to bring them closer to our work, for example through online conversations with participants, artists and staff.

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STAFF & VOLUNTEERS

The Trustees thank Hear Me Out's small team of salaried and freelance staff for their hard work and great commitment. During and after the year there were 4.4 full time equivalent staff, as follows:

- Director: John Speyer (full time)
- Artistic Director: Gini Simpson (until July 2023) (0.5 FTE)
- Programme & Evaluation Manager: Ellen Jordan (0.6 FTE)
- Communications & Marketing Manager: Anna Zabow (0.6 FTE)
- Participation & Safeguarding Manager: Zoe Burton (0.2 FTE)
- Post-Detention Support Worker: Ali Ghaderi (until November 2022) (0.5 FTE)
- Administration & Finance Co-ordinator: Rosie Harries (until May 2023), Shakhana Jeyanathan (from June 2023) (0.4 FTE)
- Support worker: Max Ibrahim (from November 2023) (0.5 FTE)
- Finance Officer: Debbie Mace (till March 2023), Wendy Lee (from March 2023) (0.1 FTE)
- Grants fundraising: Phoebe Walker, Anna Zabow, Jenny Fawson (0.3 FTE)
- Individual giving: Emma Bracegirdle, Kate Fordham (0.2 FTE)

The trustees welcome Wendy Lee, Shakhana Jeyanathan and Max Ibrahim, who started working at Hear Me Out during/after the year, to the team, as well as Kate Fordham and Jenny Fawson, who have rejoined us.

We very much appreciate / support of volunteer Betty Welch, who continued to played an important role in engaging with our supporters. We also thank Emma Bracegirdle, David MacCairley and Gail Tasker for their pro bono work on fundraising and communications. The value of this pro bono work in the year (£418) is included in the Statement of Financial Activities on p20.

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 four times during the year. Our Finance Sub-Committee met five times. The Co-creation Working Group (see p11) met three times.

The Trustees all give their time voluntarily and received no benefits from the charity. During the year one trustee, Lamin Joof, was paid a total of £1,085 in fees for work as an artist, and work on communications and programme development, carried out in his capacity as a person with lived experience of immigration detention. The rates of remuneration were the same as those paid to

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non-trustees with lived experience of detention who provided similar services. The work was procured in accordance with clauses 6.3 & 6.5 of the Articles of Association, and was additional to his role as a trustee, for which he was not remunerated. No other remuneration or other benefit was paid to him or any other trustee in 2022-23.

STAFF & PREMISES

Through the year the charity employed 7 salaried staff and 4 freelances (listed on p15). The employed staff resource at the year end was 3.8 (full time equivalent). Including freelances the total resource was 4.2. The highest salary was 2.2 times the lowest. The charity continued to rent desk space at Kings Place in central London, and moved in March 2023 to new offices at Rich Mix in central/east London. The new office is larger, and shared, providing a space more suitable for a larger team that continues to use hybrid working and only needs its offices some of the week.

RISK MANAGEMENT

The Trustees note their duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. 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 three rounds of training for artists and other personnel. A major review of safeguarding policies was completed.

Hear Me Out's activities during the year were delivered 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 on a quarterly basis and made recommendations to the Board. Actions to support this work included income analysis, finance reviews, and detailed tracking of planned and pending bids, with bids for new projects separated from those for existing operating costs.

During the year the charity increased its contingency reserve (see below) in order to protect the charity against continuing uncertainty in its operating environment and fundraising prospects.

At the time of writing the charity has secured all the grant income required to cover all projected activities in the 2023-24 year, and so our grant fundraising efforts are focused on future years. Our individual giving work still needs to raise £14,581 for 2023-24, and plans to do so through two match-funded crowdfunding campaigns. The Finance Sub-Committee will continue to follow its established procedures to manage the funding available, continue effective operations, and (if 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 deficit of expenditure over income of £3,352.

RESERVES

The accounts show reserves of £157,815 of which £69,543 are restricted funds and £88,272 are unrestricted. £47,730 of these unrestricted reserves were designated to a contingency reserve, which is managed according to the reserves policy set out below.

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The balance of the unrestricted funds, £40,542, 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 the artistic programme and operating costs in 2023-24, 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 equivalent to three months' costs, defined (by a Board decision after the year end) by average expenditure over the current and previous two years. In 2022-23 (based on average expenditure 2020-23) that translates into £68,709 (2021-22: £58,505). On 31st March 2023 the amount held in the contingency reserve was £47,730 (2021-22: £47,166). We plan to meet target of three months' costs by March 2026.

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

During the 2022-23 year, investment income of £564 was transferred into the contingency reserve (2021-22: £402 of investment income and £5000 of unrestricted grant income).

