

THE IRENE TAYLOR TRUST

England & Wales · Charity number 1073105

Details

Other names	MUSIC IN PRISONS
Status	Registered
Legal form	Charitable company
Company number	03637201
Registered	1998-12-23
Register	View on the Charity Commission register

Contact

Address	The Irene Taylor Trust 35-47 Bethnal Green Road London E1 6LA
Phone	02070590306
Email	luke@irenetaylortrust.com
Website	www.irenetaylortrust.com

Activities

Objects: 1) TO PROMOTE, SUPPORT AND MANAGE THE DEVELOPMENT OF THE CREATIVE ARTS AS A REHABILITATIVE ACTIVITY AMONG MEMBERS OF SOCIETY DEEMED IN NEED OF HELP; 2) TO OFFER INTO PRISONS, PROBATION SERVICES, HOSPITALS AND EDUCATIONAL ESTABLISHMENTS, CREATIVE INITIATIVES AND PROGRAMS DESIGNED TO RE-INTEGRATE THOSE IN SUCH FACILITIES INTO THE COMMUNITY; AND 3) TO PROVIDE CREATIVE ACTIVITIES IN THE COMMUNITY FOR ALL THOSE WHO MIGHT BENEFIT FROM SUCH PROGRAMS AND TO PURSUE ALL OTHER SUCH ACTIVITIES AS MAY BE BENEFICIAL FOR THE INTEGRATION OF THOSE WHO ARE DISABLED PHYSICALLY OR MENTALLY, THOSE WHOSE POVERTY OF LIFE DIMINISHES OPPORTUNITY AND THOSE AT SIGNIFICANT RISK OF COMMITTING CRIMINAL OFFENCE

Activities: The Irene Taylor Trust 'Music in Prisons' has been working at the forefront of arts and rehabilitation since 1995, bringing creative music projects to men and women of all ages in prisons throughout the UK. The Trust now also works with ex-prisoners and young people on the fringes of the criminal justice system in the community.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science, Economic/community Development/employment
- **Who:** Children/young People, Other Defined Groups

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£440,099	£581,321	-	-
2024-03-31	£529,279	£505,910	£276,688	6
2023-03-31	£410,913	£521,289	-	-
2022-03-31	£414,516	£446,076	-	-
2021-03-31	£376,234	£355,400	-	-

Trustees

Name	Role	Appointed
Luke Joseph O'Shea	Chair	2025-06-03
Benjamin Yacoub		2025-11-05
Carolyn Taylor		2017-01-14
Helen Sychta		2024-10-29
JONATHAN HAROLD LESLIE ADAMS		
James Andrew Bates		2025-04-08
James Edward Maloney		2017-01-14
Karolina Kobylnik		2026-04-28
Perry Nelson		2025-01-29
Professor Rachel Elizabeth Cowgill		2025-07-30
Zenildo David Pinto Cassoneca		2024-10-29

THE IRENE TAYLOR TRUST

England & Wales - Charity number 1073105

Accounts

Company number: 3637201

Charity Number: 1073105

The Irene Taylor Trust

UNAUDITED

Report and financial statements

For the year ended 31 March 2025

The Irene Taylor Trust

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The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2025

Company number 3637201
Country of incorporation United Kingdom

Charity number 1073105
Country of registration England & Wales

Registered office and operational address 35–47 Bethnal Green Road
London, E1 6LA

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Jane Anderson	Chair (resigned April 2025)
Luke O'Shea	Chair (appointed June 2025)
Kimberley Godley–Hendon	Treasurer (resigned January 2025)
Andrew Bates	Finance Trustee (appointed April 20
Jonathan Adams	Vice Chair
Zenildo Cassoneca	(appointed October 2024)
Professor Rachel Cowgill	(appointed July 2025)
Lisa Birungi–Majithia	(appointed October 2024)
Sarah Davis	(resigned July 2025)
Ewan Grant	(appointed Jan; resigned October 2025)
James Maloney	
Perry Nelson	(appointed January 2025)
Helen Sychta	(appointed October 2024)
Carolyn Taylor	

Advisory Group Muminah Abdullah
Lucine Bassa
Darren Clugston
Eileen Eastaugh–Mascoll
Reggie Fowell–Boston
Leticia Lemaire
Conrad Murphy
Benjamin Yacoub

Key management personnel	Sara Lee	Artistic Director
	Luke Bowyer	Funding & Communications Director
	Jake Tily	Creative Programmes Director

The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2025

Bankers	HSBC Bank PLC 5 Wimbledon Hill Road London SW19 7NF
Lawyers	Farrer & Co 66 Lincoln's Inn Fields London WC2A 3LH
Insurers	AXA Insurance Plc 20 Gracechurch Street London EC3V 0BG
Independent examiner	Fleur Holden FCA Sayer Vincent LLP Chartered Accountants 110 Golden Lane LONDON EC1Y 0TG

The Trustees present their report and the financial statements for the year ended 31 March 2025.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association, the requirements of a directors' report as required under company law, and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Objectives and activities

Purposes and aims

The objects of the Trust are to promote the creative arts, particularly amongst prisoners, probationers, the sick, including those with physical and learning difficulties, the poor and those in need of rehabilitation or reintegration into the community. The Trust advances its objectives by delivering high quality creative music programmes which facilitate the creation and performance of original music with men, women and young people in prisons nationwide, and in the community with former prisoners and with young people in challenging circumstances. The objectives are further advanced through advocacy of the benefits of arts education in reintegrating to society those who have suffered social exclusion of many sorts.

