

**MUSIC IN DETENTION  
TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2018**

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## MUSIC IN DETENTION TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2018

The Trustees, who are also Directors of the charitable company, present their report and the financial statements for Music In Detention (MID) for the year ended 31st March 2018.

### COMPANY INFORMATION

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**REGISTRATION**

Company number: 5943893  
Charity number: 1119049

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**BOARD OF TRUSTEES**

The following persons have served as members of the Board during the year and up to the date of this report:

Phil Champaign  
Emily Cherry  
Claudia Delpero (resigned 10/5/17)  
Peter Frankental  
Vebi Kosumi  
Sue Lukes  
Marie-Anne Mackie  
Sheila Melzak  
Bridget Rennie (appointed 30/1/18)  
Joanna Ridout

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**CHIEF EXECUTIVE OFFICER**

John Speyer

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**COMPANY SECRETARY**

Debbie Mace

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**REGISTERED OFFICE**

Kings Place Music Base  
90 York Way  
London  
N1 9AG

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**BANKERS**

Co-operative Bank PLC  
PO Box 101  
1 Balloon Street  
Manchester  
M60 4EP

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**INDEPENDENT EXAMINER**

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

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## PURPOSES AND BENEFITS

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

In the 13 years since MID started work, the detention system has grown and dug itself in, immigration has become not just a major political issue but a central determinant of the UK's long-term future, attitudes to migrants have increasingly polarised, and for those living at the sharp end austerity has bitten ever deeper. The need for our work is thus even greater. And in today's disturbing and unpredictable politics, MID has much to contribute: a human voice amid the ever harsher tone of the immigration 'debate', an opportunity for those most affected by the insecurity of our times to draw strength from their own creativity, an example of artistic practice enriched by little-heard voices and relevance to new audiences, and a channel for positive conversations about immigration.

### PUBLIC BENEFIT

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

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

### CHARITABLE OBJECTS

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

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

### VISION, MISSION & STRATEGIC AIMS

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

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

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

**Strategic aims:**

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

**ETHICS PRINCIPLES**

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

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

**MUSIC ACTIVITIES AND THEIR IMPACT**

In the year to March 2018<sup>1</sup> we:

- Ran programmes in 4 Immigration Removal Centres (IRCs) and their local communities
- Delivered 110 music workshops with an estimated 1430 detainees
- Delivered 28 music workshops with 100 community participants
- Produced 3 CDs of original songs and music and uploaded 27 tracks onto our website
- Mounted 4 community performances with audiences of 590, and 1 installation with an audience of 14000

During and since the year we also:

- Piloted a successful weekly residency at Harmondsworth IRC

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<sup>1</sup> Due to an administrative error, some of the outputs reported here were included in last year's annual report, namely 16 sessions with 249 detainees, 13 sessions with 47 community participants, 1 performance to 40 people and 2 CDs.

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

- Won a Gold Award and two Commendations in the 2017 Koestler Awards
- Started new programmes at Brook House and Morton Hall IRCs
- Showcased work at the South Bank Centre and Tate Modern to over 20,000 visitors
- Worked with nine community choirs around the UK to cover songs written by detainees
- Signed off a new strategic plan
- Commissioned an independent review of four years' evaluation data and reviewed our evaluation framework and practice
- Recruited a new Arts Development Manager to our staff team

### MUSIC ACTIVITIES

During and since the 2017-18 year MID delivered music activities in six of the UK's nine IRCs, and enlarged the public audience for music written by and with detainees, through performances, installations, work with community choirs and our online music player.

We programme varied workshops at IRCs around the UK, at weekly to monthly intervals. Our artists mostly work in pairs to deliver these sessions, which are open to all detainees currently living in the centre who wish to attend. We warmly encourage detainees to actively participate in the sessions, supporting them to write their own lyrics, sing, dance, drum or rap. We also welcome those who may simply want to watch, listen and observe - we know that there are many ways to participate, and we make sure that there are as few barriers to this as possible. Some detainees will use the workshops to share very personal, often very difficult stories and feelings; others prefer to use the sessions as a distraction from their current situation, a 'different space' to inhabit. All are valuable.

Some workshops will have a cultural focus, for example the Chinese New Year, or exploring Japanese or West African drumming styles, to widen the detainees' creative experience and encourage them to share cultural perspectives. Others prioritise skills development, breadth of participation or depth of self-expression. We also look for opportunities for detainees to perform live in the IRC, to add to their achievements and extend the circle of involvement, helping to build positive relationships between detainees and IRC staff.

Our Community Exchange projects develop creative and social connections between detainees and marginalised members of communities near IRCs. Over several weeks our artists shuttle between them, taking ideas, recordings and messages back and forth. Through this virtual collaboration, songs, stories, experiences, lyrics and instrumental tracks are shared, leading to the co-creation of original songs and music. These are then produced as an album and form the basis of performances, in the immigration removal centre and/or local community. These projects support the wellbeing of people who share with detainees the experience of exclusion and stigma, and builds empathy & understanding between them. They offer positive, first hand experiences which help people find commonality and rethink assumptions about 'others'.

The 2017-18 year and the months which followed have been a time of change in our work in detention centres and the communities around them. We piloted and commissioned new work, including projects in diverse art forms and using archival material. The Verne closed and Yarl's Wood chose to end its long-standing involvement with MID, while new programmes started at Morton Hall and Brook House. Further details follow.