PRINCIPAL FUNDING SOURCES

Hear Me Out acknowledges with appreciation the financial support during the year of:

- | | |
|--------------------------------------|-----------------------------|
| • 29th May 1961 Charitable Trust | • Kent Community Foundation |
| • Arts Council England | • Lightbulb Trust |
| • Austin & Hope Pilkington Trust | • Lucille Graham Trust |
| • Awards For All | • Network for Social Change |
| • Baring Foundation | • Parabola Foundation |
| • Bergman Lehane Trust | • Patsy Wood Trust |
| • Bromley Trust | • Paul Hamlyn Foundation |
| • Charles S French Charitable Trust | • Sir James Knott Trust |
| • D'Oyly Carte Charitable Trust | • Tudor Trust |
| • Eleanor Rathbone Charitable Trust | • Victoria Wood Foundation |
| • Evan Cornish Foundation | • Weinstock Fund |
| • Garden Court Chambers Special Fund | • Whitaker Charitable Trust |
| • Harold Hyam Wingate Foundation | • Youth Music |
| • Imagine Foundation | |

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

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

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

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

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



Signed:

Date:

30th November 2023

Sue Lukes
Chair
On behalf of the Board

INDEPENDENT EXAMINER'S REPORT

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

I report to the Trustees on my examination of the accounts of the charitable company for the year ended 31st March 2023.

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

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I can confirm that I am qualified to undertake the examination by virtue of being a Fellow Member of the Institute of Chartered Secretaries and Administrators (ICSA), which is one of the listed bodies.

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.



Tom Wilcox
Counterculture Partnership LLP
Unit 115 Ducie House,
Ducie Street,
Manchester, M1 2JW

The date upon which my opinion is expressed is: 15th December 2023

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2023

HEAR ME OUT MUSIC

Statement of Financial Activities
(including income and expenditure account)
For year ended 31 March 2023

		2023	2023	2023	2022
		<u>Unrestricte</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
		<u>d funds</u>	<u>funds</u>	<u>FUNDS</u>	<u>FUNDS</u>
	Notes	£	£	£	£
<u>Income</u>					
Donations	2	215,611	129,748	345,359	318,026
Income from charitable activities:	3	1,340	0	1,340	1,382
Investment income	4	564	0	564	402
Total Income		217,514	129,748	347,262	319,810
<u>Expenditure</u>					
Costs of raising funds		30,816	0	30,816	27,663
Expenditure on Charitable activities	5-7	155,011	164,787	319,798	204,523
Total expenditure		185,827	164,787	350,614	232,186
Net income/(Expenditure)		31,687	(35,039)	(3,352)	87,624
Transfer between funds		0	0	0	0
Net movement in funds for the year		31,687	(35,039)	(3,352)	87,624
<u>RECONCILIATION OF FUNDS</u>					
Total funds brought forward		56,585	104,582	161,167	73,543
Total funds carried forward		88,272	69,543	157,815	161,167

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 22 to 27 form part of these accounts.

HEAR ME OUT MUSIC

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

Balance Sheet as at 31 March 2023

		<u>2023</u>		<u>2022</u>	
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Current Assets</u>					
Debtors	13	12,045		3,166	
Cash at bank		158,723		173,978	
Total current assets			170,768		177,144
<u>Current Liabilities</u>					
Creditors falling due within one year	14	12,952		15,977	
Total current liabilities			12,953		15,977
Net Current assets			157,815		161,167
Total assets less current liabilities			157,815		161,167
<u>The funds of the charity</u>	21				
<u>Unrestricted funds</u>					
Designated funds - contingency reserve		47,730		41,166	
General unrestricted funds		40,542		9,419	
Total unrestricted funds			88,272		56,585
Restricted funds			69,543		104,582
Total funds			157,815		161,167

For the financial year ended 31 March 2023 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 19.

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: 30th November 2023

The notes on pages 22 to 27 form part of these accounts.

HEAR ME OUT MUSIC

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) Expenditure and irrecoverable VAT

All expenditure is included on an accruals basis and is recognised when there is a legal or constructive obligation to pay for its expenditure. All costs have been directly attributed or proportionally charged to the functional categories of resources expended in the SOFA. Expenditure includes any VAT which cannot be fully recovered and is reported as part of the expenditure to which it relates.

(f) 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.

(g) 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.

(h) 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.