In addition to special one-off and collaborative projects, the Trust aims to deliver and evolve the following core programmes:

- *Music in Prisons*: Intensive creative music projects in prisons
- *Musicians in Residence*: Longer-term residencies inside prisons providing access to weekly music sessions which sustain the benefits of Music in Prisons projects
- *Lullaby Project*: supporting marginalised parents to build bonds with their children through songwriting
- *Sounding Out*: Through-the-gate programme providing former prisoners with longer-term rehabilitative opportunities through music performance, training & work placements
- *Making Tracks*: Accredited creative music programme targeting young people in challenging circumstances include those not in employment, education, or training and/or in contact with youth offending teams
- *Young Producers* and *Young Music Leader Training*: progression projects for young people who have completed the *Making Tracks* programme.

The Trust's strategic objectives for 2024–2027 are:

1. To meet the needs of more people in and on the fringes of the Criminal Justice System and those whose lives have been impacted by challenging circumstances
2. To embed and celebrate Diversity, Equity and Inclusion (DEI) and amplify the voices of everyone we work with
3. To strengthen our profile (locally, nationally and internationally)

4. To share and develop our experience, knowledge, and evidence to promote the wider use of music in facilitating positive life changes
5. Development: to innovate and collaborate artistically, develop our projects, approach and team
6. To maintain a healthy mixed-funding model and grow our activities sustainably.

The Trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The Trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

Achievements and performance

The charity's main activities and who it tries to help are described below. All its charitable activities focus on using the creative arts to support rehabilitation or reintegration into the community and are undertaken to further The Irene Taylor Trust's charitable purposes for the public benefit.

Review of activities

Inside prisons, five *Music in Prisons* intensives took place, including special two-week projects in collaboration with Kestrel Theatre and Rideout, and two *Lullaby Projects*; seven *Musician in Residence* prison placements provided sessions. In the community, the *Sounding Out* programme for former prisoner musicians provided a range of activities; seven *Making Tracks* projects were delivered and we were also able to offer a range of progression projects to the young people; our *Emerging Artists* pilot project in partnership with Drake Music came to its conclusion and work continued on the Artist Care research collaboration.

The Trust was also commissioned by the Chicago Symphony Orchestra Association for two projects to train young musicians from the Civic Orchestra of Chicago, including on the *Notes for Peace* project to write songs with bereaved parents in tribute to children lost to gun crime.

Over the year these projects involved 601 participants, demonstrating the Trust's commitment to working with people of all ages across the secure estate and in the community. Audiences of more than 2,000 attended project performances and over 100 pieces of original music were created.

Meeting the needs of those in and on the fringes of the criminal justice system

Music in Prisons

Over the year overcrowding and under-staffing in prisons continued to be an issue, leading to some projects being postponed and rescheduled. By taking a flexible approach and making adaptations to project formats when necessary (such as delivering over four days if a prison was not able to facilitate a full five-day project), the Trust was able to run three intensive projects (including two special longer collaborative projects, more below), as well as two *Lullaby Projects* and seven *Musician in Residence* placements.

The Trust's well-established intensive-model prison projects were accessible to all regardless of musical ability or experience, often attended by individuals not already engaged in meaningful prison activities. For all participants, projects provided a range of positive outcomes such as increased self-esteem and confidence, improved ability to listen and engage effectively with others, and greater motivation to access further educational opportunities. Projects also gave individuals with previous musical experience the opportunity to work alongside professional musicians to share and hone their musical skills.

During each project, the Trust's experienced team of project leaders worked in teams of two or three, using a plethora of musical and interpersonal skills to enable and support the participants to come together as a band to write their own original music, which was also performed live and recorded and professionally mixed for CD, complete with bespoke artwork. These CDs provided a lasting record for participants, also helping to generate positive links between the participants and their family and friends by promoting a sense of shared pride in their achievements.

In feedback, 86% of participants reported increased motivation to complete the project; 96% wanted to continue with musical activity in the future; 74% felt more comfortable working as part of a group; 70% felt their confidence had improved. The positive influences of the projects was also noted in feedback received from prison staff: On a scale of 1–5 with 5 indicating a high level of impact, 100% indicated 5 when asked how much prisoners' motivation and aspiration had increased; 100% rated the increase to participants' self-esteem as 5 or 4; 100% indicated 5 or 4 when asked how much prisoners' team-working skills had improved as a result of the project; 100% indicated 5 when asked how much relations between prisoners and staff had improved.

Prison Musicians in Residence

The Trust also runs *Musician in Residence* placements in key prisons to complement and sustain the impact of its intensive projects, through the delivery of weekly music sessions. Delivery took place in seven prisons over the year. The positive impact of the placements was demonstrated in feedback received from the participants: 79% reported increased self-confidence; 64% felt more motivated to take part in other education or training opportunities, and 72% did so.

Sounding Out

Sounding Out provides former prisoners who have previously taken part in *Music in Prisons* projects with 'through the gate' support, giving them the opportunity to continue musical activity and engage with tailored progression support for a period of up to two years after their release. Previously trained *Sounding Out* participants took on Support Musician roles projects with young people throughout the year. *Sounding Out* participants also took on ambassadorial roles, such as speaking at the University of Warwick's 'Prisoner Arts in Context: Global Perspectives' symposium.

A highlight of the year involved *Sounding Out* musicians performing at the Deal Music and Arts Festival, including collaborations with the Deal Community Band and solo performances. The Deal Music and Arts Festival Director commented: *"It was really palpable from the audience how much the performance seemed to mean to everyone on stage. The audience was moved."*

None of former prisoners we worked with reoffended during the period; 77% progressed into employment, education, training and/or volunteering.