#### (a) Harmondsworth/Hillingdon:

- Regular workshops have been taking place here since 2009, with around 30 sessions a year in recent years, spread out through the year with emphasis on variety.
- In September 2017 we launched our first Musician in Residence programme, taking the year's total to 59 sessions. This seven month pilot, with the continuity of weekly

sessions led by the same artist, brought deeper involvement by 60 men who attended on a repeat basis. They created 23 tracks of original songs and music, performed to another 350 detainees, and reported strong effects on their wellbeing and the quality of their artistic output.

- *All You Need is Hope*: In April 2018 we ran a 'community exchange' project, a creative collaboration between detainees and mental health service users at the Early Intervention Service run by Central & North West London NHS Trust. Their album is a powerful collection of original music that explores anger, drug treatments and the people who help you get through ([musicindetention.org.uk/player/?album\\_id=67](http://musicindetention.org.uk/player/?album_id=67)).

**(b) Yarl's Wood/Bedford:**

- Regular music activities began in 2008, and from 2014 were run by Bedford MID, a local branch managed by Bedford Creative Arts.
- Bedford MID grew the programme to 66 sessions a year, mostly in five-week blocks with same artists ([musicindetention.org.uk/news/yarls-wood-music-workshops-a-clo/](http://musicindetention.org.uk/news/yarls-wood-music-workshops-a-clo/))
- A collaboration with the Higgins Museum Bedford and the South Bank Centre brought an installation around the Royal Festival Hall in June 2017 to an audience of approx 14000 ([southbankcentre.co.uk/whats-on/122693-charwei-tsai-hear-her-singing-2017](http://southbankcentre.co.uk/whats-on/122693-charwei-tsai-hear-her-singing-2017))
- *Love from Syria*: We expanded our work in the Bedford community, running projects with refugees ([bedfordcreativearts.org.uk/projects/translation-of-love/](http://bedfordcreativearts.org.uk/projects/translation-of-love/)), homeless people and disabled groups. In one, Syrian refugees recorded a traditional love song which was then stretched with echoes and other effects to make a seven minute track, one minute for each year of the Syrian war ([musicindetention.org.uk/player/?album\\_id=64](http://musicindetention.org.uk/player/?album_id=64)).
- Yarl's Wood IRC has brought this programme to an end, citing shortage of funds to pay their contribution to its cost. MID and BCA have therefore decided with great regret to close Bedford MID after one more community project in October.

**(c) Campsfield House/Oxfordshire:**

- Regular sessions began in 2008, with around 30 sessions a year in recent years, spread out through year with emphasis on variety
- *Hope*: In April 2017 a community exchange project linked detainees with mental health service users at The Mill, Oxfordshire MIND's day centre. The groups created songs and spoken word tracks in many styles and languages, on the themes of hope, freedom, love, never giving up, anger, frustration and sadness. Their 7-track CD is at [musicindetention.org.uk/player/?album\\_id=60](http://musicindetention.org.uk/player/?album_id=60).
- *We Are All Human*: In March 2018 detainees collaborated with the My Normal Music Project, an inclusive music group for LBGQTQ+ and Disabled young people based at the Ark-T Centre in Oxford. In this community exchange the young people wrote lyrics and messages about feeling stigmatised, detainees translated some of these into raps, and the young people in turn recorded melodies and grooves from sessions with detainees. A community performance ([musicindetention.org.uk/news/blog-a-night-to-remember,-as-cow/](http://musicindetention.org.uk/news/blog-a-night-to-remember,-as-cow/)) drew 200 people. Their CD is at [musicindetention.org.uk/player/?album\\_id=62](http://musicindetention.org.uk/player/?album_id=62).
- A project in December once again created music for performance at the Centre's annual Carol Service, attended by detainees, staff and visitors.

**(d) The Verne/Portland, Dorset:**

- *Same Sky*: In 2017 we were able to expand our small programme at The Verne to include our first community exchange in Portland, with young people at the Islanders Club, just down the hill from the IRC. Songs explored identity and sense of self. Their CD is at [musicindetention.org.uk/player/?album\\_id=58](http://musicindetention.org.uk/player/?album_id=58).

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- We also ran intercultural sessions and a two-day recording project with men at The Verne. The album at [musicindetention.org.uk/player/?album\\_id=59](http://musicindetention.org.uk/player/?album_id=59) includes two tracks from this project: *God's Hands*, a reworking of a Bengali song, and *Coming Home*, an original song about how the singer misses his girlfriend and wants to come home to her.
- Further projects and innovations were under discussion with managers at The Verne, but then it closed suddenly as an IRC in autumn 2017, ending this programme.

### (e) Morton Hall/Lincolnshire:

- *At the Edge of the World*: In April 2018 we delivered our first sessions at Morton Hall, a very successful three day recording project. The songs from this project are about dislocation, disorder and freedom ([musicindetention.org.uk/player/?album\\_id=63](http://musicindetention.org.uk/player/?album_id=63)).
- We have now run another three day project in August leading to a performance of original and cover songs, and are working with the centre to plan a more sessions in the coming months, including a community exchange project which will provide our first connection to the local community. In all we expect to deliver 32 sessions this year.