(i) 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: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2023

HEAR ME OUT MUSIC

Notes to the accounts

	2023 £	2023 £	2023 £	2022 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS				
<u>Grants received</u>				
1970 Trust			0	2,000
29th May 1961 Charitable Trust	5,000		5,000	5,000
A B Charitable Trust			0	15,000
Albert Hunt Trust			0	2,000
Arts Council England		27,000	27,000	3,773
Austin & Hope Pilkington Trust	1,000		1,000	
Awards For All		10,000	10,000	
Baring Foundation		1,526	1,526	38,142
Bergman Lehane Trust	1,500		1,500	1,250
Bromley Trust	10,000		10,000	10,000
Charles S French Charitable Trust		4,000	4,000	
Craignish Trust			0	5,000
D'Oyly Carte Charitable Trust		3,000	3,000	
Edith M Ellis Charitable Trust			0	3,000
Eleanor Rathbone Charitable Trust		3,000	3,000	0
Evan Cornish Foundation		7,500	7,500	12,000
Foyle Foundation			0	20,000
Garden Court Chambers Special Fund	1,500		1,500	
Peguera Trust			0	30,000
Garfield Weston Foundation			0	3,000
Grocers' Charity		5,000	5,000	
Imagine Foundation	20,000		20,000	10,000
Kent Community Foundation		5,000	5,000	
Leigh Trust			0	3,000
Lightbulb Trust	30,000		30,000	30,000
Lochlands Trust			0	2,500
Lucille Graham Trust		3,000	3,000	5,000
Michael Guest Charitable Foundation			0	1,000
Network for Social Change		20,000	20,000	0
Orange Tree Trust			0	2,500
Parabola Foundation	20,000		20,000	10,000
Patsy Wood Trust	2,681		2,681	
Paul Hamlyn Foundation	80,000		80,000	0
Schroder Charity Trust			0	5,000
Sir James Knott Trust		5,000	5,000	
Society of the Holy Child Jesus			0	10,000
Souter Charitable Trust			0	3,000
Tudor Trust	20,000		20,000	25,000
Victoria Wood Foundation		3,500	3,500	
Weinstock Fund		3,000	3,000	
Whitaker Charitable Trust	1,000		1,000	
Youth Music		29,222	29,222	36,528

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2023

HEAR ME OUT MUSIC

Notes to the accounts

	2023 £	2023 £	2023 £	2022 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS (cont'd)				
Grants below £1000			0	1,750
Donations from individuals	19,563		19,563	15,930
Gift Aid Receivable	2,949		2,949	2,878
Donated services	418		418	3,775
	215,611	129,748	345,359	318,026
3. INCOME FROM CHARITABLE ACTIVITIES				
Other income and contributions	1,340	0	1,340	1,382
	1,340	0	1,340	1,382
4. INVESTMENT INCOME				
Deposit account interest			564	402
5. EXPENDITURE ON CHARITABLE ACTIVITIES				
Music making with former detainees			257	298
Music making in asylum hotels			16,802	5,705
Music making with young people			24,436	11,803
Hear Me Out Band residency no 1			11,478	0
Remote delivery - DIY radio			714	3,007
Hear Me Out Band residency no 2 & gig			9,747	0
Adapting services R & D			0	622
Napier Barracks			27,930	0
Delivery partner support			0	11,243
Refugee Tales			1,933	0
Safeguarding			8,291	3,150
Evaluation costs			2,729	904
Artistic and audience development			10,163	5,454
Support costs (note 6)			200,112	159,851
Governance Costs (note 7)			5,206	2,485
			319,798	204,522
6. SUPPORT COSTS				
Staff costs (note 9)			162,250	132,840
Financial management fees			7,335	7,243
Travel expenses and conferences			3,650	2,175
Office costs			20,647	13,994
Communications and website costs			6,230	3,599
			200,112	159,851
7. GOVERNANCE COSTS				
Board meeting and company costs			3,969	1,835
Trustee expenses			778	170
Independent Examiner			460	480
			5,206	2,485

Four trustees received reimbursement of expenses of £778 during the year (2022: 3 trustees - £170).

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2023

HEAR ME OUT MUSIC Notes to the accounts

	<u>2023</u>	<u>2022</u>
8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging:		
Depreciation	0	0
Accountancy services	7,335	7,243
Independent Examiner fee	460	480
Trustee Emoluments	<u>1,085</u>	<u>376</u>

One trustee, Lamin Joof, was paid a total of £1085 in fees for work as an artist, and work on HMO's communications and programme development, carried out in his capacity as a person with lived experience of immigration detention. The rates of remuneration were the same as paid to non-trustees with lived experience of detention who provided similar services. The work was procured in accordance with clauses 6.3 & 6.5 of the Articles of Association. No other remuneration or other benefit was paid to him or any other trustee in 2022-23 (2022: 1 trustee - Lamin Joof - was paid for work on communications and programme development - a total of £376 in fees).