Making Tracks

Making Tracks targets young people aged 16–25 experiencing challenging circumstances, including those at risk of offending, or not in education, employment or training. Over the year the Trust delivered seven projects, some in partnership with The King's Trust, in London, Kent, Bristol, Manchester and Newcastle-upon-Tyne. As well as being guided to create original music, the young people were supported to achieve a Bronze Arts Award accreditation and offered further support from our Projects & Progression Coordinator, including referrals to our own *Young Producers* and *Young Workshop Leader Training* schemes, applying for a Musical Development Grant, or joining our Advisory Group. Progression opportunities delivered by third parties included: work experience with the production team at a performance at the Cluny (live music venue in Newcastle); work experience at Affinity Radio; a bursary to attend Access Music Production's Songwriting with Technology workshop, developing their skillsets with Logic Pro; a free place in The Soundroom's studio, learning how to record their own original music in a professional setting. With support from our Projects & Progression Coordinator, an impressive 78% moved on to education, employment or training.

Embedding and celebrating Diversity, Equity and Inclusion (DEI)

'RnD Lab' sessions with Sterling Insights exploring DEI

We commissioned a DEI consultant in September 2024 to support the organisation in advancing our commitment to inclusive governance and practices. Our aim is to create a transformative, anti-oppressive, and anti-racist environment where all voices are heard and valued. As part of this piece of work they delivered three interactive workshops exploring inclusive governance, equitable practices, and anti-racism. Attendees included Trustees, office staff, Advisory Group members, project musicians, and young workshop leaders, fostering cross-team collaboration. Themes such as allyship, trauma-informed practices, and equitable decision-making were explored. Each session focused on fostering practical, actionable change while also allowing participants the time

to reflect on their own journey within the DEI framework. Following recommendations from Sterling Insights, we have created a new DEI subcommittee, consisting of office staff, Trustees and Advisory Group members, to meet quarterly to ensure that the development of our practices remains an on-going priority.

Advisory Group of former participants and lived experience on the Board

The Trust continued to benefit from the input of an Advisory Group, created in 2021, ensuring that user-voice is heard directly by the Board, providing invaluable feedback and influencing the Trust's strategic direction. The Advisory Group meet prior to the Trustees' quarterly meetings and discuss their thoughts with a Trustee; two representatives from the group then report to the Board on their discussions and recommendations. During the year members of the Advisory Group were invited to apply to become Trustees. Two former project beneficiaries successfully applied and joined the Board in October 2024.

Strengthening profile

Young Producers performance

In the autumn former *Making Tracks* participants Amber and Zeta took on the opportunity to become our Young Producers, collaborating over several weeks to curate their show 'Ethereal Spak' at Rich Mix (and also livestreamed) – a exciting event featuring other young artists previously involved in *Making Tracks* and musicians from *Sounding Out*.

The Lullaby Project with the Royal Philharmonic Orchestra

The *Lullaby Project* is run in partnership with the Royal Philharmonic Orchestra, delivering musical experiences to strengthen the bond between parents and children, working with disadvantaged parents or those who have been separated from their children by circumstances or incarceration, which we have been running in phases since 2017. During the year a third two-year phase of the programme continued, with two projects in prisons with men and women, and one project in the community in Reading with refugee and migrant dads. As part of the project, one lullaby was orchestrated by ITT Musician Nick Hayes for the full Royal Philharmonic Orchestra and performed at the Hexagon in Reading.

Sharing experience

International work sharing expertise

The Trust's successful partnership with the Chicago Symphony Orchestra continued, with two further commissions during the year. The commissions involved training CSO's Civic Fellows, including for *Notes for Peace*, a project to create musical tributes to loved ones lost through gun violence in Chicago. Further projects are planned for 2025–26.

Artists' Care research collaboration

During the year work continued on the Artists' Care project, a collaboration between three partner organisations who provide music and creative arts projects in challenging and complex settings –

the Trust, Good Vibrations and Hear Me Out – and two research organisations with specialisms in researching arts projects in such settings – the Royal Northern College of Music and the University of Wolverhampton. It seeks to answer the following question: “How can supervision and care for those working in challenging and complex settings be structured, funded and embedded within organizational structures to ensure that artists and frontline staff are appropriately supported, maintaining the quality of their work and sustaining careers?”

Emerging Artists programme in collaboration with Drake Music

We reached the conclusion of our multi-year pilot scheme supported by Arts Council England to give five exceptionally talented former participants the opportunity to train as Emerging Artists, including mentoring from the Trust’s musicians, supporting them to develop facilitation skills and professionally record and release their own music, ending with a brilliant showcase event at Rich Mix. The programme was also an opportunity for the Trust to collaborate and share learning with Drake Music, including CPD sessions involving musicians from both organisations.

Royal Academy of Music – Workforce Development

As part of the Lullaby Project we delivered a Workforce Development Day with seven music students interested in developing skills in the kind of work we do.

Developing projects, approach and team

Youth Music Recharge Fund – supporting well-being for delivery staff

The third and final year of support from Youth Music Recharge Fund allowed us to continue trialling new wellbeing practices to enhance our resilience. The Fund aims to recharge music organisations from the impact of the pandemic and support people to make, learn or earn in music. Projects made possible by this funding included offering external supervision sessions to those in the team at risk of experiencing secondary trauma from delivering our work and running our annual ‘RnD Lab’ CPD training opportunity for our team, which this year focused on the issues developing our DEI practices. *“Supervision sessions have been a welcome opportunity to talk things through with someone who is not involved in the organisation and to get valuable insight and different perspectives on things which can sometimes feel a lot to deal with on your own,”* feedback from ITT Musician

Winter Show project

In December the Trust was thrilled to partner for the fourth time with Kestrel Theatre Company, creating a family-friendly seasonal show with live original music with dads in prison; a truly joyful event, with four performances to audiences including families.