### (f) Brook House/Crawley:

- We were approached by Brook House in April 2018 after detainees there suggested MID be brought in to deliver music activities. After exposure on BBC's Panorama of serious problems at the centre, our programme is one of various interventions aimed at reducing violence and improving interaction.
- We launched the programme in August with a three day project, enthusiastically received by the men and the staff, and ending with a performance to 120 detainees.
- Fortnightly sessions will follow, including a community exchange project with patients at Langley Green Psychiatric Hospital in Crawley. In all we expect to deliver 44 sessions this year.

### (g) Wider audiences:

- *Freedom to Sing*: Inspired by a recording by our women's choir at Yarl's Wood of Rihanna's song 'Stay', Lips Choir performed their own version ([youtube.com/watch?v=c-C0agUcKX8](https://youtube.com/watch?v=c-C0agUcKX8)) and dedicated it to the women of Yarl's Wood. In 2017 we developed this idea in partnership with Refugee Week, and invited choirs around the country to make cover versions of detainees' songs. Nine choirs and over 1000 people participated, including a mass sing in four-part harmony on Brighton Beach, at the national Street Choirs Festival. Their recordings are at [musicindetention.org.uk/player/?album\\_id=68](http://musicindetention.org.uk/player/?album_id=68).
- We have been increasingly using our online music player to upload not just CD tracks but also recordings not issued as CDs. Projects delivered in the year to March 2018 resulted in 27 tracks being uploaded to the player, only 15 of which were also issued on CDs. The player provides a relatively quick and low-cost way to make tracks available to the people who created them, their families and friends, and the wider public.
- In May 2018 MID were part of Counterpoints Arts' show, *Who Are We?*, at Tate Exchange. MID presented a conceptual map of closed and open IRCs, accompanied by four mounted ipads with head phones, where audiences (estimated at 6,000) could access tracks, archived via albums made in different IRCs. MID's Twitter and Facebook impressions spiked during this time, and 100s of CDs were distributed. We found a general lack of awareness about IRCs, combined with a high level of interest.

## IMPACT

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

Recurring findings are:

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

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

In 2018 Professor Norma Daykin, Professor of Arts as Wellbeing at the University of Winchester, carried out an independent review of evaluation data collected by MID between 2014 and 2017. Her key findings on the impact of MID's music activities were:

	<i>Quantitative data</i>	<i>Qualitative data</i>
<b>Impact on detainees.</b>	<p>“Participants generally enjoy music activity and report that it has a positive effect on their mood. Music activity may support coping and wellbeing by promoting learning, engagement and constructive social activity.”</p>	<p>“These suggest that music activity helped engaged detainees to cope with detention by:</p> <ul style="list-style-type: none"> <li>• providing distraction, relaxation and a sense of structured time</li> <li>• offering a means of dealing with negative thoughts and feelings</li> <li>• providing temporary relief from worries.</li> </ul> <p>Some detainees spoke of lasting effects of music activity on mood. Engaged detainees enjoyed the expressive power of music activity, from which they gained a sense of freedom as well as the opportunity to connect with others and make friends. Music activity helped some participants to feel that they were challenging the stigma that surrounds detention, as well as learning new skills and affirming identities diminished by detention. Some detainees gained a strong sense of future possibilities and hope from their involvement in music activity.”</p>
<b>Impact on community participants</b>	<p>“Those who completed questionnaires enjoyed the music activity and reported that this had a positive effect on their mood. The majority also reported:</p> <ul style="list-style-type: none"> <li>• positive aspects regarding learning and socialising...</li> <li>• that they had learnt about immigration, the detention system and the experiences of detainees.”</li> </ul>	<p>“Young community participants ... reported that they enjoyed having fun, and valued learning about music and setting creative goals.</p> <p>Most of the young people had little awareness of immigration detention prior to taking part in the project. They demonstrated curiosity about the lives of detainees, and used what they learned to reflect on their own lives.</p> <p>Despite the age gap, they found points of connection with detainees, who they saw as in some ways as struggling like them. They gained support from detainees even though they didn't meet them, and they stressed the power of music as a vehicle for creating supportive connections.”</p>



## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

In 2017 we compared evidence of mental health needs at Yarl's Wood IRC with evidence of the outcomes of MID's work there. A study of detainees at Yarl's Wood and two other IRCs found that 83% of them had major depression. Asked to score themselves against a list of problems and complaints, those at Yarl's Wood answered "quite a bit" or "extremely" as follows:

- Feelings of worthlessness: 47%
- Blaming yourself for things: 42%
- Feeling sad & feeling lonely: 67%
- Worrying too much about things: 73%
- Thoughts of ending your life: 24%<sup>2</sup>

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

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

And these extracts from focus groups illustrated the lasting psychological significance of changes in self-perception for these participants:

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

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

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

A fuller account by one participant in the residency pilot at Harmondsworth IRC (see p5), from a focus group there in 2017, shows how MID's music sessions helped him develop coping strategies:

*In here you can use the time judiciously - not to get you out of yourself, out of control, but just relax, waiting for what God has for you, you understand, so when I came in here and I saw what he was doing I said you know what, this is quite a benefit ... so that strengthening my hand, and I seen this young man play, I seen him play, I know he plays everything. This is a good programme, cos in the detention centre people will just get angry and blow themselves off, but to do music will calm them down and wait for when they are going to be released, so it's a good project, a good project.*

*This is like a stepping stone, a stepping stone to come off the stress of being locked up, a stepping stone to perfect what you been doing, a stepping stone to see really how your input in all your musical career could start from. That's why I call it a stepping stone, you understand. So us doing that outside there, and doing what we're doing here, has helped me a lot. I'm the kind of person have anger problem, and because I know I've been*

<sup>2</sup> Prof Mary Bosworth (2012), 'Quality of Life in Detention', Centre for Criminology, University of Oxford - using the Hopkins Symptoms Check List for Depression, method at p22-23, results at p43.