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

Salaries	143,063	115,942
Employer's National Insurance Contributions	12,091	9,930
Less - Employment Allowance	(5,000)	(4,000)
Employee salary sacrifice contributions to pension	2,186	2,057
Employer's pension contributions	8,264	7,080
Recruitment	1,156	1,492
Other costs	491	339
	<u>162,250</u>	<u>132,840</u>

No employees received employee benefits exceeding £60,000 (2022 - nil).

10. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	2022 £ <u>Unrestricted</u>	2022 £ <u>Restricted</u>	2022 £ <u>TOTAL</u>
Income			
Donations	169,581	148,445	318,026
Income from charitable activities:	1,382	0	1,382
Investment income	402	0	402
Total Income	<u>171,365</u>	<u>148,445</u>	<u>319,810</u>
Expenditure			
Costs of raising funds	27,663	0	27,663
Expenditure on Charitable activities	137,638	66,885	204,523
Total expenditure	<u>165,301</u>	<u>66,885</u>	<u>232,186</u>
Net Income/(Expenditure)	6,064	81,560	87,624
RECONCILIATION OF FUNDS			
Total funds brought forward	50,521	23,022	73,543
Total funds carried forward	<u>56,585</u>	<u>104,582</u>	<u>161,167</u>

11. STAFF NUMBERS

The average monthly head count during the year was seven (2022: five).

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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.

13. DEBTORS

	2023 £	2022 £
Grants Receivable	0	0
Trade debtors	10,000	2,875
Other debtors	1,815	0
Prepayments and accrued income	230	291
	12,045	3,166

14. CREDITORS

Trade creditors	5,446	11,278
Taxation & social security	3,857	2,789
Other creditors	3,169	0
Accruals	480	1,910
	12,952	15,977

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 2023 (2022: none).

18. RELATED PARTIES

There were no disclosable related party transactions during the year (2022: none).

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds £	Designated Funds £	Restricted Funds £	Total Funds £
Cash at bank and in hand	38,392	47,730	72,600	158,723
Other net assets /(liabilities)	2,150	0	(3,057)	(907)
	40,542	47,730	69,543	157,816

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20. STATEMENT OF FUNDS

	Balance at 31 Mar 2022 £	Incoming Resources £	Resources Expended £	Transfers between funds £	Balance at 31 Mar 2023 £
Unrestricted funds					
Designated funds	47,166	564	0	0	47,730
General funds	9,419	216,950	185,827	0	40,542
	56,585	217,514	185,827	0	88,272
Restricted funds					
Arts Council England	0	27,000	13,049	0	13,951
Awards for All	0	10,000	10,000	0	0
Baring Foundation	35,594	1,526	37,120	0	0
Charles S French Charitable Trust	0	4,000	0	0	4,000
Craignish Trust	5,000	0	0	0	5,000
D'Oyly Carte Charitable Trust	0	3,000	3,000	0	0
Edith M Ellis Charitable Trust	3,000	0	3,000	0	0
Eleanor Rathbone Charitable Trust	0	3,000	0	0	3,000
Evan Cornish Foundation	6,000	7,500	6,000	0	7,500
Harold Hyam Wingate Foundation	0	5,000	5,000	0	0
Kent Community Foundation	0	5,000	0	0	5,000
Lightbulb Trust	20,000	0	20,000	0	0
Lucille Graham Trust	5,000	3,000	8,000	0	0
Network for Social Change	0	20,000	0	0	20,000
Orange Tree Trust	2,500	0	2,500	0	0
Schroder Charity Trust	5,000	0	5,000	0	0
Sir James Knott Trust	0	5,000	0	0	5,000
Souter Charitable Trust	3,000	0	0	0	3,000
Sussex Community Foundation (Gatwick Community Fund)	1,400	0	1,400	0	0
Victoria Wood Foundation	0	3,500	3,500	0	0
Weinstock Fund	0	3,000	3,000	0	0
Youth Music	18,088	29,222	44,218	0	3,092
	104,582	129,748	164,787	0	69,543
TOTAL FUNDS	161,167	347,262	350,614	0	157,815

- 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. £564 was added to this fund to bring it toward the reserves target (2022: £5,000).
- Funds from Arts Council England will be used in 2023-24 for the artists' mentoring scheme.
- Funds from the Charles S French Charitable Trust, Eleanor Rathbone Charitable Trust and Youth Music will be used in 2023-24 for work with children in asylum hotels.
- Funds from the Craignish Trust will be used in 2023-24 for work at Dungavel IRC.
- Funds from the Evan Cornish Foundation and Network for Social Change will be used in 2023-24 for work with people in various detention and related settings.
- Funds from the Kent Community Foundation and Souter Charitable Trust will be used in 2023-24 for work at Napier Barracks.
- Funds from Sir James Knott Trust will be used in 2022-23 for work at Derwentside IRC.