Rideout collaboration – The Ballad of the Whistling Man

We collaborated once again with Rideout (Creative Arts for Rehabilitation) for part of a longer AHRC funded project they are delivering at HMP Stafford. Men at the prison worked with ITT musicians and a music historian over a two-week period to investigate the place of music in life, both in and out of prison, and present a history of music in prison performed in the style of a long

form traditional English Ballad. As well as a CD, the project resulted in a special souvenir chapbook containing the full lyrics.

Young workshop leader training placements

This traineeship offers talented young people from *Making Tracks* interested in forging careers in music education the opportunity to receive training from our experienced Project Team music facilitators and hands-on experience in becoming music workshop leaders themselves. During the year four young people undertook work placements.

Musical Development Grants

Thanks to a kind and generous individual donor, for the fourth year the Trust was able to continue a scheme to make small but very significant grants to our former project participants to support their further musical development, including buying them additional external music tuition, instruments or recording equipment.

Public benefit

In overseeing the activities of the charity during the year, the Trustees have had regard to the Charity Commission guidance on public benefit, and are satisfied that the activities of the charity have suitably met the criteria regarding public benefit as set out in that guidance.

Beneficiaries of our services

PROGRAMME/ PROJECT	DESCRIPTION	PARTICIPANTS
<i>Music in Prisons</i> , Musicians in Residence	Weekly music sessions with people in prisons	365
<i>Music in Prisons</i> , intensive projects	Collaborative song-writing projects	38
<i>Lullaby Projects</i> , in prison	Partnership project with the RPO helping parents to connect with their children through song-writing	15
<i>Lullaby Project</i> , in the community		8
<i>Sounding Out</i>	Training programme for adult former prisoners	13
<i>Making Tracks</i> & progression projects	Community programmes for young people experiencing challenging circumstances	114
<i>Musical Development Grants</i>	Fund to support community-based participants development via external music lessons, purchasing instruments or musical equipment	7
<i>International Training Projects</i>	Commissions from Chicago Symphony Orchestra to train Civic Fellows and work with juveniles in detention and bereaved parents	37

The Irene Taylor Trust

Trustees' annual report

For the year ended 31 March 2025

<i>Emerging Artists Project</i>	Artist development project for talented former community-based participants	4
TOTAL		601

The following excerpts are taken from feedback from participants and prison staff. You can listen to the original music created on projects on our website www.irenetaylortrust.com.

Music in Prisons

"I feel now that I can do anything I put my mind to," *Music in Prisons* participant

"Doing something so great allows my family not to see me as wasting away in here," *Music in Prisons* participant

"I have noticed an increase in my overall happiness as well as my confidence and motivation in everyday life," *Musician in Residence* participant

"We all have shared adversity. I notice inmates seem to bond over music and be open," *Musician in Residence* participant

"I'm learning how to communicate how I feel and encourage others to be positive in life," *Music in Prisons* participant

"This project is giving them a voice, tapping into different parts of their ability and emotion," Prison Staff feedback

Sounding Out

"Creating songs as a band gave me space to feel free," *Sounding Out* Trainee

"My favourite moment was seeing the performance live. It was a great event. I literally upgraded my own learning experience!" *Sounding Out* Trainee

Making Tracks and progression projects

"I've got more confident in myself; I feel more motivated," *Making Tracks* participant

"At the beginning of the week I didn't think I could do it but turns out playing live in a band is exactly right for me!" *Making Tracks* participant

"[This project] has changed my life for the better. I feel so supported," *Making Tracks* participant

"Incredible and life changing. Never before have I excelled so much or been so comfortable and supported through anxiety. Thank you for making me have hope in myself and life again," *Making Tracks* participant

"I feel momentum in my life and like I am valued, which is something I haven't felt for a while. I've also learnt that overcoming my doubt and hesitation can be done in small ways slowly, and those little wins can build self-confidence," Young Producer

Lullaby Project

"Thank you from the bottom of my heart for making this experience happen. It means the world to me and my family," *Lullaby Project* participant

"I've gained opportunity, a sense of love and hope, and a reminder of who I really am," *Lullaby Project* participant

"It encompasses everything I feel about my son and our family getting a fresh start, it encapsulates a moment in time and our families dreams for the future," *Lullaby Project* participant

"Projects of this type allow us to break barriers down with prisoners to access their creativity which leads to further engagement in purposeful activity and in turn rehabilitates," Prison staff

Chair's annual report

I am delighted to take on the role of Chair as the Irene Taylor Trust approaches the significant milestone of thirty years supporting people through its life-changing music interventions. There is much to celebrate as the Trust looks ahead to building further on its impressive legacy to date.

The 2024–25 financial year brought challenges, including a very difficult fundraising landscape and the prison system continuing to operate under significant strain. Despite these obstacles, the Trust supported over 600 people directly through its projects, including 418 individuals in prison, as well as training new musicians and supporting the development of its existing team of musicians. Happily, the continuing hard work of the team on the funding pipeline has stabilised the financial outlook for 2025–26.

The Trust invested time in exploring how to approach its new strategic objective to celebrate and embed Diversity, Equity and Inclusion (DEI); Trustees, Advisory Group members, office staff and project musicians all took part in a series of special sessions facilitated by Sterling Insights, which resulted in a number of recommendations, including the establishment of a new DEI subcommittee meeting quarterly to ensure that the development of our DEI practices remains an ongoing priority.