*unlawfully detained, I get aggressively angry. You understand, on the other side I put Christianity, because I'm a Christian I have to show a good example, but King David in the Bible was ruthless, if you read the Bible, he killed as many people as he could. So if I get angry I could be ruthless, but being here you kind of sensitising my rehabilitation, making the waters wide. So what we've been doing here was good, and if we could be doing it often, it would help people, not just me, other persons out there in this camp, rehabilitate and go home quietly, a changed man.*

*I think doing it more often would be better. More often. If you can come more often, not just Tuesday, I would like to be in the studio for all day, and when it's locked in the evening time you can go to our room, and not the short short timing, I could forget my food and sit down and do something better than going to eat.*

*Something we're doing is get prepared in the daytime and in the evening we do a recording. Jam in the afternoon, get the idea then put the work down. Putting something down is very important. The afternoon is when we put our bits and bobs together. That is the most interesting part because that is when we get ignited. We activate the ball, and lay it down in the evening. We will stay more in the afternoon and stay till the evening. All the music is inside here. But if we can do more time, if they could allow us to - OK, officers will say, OK, you know what, don't worry, I'll call your department to say you are in the studio, so they won't say you escaped.*

## SUPPORTING AND SUSTAINING QUALITY AND IMPACT

### DELIVERY PARTNERSHIPS AND LOCAL MANAGEMENT

Our work at Yarl's Wood IRC and in the Bedford community has been run since 2014 by Bedford MID, a local 'branch' managed by Bedford Creative Arts in partnership with MID. Bedford MID has increased the volume of activity for detainees at Yarl's Wood and for the local community, and put its own stamp on the music programme, creating new and innovative projects and delivery models. It has also developed its own partnerships, local core funding and artists' team. Due to the withdrawal of Yarl's Wood IRC from this partnership, BCA and MID have now decided with great regret that Bedford MID has to close.

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

We remain committed to finding ways for MID's work to put roots down in the places where it works. We have seen how sharing ownership and production can increase our offer and impact, and MID's strategic plan confirms the continuing importance of local working. However the closure of Bedford MID shows the vulnerability of local investments of time and funds to decisions beyond our control. In addition MID is committed to working more closely with our artists and involving them more in programme design as well as delivery. For both these reasons we are now reviewing our approach to delivery partnerships, to see how best to address these risks and stay constantly engaged with artistic quality.

### EVALUATION

In December 2017 we appointed Professor Norma Daykin, Professor of Arts as Wellbeing at the University of Winchester, as MID's independent evaluator. Norma has conducted a major evaluation review and produced a substantial report in two parts:

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

**Part 1, Data Review:** This provides an analysis of a substantial sample of evaluation data collected by MID during 2014-17 from participants, partners and artists. The findings in relation to impacts for participants are summarised on p8. The report also explores mediating factors which can affect the impacts positively or negatively, and identifies dimensions of artistic quality, which is a key element of MID's strategy and also likely to be a strong mediator of impact. The part 1 report is thus a valuable resource for 'proving' the impact of our work to others and for 'improving' it through further attention to the themes identified, which are:

<i>Mediating factors</i>	<i>Dimensions of artistic quality</i>
<ul style="list-style-type: none"> <li>• Time and resources</li> <li>• Institutional rules, roles and imperatives</li> <li>• The experience of detention</li> <li>• Detainees: demographic and cultural diversity</li> <li>• Musical experiences, identities and roles</li> <li>• Project management: information and communication</li> <li>• Music leader attributes</li> </ul>	<ul style="list-style-type: none"> <li>• Product versus process</li> <li>• Musical outputs: risks and 'works in progress'</li> <li>• Musical creativity: diversity and innovation</li> <li>• Celebrating talent</li> <li>• Professionalism</li> <li>• Meaningful expression and authenticity</li> </ul>

**Part 2, Review of methods:** This documents the review and revision of MID's evaluation framework, toolkit and methods. In line with the report's recommendations we have:

- Revised MID's theory of change
- Devised a more focused outcomes framework which distinguishes more clearly between outcomes and impacts
- Adopted wellbeing as a key project outcome
- Trialled the use of a validated measurement tool to collect quantitative data before and after activities

MID's revised theory of change is:

*By providing meaningful, high quality music provision underpinned by a grounded understanding of artistic quality, MID will improve the wellbeing of detainees and other participants. In the longer term this may help to prevent depression in detainees as well as increase awareness of detention in the wider community, leading to improved relationships, a stronger sense of commonality, more humane treatment of detainees and migrants and ultimately, fewer numbers of people being detained.*

And our revised outcomes and impacts are:

<i>Outcomes (measurable changes and effects)</i>	<i>Impacts (broader and longer term impacts that cannot necessarily be directly measured)</i>
<p><b>PRIMARY</b> Improve wellbeing</p> <p><b>INTERMEDIATE</b> Meaningful, quality music provision Artist development</p>	<p>Prevent depression</p> <p>Raise awareness about detention</p> <p>Challenge prevailing views</p> <p>Increase sense of commonality</p> <p>Fewer people detained</p> <p>More humane treatment of migrants/detainees</p> <p>Improved relationships</p>

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

Our next steps will be to devise a new toolkit and guidance for quantitative and qualitative evaluation, sampling and case selection, consult on artistic outcomes and review our research ethics practice. Systems for regular evaluation, analysis and reporting will be rolled out in the coming months.