Two former *Making Tracks* project participants, Lisa Birungi–Majithia and Helen Sychta, were invited to progress from our Advisory Group to becoming Trustees, bringing invaluable insight to the Board. Other changes to the Trustee roster included the departures of Sarah Davis, Kimberley Godley–Hendon (as Treasurer) and Ewan Grant, and the welcoming of Andrew Bates (as Finance Trustee), Zenildo Cassoneca, Professor Rachel Cowgill and Perry Nelson. Our thanks to all former and current Trustees; we are fortunate to have a dedicated and skilled Board to support our work.

Special mention must be made of Jane Anderson, who came to the end of her tenure as Chair. Jane has contributed a huge amount to the Trust over the years, including supporting it to adapt projects and keep going throughout the turbulent times of the pandemic. She will be much missed at Board meetings but remains a committed friend and performance attendee.

Sincere thanks to all our project participants, musicians, office staff, Advisory Group, Trustees, prison and community partners. As always, we are especially grateful to all the funders and individuals who have supported us and made it possible for us to provide this valuable work in prisons and the community

Luke O'Shea
Chair of Trustee

Artistic Director's annual report

There were numerous highlights this year, one of which was the finale of our Emerging Artists project in partnership with Drake Music. It was the culmination of a two-year programme of work where musicians from our community programmes had the opportunity not only to record and perform more of their music, but to experience the musical lives of the Drake musicians, and to work alongside them in a workshop/performance context. As always, we identify learning points from each of our projects and one of the things we learned from Emerging Artists which we have continued to embed in most of our live and streamed performances, is the addition of BSL signers, making our work more inclusive and accessible to new audiences.

The *Lullaby Project* in partnership with the Royal Philharmonic Orchestra (RPO) continued its current iteration and included two memorable prison projects with mums and dads inside, plus a project working with refugee and migrant fathers in Reading. The latter project gave us our first opportunity to take the work to a new concert-going audience, following the opportunity to fully orchestrate one of the lullabies for a performance at one of the RPO's main stage events.

We returned to Chicago in the autumn to continue delivery of the *Notes for Peace* programme, writing another set of songs with young musicians from the Civic Orchestra of Chicago for parents who have lost family members to gun violence. To have the opportunity to write songs in memory of young lives lost is high stakes, humbling and a real privilege. It's a project we very much wish didn't need to exist; witnessing what the families have to go through because of gun violence leaves us lost for words each time. However, being a small part of the healing and restorative journey for people in Chicago relates strongly to the projects we undertake in the UK.

Our work in prisons, both the intensive projects and our musicians in residence, remained a little challenging to deliver for many of the same reasons as last year, however we did get the sense that things in prisons were stabilising a little, so we are hopeful that in the future, those who find themselves in prisons across the country will still have the opportunity to tap into their creativity to support their mental wellbeing whilst they serve their sentences.

As well as reflecting on previous achievements, there is much to look forward to in the coming year too, not least deciding how best to mark thirty years of delivery with our prison and community participants alongside our incredible professional musicians. We feel it's always worth celebrating what we do, as any performance allows us to shine a light on people's personal stories, and these are people who almost never have the chance to stand in front of audiences and share them. As well as supporting people to do this via the various projects we offer, it remains important to us to provide a platform to those whose stories can, will and absolutely should make a difference to wider audiences, as, further down the road, our communities will become stronger and more supportive of everyone in them if this continues to happen.

Sara Lee
Artistic Director

Financial review

During a challenging year for income-generation, the Trust continued to rebuild momentum with project delivery following the impact of the pandemic. Total income was £89,180 lower than in 2023–24 (£440,099, compared to £529,279 the previous year) and there was an increase in expenditure (due to the increased level of project delivery) of £75,411 (£581,321, compared to £505,910 the previous year), with a resulting deficit for the year of £141,222.

Unrestricted income was down on the previous year by £61,731, at £198,558 (compared to £260,289 in 2023–24), of which £113,348 was earned income. Unrestricted expenditure decreased by £38,606, at £124,098 (compared to £162,704 in 2023–24).

There was a decrease in restricted income of £27,449, totalling £241,541 in 2024–25 (compared to £268,990 in 2023–24); restricted expenditure increased by £114,017, at £457,223 (compared to £343,206 in 2023–24). Overall, expenditure on charitable activities increased by £78,211, at £518,141 (compared to £439,930 in 2023–24).

A deficit position for the year was expected due to planned project delivery (including special projects 'Emerging Artists' and 'Artist Care') and lowered income projections. Factors in the reduction of income for the year included the sector-wide increasing competition for grant funding, a prolonged pause in the DPS funding mechanism and some unanticipated staffing shortages (since resolved); contingency plans were considered in the case of the funding outlook failing to improve – however, the hard work invested in the funding pipeline has put the Trust back into a much more comfortable position in 2025–26, having secured several significant multi-year grants, with a surplus position anticipated.

The Trust will continue to look to the future by seeking to secure additional multi-year funding for its regular programmes, to further diversify income sources (including a focus on growing income from individuals) and to reestablish a healthy balance of unrestricted funds.

The Trustees remain alert to possible indicators of change and are aware that charities are likely to face continued challenges around fundraising in the next 12 months. The Trustees remain committed to assisting the Trust to achieve continued success in 2025–26 and beyond.

Principal risks and uncertainties

The risks to which the charity is exposed are monitored on a quarterly basis by the Board and appropriate action is taken to mitigate and manage those risks, and to minimise any possible disruption to the effectiveness of the Trust's work from them. The current principal organisational risks and the strategies in place to mitigate them are:

Organisational risk	Mitigation plan
Serious reduction in funding	Conducting an attainable funding strategy supported by a robust strategic plan to achieve income targets

Risk to ITT of impacting ability to fund projects and overheads, support staffing levels and infrastructure; threat to maintain status as a going concern	through a diverse range of sources (trusts and foundations, earned income, individual giving), nurturing relationships with existing funders and constantly sourcing new opportunities. In addition to a financial review at quarterly trustee meetings, a Finance & Funding sub-committee convene between trustee meetings to closely monitor the financial situation and alert the board to any emerging issues/ concerns. If necessary, the board will consider cost-saving options, such as a reduction of staff hours.
Safeguarding young people The Trust runs various projects for young people – it is essential that they are protected	– All staff and project leaders working directly with young people will complete an enhanced DBS check – One-on-one working will be avoided but in exceptional circumstances where this isn't possible, activities will take place in a public place or with the door open – Staff will follow the trust's Child Protection and Safeguarding Policy and respond to disclosures and concerns as laid out in the policy – There will be a designated Child Protection Officer (or Deputy Child Protection Officers in his absence,) who will respond to any safeguarding concerns. Both Officers will have completed the relevant Safeguarding training – In circumstances where the Officers are unsure of how to respond to a concern they will seek advice from the London Safeguarding Children Board – Safeguarding Lead on Board of Trustees. Regular Board review process to examine safeguarding issues including minor ones which did not require immediate escalation – All staff adhering to the code of conduct in the Child Protection and Safeguarding Policy and Safety Policy
Rise in costs and overheads Risk of rising costs meaning that budgets are no longer accurate and pledged funds do not cover planned activity	– Regular review of project budgets vs actual spend – Monitor changes in cost levels of key expense areas – Explore possibility of renegotiating restricted funding agreements or repurposing funding streams to core funds, or for uplifts in key areas (higher proportion of management costs) – Seek emergency funds if possible

	– Maintain a list of 'longer-shot' funders who can be approached if needed, and past funders who could be reapproached for short term aid
Loss of key staff Short-term inability to carry out key functions; loss of expertise and relationships necessary to long-term maintenance and development of organisation	Sharing of key knowledge areas amongst core members of staff; key documentation made available in centralised location; clear and concise instructions on working practices made available; broadening range of people involved in key relationships; regular team check-ins to ensure colleagues are aware of the status of key projects and initiatives
Loss of equipment Needed for project delivery	Maintaining sufficient reserves and insurance cover to ensure that replacements can quickly be procured without adversely affecting the work plan.
Loss of reputation Damage to reputation as a trusted organisation known for artistic excellence could lead to reduced ability to form new partnerships or secure earned and donation income	Keeping professional relationships strong, maintaining the high quality of the projects and ensuring through work ethics, policies and practices that the Trust continues to be highly regarded by all who work for and come into contact with it.
Negative press and public opinion See above	Only engaging with carefully selected media opportunities, undertaking monitoring and evaluation which demonstrate the positive benefits of the work to counteract any negative stories, ensuring all staff adhere to the Trust's social media policy.

Reserves policy and going concern

It is the policy of the Trust to maintain free unrestricted funds at a level that equates to between five and eight months' running costs (i.e. non-project costs) based on projected figures for future spending. Reserves are held in such a way that the organisation can fulfil its financial obligations on a timely basis to its staff and creditors, in the event of a cessation of activity. At the financial year end the Trust held unrestricted funds of £72,379, which included Designated Funds of £4,110 (for rent liability), and free reserves excluding fixed assets of £64,281, which is equivalent to over 3 months' running costs.

Although this fell below the target range, the cash-flow position and funding pipeline was monitored closely throughout the year; with strong funding prospects in progress, Trustees had confidence that the position would improve in the subsequent financial year, which has proved to be the case. Successes with several multi-year grants for core costs starting in 2025–26 have now returned the reserves level to within the target range; the Trustees therefore consider the Trust to be a viable going concern.

Plans for the future

The Trust's strategic objectives for 2024–2027 are detailed on page 4. In 2025–26 the Trust will also celebrate its 30th anniversary through a range of special projects and events.

Structure, governance and management

The Irene Taylor Trust was formed in 1995 in memory of Irene Taylor, the wife of the late Lord Chief Justice Peter Taylor. It became a company limited by guarantee (No. 3637201), incorporated on 23 September 1998 and registered with the Charity Commissioners (No. 1073105) on 23 December 1998. The charitable company was established under a Memorandum of Association, which established its objects and powers and it is governed under its Articles of Association. The charity is administered by a Board of Trustees who are also its directors for the purposes of company law.

Trustees are kept up to date on their relevant legal responsibilities through a variety of methods and formats. Individual Trustees share their knowledge and expertise through informal workshops on various areas of charity law and practice. In addition, many of the Trustees on the Board receive wider training through their professional and other charitable responsibilities within other organisations.

The Trustees meet on a quarterly basis and are responsible for overseeing the overall strategic direction of the Trust and ensuring that work of the Trust remains within its objectives.

The day-to-day management of the Trust is the responsibility of the Artistic Director, who is supported in its running by a small office team, including the Funding & Communication Director, Creative Programmes Director.

All Trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 7 to the accounts.

Appointment of Trustees

The Trust aims to maintain a Board of ten to twelve active Trustees/Directors, reflecting a broad range of skills and knowledge appropriate to running the Trust.