### ARTISTIC PRACTICE AND DEVELOPMENT

During the year we held three good practice events for MID artists and other personnel. These events are a key means to share learning, ensure consistency of purpose and quality, and support all involved, with topics chosen to support strategic development and respond to issues arising from programme monitoring. The events were:

- Practice Forum (April, 30 attendees): core themes in group music activities
- Creative Listening Day (July, 9 attendees): quality of recordings and working in mental health settings
- Practice Forum (December, 26 attendees): group work, emotional intelligence and working in pairs

MID's strategic plan commits us to a major programme of artistic development, and in January 2018 we appointed Gini Simpson as our Arts Development Manager, to lead this work. This is a new post, with funding from the Paul Hamlyn Foundation. Gini is working to develop artistic leadership, performance practice, new audiences, artistic quality and collaborations, and support for artist progression.

We have maintained contact with a number of former detainees who took part in MID activities in detention, and are working with them to support their development as musicians and involve them in MID's work.

### ETHICS & SAFEGUARDING

MID's Ethics Committee continued to use our Ethics Framework (see p3) to provide practical guidance to the staff team on the application of our ethical principles. During the year the committee considered issues arising at individual IRCs, and broader issues including research ethics, self-censorship and ethical issues arising from the new strategic plan.

Safeguarding work puts our ethics into practice. We continued during the year to take up safeguarding issues when they arose, in relation to specific individuals and broader concerns about treatment of detainees. We also explored gaps in the systems for supporting adults at risk in IRCs, and worked to improve our protocols with IRCs for addressing safeguarding concerns.

### COMMUNICATIONS

Our communications work has become increasingly concentrated within the work of one member of staff, and Liza Figueroa-Clark's role has now been reset as Communications and Public Engagement Manager. This reflects the increasing importance of communications in our work and strategic plan.

During the year we:

- Developed guidance on communications about detention policy & politics
- Increased the use of video recordings on social media and website
- Grew new external partnerships and brought detainees' music to a bigger public audience
- Received an increasing number of queries from the news media and members of the public

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

- Took actions to ensure our compliance with the new GDPR regulations, including reorganising our email list

### FUNDRAISING & INCOME PLANNING

During the year we tendered all of our fundraising work and recruited a strong team of three freelancers to develop our grants fundraising and individual giving work. This has brought a number of improvements to our fundraising operation including:

- Delegating more responsibility to the team
- New system for researching, managing and reporting on grants fundraising
- Setting up a new CRM database and schedules to help manage our relationships with individual donors
- More detailed fundraising plans, focused on short-term and strategic needs
- Work to strengthen governance of fundraising plans and budgets

### STAFF & VOLUNTEERS

The Trustees wish to thank MID's small staff team - John Speyer (Director), Liza Figueroa-Clark (Communications & Public Engagement Manager), Zoe Burton (Programme Manager), Katie Bruce (Programme Co-ordinator) and Gini Simpson (Arts Development Manager) - for their hard work and commitment. They welcome Gini and Lizzie Jewell, who is providing maternity cover the Communications & Public Engagement role, to the team. The Trustees are also grateful to Andrew Taylor, Susan Blishen, Jenny Fawson, Lucy Howard-Taylor, Lorna Barnes and Phoebe Walker for their invaluable work as fundraisers.

During the year staff roles and responsibilities were reviewed in the light of the strategic plan and changes in the staff team.

We very much appreciate the support of very able volunteers. Imogen Flower and Sally Jaquet did fantastic work on communications, evaluation and programme administration, and Sally led the immensely successful Choirs project (see p7). We also recruited and inducted 13 skilled musicians to MID's Volunteer Workshop Assistant scheme. They bring extra musical range and resource to music sessions and provide detainees with an extra link to the outside world.

We were fortunate in securing pro bono contributions around communications and fundraising. Our grateful thanks to Susan Blishen for donating her time and skills. The value of this pro bono work is included in our Statement of Financial Activities on p18.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

### GOVERNING DOCUMENT

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

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

## **BOARD & SUB-COMMITTEES**

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

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

## **STAFF & PREMISES**

Through the year the charity employed 5 salaried staff: Director (full-time), Communications & Public Engagement Manager (3 days per week), Programme Manager (1 day pw), Programme Co-ordinator (3 days pw), and Arts Development Manager (2.5 days pw from January). Thus the employed staff resource at the year-end was 2.9 (full time equivalent). Including freelance fundraisers the total resource was 3.3. The highest salary was 2.15 times the lowest.

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

## **RISK MANAGEMENT**

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

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

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

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

At the time of writing the charity has not fully secured funding to meet all projected activities in the 2018-19 year. This is not unusual as full funding is not normally secure until the latter part of the year. MID's Finance Sub-Committee will follow its established procedures to manage the funding available, continue effective operations, and make savings if necessary to ensure a positive closing balance for the year.

## **FINANCIAL REVIEW**

### **RESULT FOR THE YEAR**

The Board of Directors reports an excess of income over expenditure of £12,144.

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

### RESERVES

The accounts show reserves of £54,618 of which £23,787 are restricted funds and £30,831 are unrestricted. £21,639 of these unrestricted reserves were designated to a contingency reserve, which is managed according to the reserves policy set out below.