The Board recognises that it needs Trustees with the appropriate skills, knowledge and experience to manage the Trust. The Board regularly reviews any skills gaps and looks to address these through recruitment of additional Trustees. The Trust operates an open recruitment process, advertising on its website and platforms relevant to the skills gaps it is seeking to fill.

The articles of association allow the board to appoint further Trustees at its discretion. Trustee recruitment is usually led by the Chair who is supported by at least one other Trustee.

Trustee induction and training

New Trustees are provided with an informal induction and are able to attend external training events run by professional advisers and are assigned a 'buddy' from the Board to help them settle into the role. The Board periodically reviews its trustee induction procedures to ensure that these remain appropriate in light of the Trust's activities and the current law and good practice.

Remuneration policy for key management personnel

The appointment and remuneration of staff is agreed by the Chair and the Treasurer/Finance Trustee. Salaries are set by reference to similar roles in London-based charities and arts organisations of a similar size.

Statement of responsibilities of the Trustees

The Trustees (who are also Directors of The Irene Taylor Trust for the purposes of company law) are responsible for preparing the Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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 reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The Irene Taylor Trust

Trustees' annual report

For the year ended 31 March 2025

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The total number of such guarantees at 31 March 2025 was 10 (2024:8). The Trustees are members of the charity but this entitles them only to voting rights. The Trustees have no beneficial interest in the charity.

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

The Trustees' annual report has been approved by the Trustees on 05/11/2025 and signed on their behalf by

Luke O'Shea
Chair

Independent examiner's report

To the trustees of

The Irene Taylor Trust

Independent examiner's report to the trustees of The Irene Taylor Trust ('the Company')

I report on the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

This report is made solely to the trustees as a body, in accordance with the Charities Act 2011. My examination has been undertaken so that I might state to the trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the trustees as a body, for my examination, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the charity's trustees of the Company (and 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 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 confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, 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:

- 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.

Independent examiner's report

To the trustees of

The Irene Taylor Trust

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.

Signed:

Name: Fleur Holden

The Institute of Chartered Accountants in England and Wales

Relevant professional qualification or membership of professional bodies (if any):

Address: Sayer Vincent LLP, 110 Golden Lane, London, EC1Y 0TG

Date: 25 November 2025

The Irene Taylor Trust

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2025

	Note	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Income from:							
Donations	2	78,388	41,223	119,611	170,068	43,320	213,388
Charitable activities	3	116,848	200,318	317,166	86,010	225,670	311,680
Investments	4	3,322	–	3,322	4,211	–	4,211
Total income		198,558	241,541	440,099	260,289	268,990	529,279
Expenditure on:							
Raising funds		63,180	–	63,180	65,980	–	65,980
Charitable activities		60,918	457,223	518,141	96,724	343,206	439,930
Total expenditure	5	124,098	457,223	581,321	162,704	343,206	505,910
Net income / (expenditure) before transfers	6	74,460	(215,682)	(141,222)	97,585	(74,216)	23,370
Transfers between funds		(112,974)	112,974	–	(85,390)	85,390	–
Net movement in funds		(38,514)	(102,708)	(141,222)	12,195	11,174	23,369
Reconciliation of funds:							
Total funds brought forward		110,893	165,795	276,688	98,698	154,621	253,319
Total funds carried forward	14	72,379	63,087	135,466	110,893	165,795	276,688

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 14 to the financial

The Irene Taylor Trust

Balance sheet

Company no. 3637201

As at 31 March 2025

	Note	2025 £	2025 £	2024 £	2024 £
Fixed assets:					
Tangible assets	10		3,998		2,670
			<u>3,998</u>		<u>2,670</u>
Current assets:					
Debtors	11	22,536		43,571	
Cash at bank and in hand		126,890		265,254	
		<u>149,426</u>		<u>308,825</u>	
Liabilities:					
Creditors: amounts falling due within one	12	(17,958)		(34,807)	
Net current assets			<u>131,468</u>		<u>274,018</u>
Total net assets			<u><u>135,466</u></u>		<u><u>276,688</u></u>
The funds of the charity:	14				
Restricted income funds			63,087		165,795
Unrestricted income funds:					
Designated		4,100		4,100	
General funds		68,279		106,793	
		<u></u>		<u></u>	
Total unrestricted funds			<u>72,379</u>		<u>110,893</u>
Total charity funds			<u><u>135,466</u></u>		<u><u>276,688</u></u>

The opinion of the directors is that the company is entitled to the exemptions conferred by Section 477 of the Companies Act 2006 relating to small companies.

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

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

Approved by the trustees on 5 November 2025 and signed on their behalf by

Luke O'Shea
Chair of Trustees

The Irene Taylor Trust

Statement of cash flows

For the year ended 31 March 2025

	2025 £	£	2024 £	£
Cash flows from operating activities				
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	(141,222)		23,369	
Depreciation charges	1,336		1,493	
Investment income	(3,322)		(4,211)	
Decrease in debtors	21,035		27,218	
(Decrease)/ Increase in creditors	(16,849)		9,731	
Net cash (used in) / provided by in operating activities		(139,022)		57,599
Cash flows from operating activities				
Net cash (used in) / provided by in operating		(139,022)		57,599
Cash flows from investing activities:				
Interest receivable	3,322		4,211	
Purchase of fixed assets	(2,664)		–	
Net cash provided by investing activities		658		4,211
Change in cash and cash equivalents in the year		(138,364)		61,810
Cash and cash equivalents at the beginning of the year		265,254		203,444
Cash and cash equivalents at the end of the year		126,890		265,254

Analysis of cash and cash equivalents

	At 1 April 2024 £	Cash flows £	Other non- cash changes £	At 31 March 2025 £
Cash at bank and in hand	265,254	(138,364)	–	126,890
Total cash and cash equivalents	265,254	(138,364)	–	126,890

1 Accounting policies

Statutory information

The Irene Taylor Trust is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address and principal place of business is 35-47 Bethnal Green Road, London, E1 6LA.