The balance of the unrestricted funds, £9,192, are not restricted in purpose by the funder, but have been raised to further MID's planned activities and priorities, and will be spent on music making activities and operating costs in 2018-19, in accordance with those plans and the expectations of funders.

### RESERVES POLICY

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

- To buffer unexpected falls in income
- To allow the taking of opportunities which may arise
- To 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 low we will normally manage income shortfalls by controlling expenditure and use reserves only to allow a strategic opportunity to be taken up. We will retain in the reserve sufficient funds to meet our legal obligations in the event of closure.

We aim to accumulate reserves up to a level equal to three months' normal activity. In 2017-18 that translates into £59,912. On 31st March 2018 the amount held in the contingency reserve was £21,639. We plan to increase this each year by adding interest gained from cash on deposit, and 5% of income from individual and corporate donations and fees. This percentage will be reviewed annually by the Board.

In addition we aim by strengthening MID's fundraising work to be in a position to add further lump sums, on an annual basis, to our reserves. Our intermediate target is to bring our reserves up to £50,000 by 2020. We will not divert to reserves any restricted income or donations towards specified activities.

This reserves policy will be reviewed in 2019.

During the 2017-18 year, £10,000 was added to the contingency reserve (2017 - £3,496), this being a grant from the Bromley Trust which was restricted for this purpose. No funds were transferred out of the contingency reserve (2017 - £0).

### PRINCIPAL FUNDING SOURCES

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

- 29th May 1961 Charitable Trust
- Austin & Hope Pilkington Trust
- The Allen Lane Foundation
- The Little Butterfly Foundation
- The Bromley Trust
- The Bergman Lehane Trust
- The Evan Cornish Foundation
- The Harold Hyam Wingate Foundation
- Imagine Foundation
- Jill Franklin Trust
- The Leigh Trust
- Paul Hamlyn Foundation

## MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

- Patsy Wood Trust
- Promenaders' Musical Charities
- Rayne Foundation
- Tudor Trust
- WOMAD Foundation
- National Foundation for Youth Music

### STATEMENT OF TRUSTEE RESPONSIBILITIES

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

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

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

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

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

Signed: \_\_\_\_\_



Name: \_\_\_\_\_



Date: \_\_\_\_\_



On behalf of the Board



## INDEPENDENT EXAMINER'S REPORT

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

On the accounts for the year ended 31st March 2018, 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 2018.

### 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').

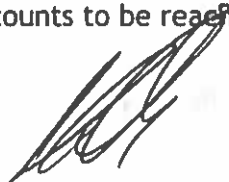
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts, as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). 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: 4/10/18.

## MUSIC IN DETENTION

## Statement of Financial Activities

For year ended 31 March 2018

		2018 <u>Unrestricted</u> <u>funds</u>	2018 <u>Restricted</u> <u>funds</u>	2018 <u>TOTAL</u> <u>FUNDS</u>	2017 <u>TOTAL</u> <u>FUNDS</u>
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<b><u>Income</u></b>					
Donations	2	140,554	82,524	223,078	182,071
<i>Income from charitable activities:</i>	3	16,870	0	16,870	19,565
Investment income	4	1	0	1	17
<b>Total Income</b>		<b>157,425</b>	<b>82,524</b>	<b>239,949</b>	<b>201,653</b>
<b><u>Expenditure</u></b>					
Costs of raising funds		24,758	1,000	25,758	21,954
Expenditure on Charitable activities	5-7	123,873	78,174	202,047	171,027
<b>Total expenditure</b>		<b>148,631</b>	<b>79,174</b>	<b>227,805</b>	<b>192,981</b>
<b>Net Income/(Expenditure) and net movement in funds for the year</b>		<b>8,794</b>	<b>3,350</b>	<b>12,144</b>	<b>8,672</b>
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		12,037	30,437	42,474	33,802
<b>Total funds carried forward</b>		<b>20,831</b>	<b>33,787</b>	<b>54,618</b>	<b>42,474</b>

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.

**MUSIC IN DETENTION**

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

**Balance Sheet**  
as at 31 March 2018

	Notes	2018		2017	
		£	£	£	£
<b>Current Assets</b>					
Debtors	13	7,342		1,091	
Cash at bank		73,651		54,148	
<b>Total current assets</b>			<b>80,993</b>		<b>55,249</b>
<b>Current Liabilities</b>					
Creditors falling due within one year	14	26,375		12,775	
<b>Total current liabilities</b>			<b>26,375</b>		<b>12,775</b>
<b>Net Current assets</b>	19		<b>54,618</b>		<b>42,474</b>
<b>Total assets less current liabilities</b>			<b>54,618</b>		<b>42,474</b>
<b>The funds of the charity</b>					
<b>Unrestricted funds</b>					
Designated funds - contingency reserve		21,639		11,639	
General unrestricted funds		9,192		398	
			<b>30,831</b>		<b>12,037</b>
Restricted funds			<b>23,787</b>		<b>30,437</b>
			<b>54,618</b>		<b>42,474</b>

For the financial year ended 31 March 2018 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:

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

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

ON BEHALF OF THE BOARD OF TRUSTEES

Signed:



Name:

Peter Frankental, Treasurer

Approved by the Board of Trustees on:

3/10/2018

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

## MUSIC IN DETENTION Notes to the accounts

### 1. ACCOUNTING POLICIES

#### (a) Basis of preparation

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

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

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

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

#### (c) Income

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

#### (d) Donated services and facilities

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

#### (e) Fund accounting

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

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

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

#### (f) Debtors

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

#### (g) Cash at bank and in hand

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

#### (h) Creditors

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

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

MUSIC IN DETENTION  
Notes to the accounts

	2018 £	2018 £	2018 £	2017 £
	<u>Unrestricted</u>	<u>Restrict ed</u>	<u>TOTAL</u>	<u>TOTAL</u>
<b><u>2. INCOME FROM DONATIONS</u></b>				
<b><u>Grants received</u></b>				
29th May 1961 Charitable Trust	5,000	0	5,000	5,000
A B Charitable Trust	0	0	0	15,000
Austin & Hope Pilkington Trust	0	1,000	1,000	0
The Allen Lane Foundation	0	3,000	3,000	5,000
The Little Butterfly Foundation	5,000	0	5,000	0
The Bromley Trust	5,000	10,000	15,000	10,000
The Bergman Lehane Trust	1,000	0	1,000	1,000
Chillag Family Trust	0	0	0	1,000
DIBS Charitable Trust	0	0	0	5,000
Edith M Ellis 1985 Charitable Trust	0	0	0	500
Emerton Christie Charity	0	0	0	3,000
The Evan Cornish Foundation	10,000	0	10,000	0
The Funding Network	0	0	0	7,253
Goldsmith's Company Charity	0	0	0	3,000
The Harold Hyam Wingate Foundation	0	3,065	3,065	0
Imagine Foundation	16,000	0	16,000	0
Jill Franklin Trust	0	1,000	1,000	0
John Ellerman Foundation	0	0	0	20,000
The Leigh Trust	3,000	0	3,000	0
The Lucille Graham Trust	0	0	0	3,000
Network for Social Change	0	0	0	7,970
Paul Hamlyn Foundation	45,000	15,000	60,000	0
Patsy Wood Trust	20,000	0	20,000	20,000
Promenaders' Musical Charities	0	19,000	19,000	0
Rayne Foundation	0	15,000	15,000	15,000
Tudor Trust	25,000	0	25,000	25,000
WOMAD Foundation	0	1,250	1,250	3,750
Wyn & Ken Lo Memorial Foundations	0	0	0	2,500
National Foundation for Youth Music	0	13,071	13,071	0
<b><u>Individual donations received</u></b>				
Donations	5,554	0	5,554	25,449
Donated services	0	1,138	1,138	3,649
	<b>140,554</b>	<b>82,524</b>	<b>223,078</b>	<b>182,071</b>

Donations (including grants) in 2017 were £182,071, of which £116,449 were unrestricted and £65,622 were restricted.

**MUSIC IN DETENTION**  
**Notes to the accounts**

	2018 £	2018 £	2018 £	2017 £
	<u>Unrestricted</u>	<u>Restrict ed</u>	<u>TOTAL</u>	<u>TOTAL</u>
<b><u>3. INCOME FROM CHARITABLE ACTIVITIES</u></b>				
Fees from Immigration Removal Centres	16,820	0	16,820	16,413
Other income and contributions	50	0	50	3,152
	<u>16,870</u>	<u>0</u>	<u>16,870</u>	<u>19,565</u>

Income from charitable activities in 2017 was £19,565, of which £16,413 was unrestricted and £3,152 was restricted.

**4. INVESTMENT INCOME**

Deposit account interest			1	17
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**5. EXPENDITURE ON CHARITABLE ACTIVITIES**

Music making with detainees	15,289	18,133	33,422	23,055
Music making in local communities	124	11,081	11,205	5,176
Music provider support	4,556	2,756	7,312	4,567
Local liaison & partnership development	4,069	4,222	8,291	8,000
Public event	0	0	0	1,027
Evaluation costs	0	8,321	8,321	299
Support costs (note 6)	98,178	33,662	131,840	127,513
Governance costs (note 7)	1,657	0	1,657	1,390
	<u>123,873</u>	<u>78,174</u>	<u>202,047</u>	<u>171,027</u>

Expenditure on charitable activities in 2017 was £171,027, of which £131,970 was from unrestricted funds and £39,057 was from restricted funds.

**6. SUPPORT COSTS**

Staff costs (note 9)	83,056	25,104	108,159	102,011
Financial management fees	5,600	0	5,600	6,040
Travel expenses and conferences	3,326	142	3,468	1,944
Office costs	5,420	8,278	13,698	13,972
Media, communications and website costs	777	138	915	3,546
	<u>98,178</u>	<u>33,662</u>	<u>131,840</u>	<u>127,513</u>

Support costs in 2017 were £127,513, of which £105,477 were from unrestricted funds and £22,036 were from restricted funds.

**7. GOVERNANCE COSTS**

Board meeting costs	1,157	0	1,157	826
Legal fees	0	0	0	300
Independent Examiner	500	0	500	264
	<u>1,657</u>	<u>0</u>	<u>1,657</u>	<u>1,390</u>

Governance costs in 2017 were £1,390, of which £1,090 were from unrestricted funds and £300 were from restricted funds.

MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

MUSIC IN DETENTION  
Notes to the accounts

	<u>2018</u>	<u>2017</u>
<b>8. NET OUTGOING RESOURCES</b>		
The Operating Surplus is stated after charging :-		
Depreciation	0	0
Accountancy services	5,600	6,040
Independent Examiner fee	500	264
Trustee Emoluments	0	0

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

Salaries	92,373	86,108
Employer's National Insurance Contributions	4,802	4,143
Employee salary sacrifice contributions to pension	2,779	2,779
Employer's pension contributions	5,709	5,331
Trustee travel expenses	218	467
Recruitment	1,798	1,708
Other costs	481	1,475
	<u>108,159</u>	<u>102,011</u>

No employees received employee benefits exceeding £60,000 (2017 - nil).

Trustee remuneration and expenses

The trustees all give their time freely without any form of remuneration or other benefit in cash or in kind. 1 trustee received reimbursement of travel expenses of £218 during the year (2017 - 3, £467).

**10. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	2018 £	2018 £	2018 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>
<b>Income</b>			
Donations	116,449	65,622	182,071
<i>Income from charitable activities:</i>	16,413	3,152	19,565
Investment income	17	0	17
<b>Total Income</b>	<u>132,879</u>	<u>68,774</u>	<u>201,653</u>
<b>Expenditure</b>			
Costs of raising funds	21,354	600	21,954
Expenditure on Charitable activities	131,970	39,057	171,027
<b>Total expenditure</b>	<u>153,324</u>	<u>39,657</u>	<u>192,981</u>
<b>Net Income/(Expenditure)</b>	(20,445)	29,117	8,672
<b>RECONCILIATION OF FUNDS</b>			
Total funds brought forward	32,482	1,320	33,802
<b>Total funds carried forward</b>	<u>12,037</u>	<u>30,437</u>	<u>42,474</u>

**11. STAFF NUMBERS**

The average monthly head count during the year was four (2017 - four).

**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's contribution is restricted to the contributions disclosed in note 9. The contributions for March 2018 were outstanding at the year end. The costs of the defined contribution scheme are included within support costs.

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

	2018	2017
	£	£
<b>13. DEBTORS</b>		
Other debtors	7,061	810
Prepaid expenses	281	281
	7,342	1,091
<b>14. CREDITORS</b>		
Trade creditors	18,225	10,052
H M Revenue & Customs	2,467	1,852
Other creditors	386	299
Accruals	5,297	572
	26,375	12,775

**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 2018 (2017 - none).

**18. RELATED PARTIES**

There were no disclosable related party transactions during the year (2017 - none).

**19. ANALYSIS OF NET ASSETS BETWEEN FUNDS**

	General Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Cash at bank and in hand	28,225	21,639	23,787	73,651
Other net assets / (liabilities)	(19,033)	0	0	(19,033)
	9,192	21,639	23,787	54,618



MUSIC IN DETENTION: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2018

MUSIC IN DETENTION  
Notes to the accounts

20. STATEMENT OF FUNDS

	Balance at 31 March 2017	Incoming Resources	Resources Expended	Transfers between funds	Balance at 31 March 2018
	£	£	£	£	£
<u>Unrestricted funds</u>					
Designated funds	11,639	0	0	10,000	21,639
General funds	398	157,425	148,631	0	9,192
	<u>12,037</u>	<u>157,425</u>	<u>148,631</u>	<u>10,000</u>	<u>30,831</u>
<u>Restricted funds</u>					
Austin & Hope Pilkington Trust	0	1,000	1,000	0	0
Allen Lane	5,000	3,000	4,800	0	3,200
The Bromley Trust	0	10,000	0	(10,000)	0
The Funding Network	7,253	0	7,253	0	0
Harold Hyam Wingate Foundation	0	3,065	3,065	0	0
Jill Franklin Trust	0	1,000	0	0	1,000
Promenaders' Musical Charities	0	19,000	18,320	0	680
The Lush Charity Pot	753	0	753	0	0
Network for Social Change	7,970	0	5,340	0	2,630
Paul Hamlyn Foundation	0	15,000	9,166	0	5,834
Rayne Foundation	5,711	15,000	14,581	0	6,130
WOMAD Foundation	3,750	1,250	5,000	0	0
National Foundation for Youth Music	0	13,071	8,758	0	4,313
Pro bono services	0	1,138	1,138	0	0
	<u>30,437</u>	<u>82,524</u>	<u>79,175</u>	<u>(10,000)</u>	<u>23,787</u>
<b>TOTAL FUNDS</b>	<b>42,474</b>	<b>239,949</b>	<b>227,806</b>	<b>0</b>	<b>54,618</b>

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. A sum of £10,000 from a grant from The Bromley Trust been added to this reserve (2017 £3,496 from fees and interest received).

Funds from the Allen Lane Foundation will be used for activities at Morton Hall in April 2018.

Funds from the Jill Franklin Trust will be used for activities at Morton Hall in April 2018.

Funds from the Promenaders' Musical Charities will be used for Musician in Residence activities at Harmondsworth IRC in April 2018.

Funds from Network for Social Change, Rayne Foundation, and National Foundation for Youth Music will be used for community exchanges in April-May 2018.

Funds from Paul Hamlyn Foundation will be used for staff and evaluation costs in 2018-19.

21. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH

	2018	2017
	£	£
Net movement in funds	12,144	8,672
Deduct interest income shown in investment activities	(1)	(17)
Decrease/(increase) in debtors	(6,251)	(409)
Increase/(decrease) in creditors	13,600	(21,422)
<b>Net cash used in operating activities</b>	<b>19,492</b>	<b>(13,177)</b>