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 Republic of Ireland (FRS 102) – (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

1 Accounting policies (continued)

Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and
- their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity:

- | | |
|-------------------------|-----|
| □ Raising funds | 21% |
| □ Charitable activities | 79% |

Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- | | |
|---|----------------------|
| □ Office fixtures, fittings and equipment | 25% straight line |
| □ Musical instruments | 25% straight line |
| □ Motor vehicles | 25% reducing balance |

1 Accounting policies (continued)

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.

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.

Creditors and provisions

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.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

Pensions

All staff are enrolled in a work place defined contribution pension scheme.

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2025

2 Income from donations

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Donations from Charitable Trusts:						
Henry Smith Charity	-	-	-	30,000	-	30,000
The Bromley Trust	10,000	-	10,000	10,000	-	10,000
CHK Foundation	10,000	-	10,000	15,000	-	15,000
G Anderson	-	2,500	2,500	-	-	-
King Charles III Charitable Fund	2,000	-	2,000	-	-	-
AB Charitable Trust	-	-	-	15,000	-	15,000
Lambert Charitable Trust	2,500	-	2,500	5,001	-	5,001
The Hanley Trust	3,000	-	3,000	3,000	-	3,000
John Armitage Charitable Trust	25,000	-	25,000	25,000	-	25,000
Garfield Weston Foundation	-	-	-	20,000	-	20,000
The John Rayner Charitable Trust	5,000	-	5,000	-	-	-
The Logos Trust	-	-	-	2,000	-	2,000
Wates Foundation	-	-	-	15,000	-	15,000
National Foundation for Youth Music	-	-	-	10,167	-	10,167
Donations from individuals	17,503	150	17,653	15,718	7,399	23,117
Gifts in kind	-	38,573	38,573	-	35,421	35,421
Gift Aid reclaimed(HMRC)	3,385	-	3,385	3,828	-	3,828
Other income	-	-	-	354	500	854
Total	78,388	41,223	119,611	170,068	43,320	213,388

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2025

3 Income from charitable activities

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Projects in the community						
Hadrian Trust	-	-	-	-	1,000	1,000
The Three Oaks Trust	-	5,000	5,000	-	-	-
King's Trust	-	1,100	1,100	-	-	-
Heart of Bucks	-	-	-	-	10,000	10,000
Julia and Hans Rausing Trust	-	-	-	-	20,000	20,000
Charles Hayward Foundation	-	25,000	25,000	-	25,000	25,000
The Oakdale Trust	-	-	-	-	1,000	1,000
St James's Place Charitable Foundation	-	-	-	-	10,000	10,000
Swire Charitable Trust	-	15,000	15,000	-	-	-
Arnold Clark	-	400	400	-	-	-
Sir James Knott Trust	-	-	-	-	8,450	8,450
The Rainford Trust	-	1,000	1,000	-	-	-
The Leigh Trust	-	5,000	5,000	-	-	-
The Garrick Trust	-	2,500	2,500	-	-	-
Souter Charitable Trust	-	3,000	3,000	-	3,000	3,000
National Foundation for Youth Music	-	49,928	49,928	-	41,420	41,420
Arts Council England	-	25,029	25,029	-	25,000	25,000
City Bridge Foundation	-	6,250	6,250	-	-	-
The Harold Hyam Wingate Foundation	-	-	-	-	5,000	5,000
The Sheldon Trust	-	5,000	5,000	-	5,000	5,000
Edward Cadbury Charitable Trust	-	-	-	-	2,500	2,500
Joe & Rosa Frenkel Charitable Trust	-	-	-	-	3,000	3,000
Fishmongers' Company's Charitable Trust'	-	30,000	30,000	-	30,000	30,000
The Lightbulb Trust	-	-	-	-	30,000	30,000
The Hobson Charity Ltd	3,500	-	3,500	-	-	-
Rideout	-	2,801	2,801	-	-	-
Cockayne Grants for the Arts	-	5,000	5,000	-	-	-
Deal Music & Art Festival	-	300	300	-	-	-
LTE Group	-	1,000	1,000	-	-	-
Field Family Trust	-	2,000	2,000	-	2,000	2,000
HMPPS Small Grant Scheme	-	10,000	10,000	-	-	-
D'Oyly Carte Foundation	-	5,011	5,011	-	-	-
Other	-	-	-	-	3,300	3,300
Earned income	113,348	-	113,348	86,010	-	86,010
Total	116,848	200,318	317,166	86,010	225,670	311,680

4 Income from investments

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Bank interest	3,322	-	3,322	4,211	-	4,211
	3,322	-	3,322	4,211	-	4,211

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2025

5 Analysis of expenditure (current year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2025 Total £	2024 Total £
Staff costs (Note 7)	45,480	166,251	17,660	-	229,391	227,381
Other staff costs	-	-	4,013	-	4,013	4,950
Project costs	-	248,617	-	-	248,617	177,545
Office running and other costs	-	-	10,111	-	10,111	11,144
Rent, rates and utilities	-	-	25,572	-	25,572	24,549
Insurance	-	-	3,864	-	3,864	3,925
Professional services	-	-	13,904	-	13,904	8,702
Depreciation	-	-	1,336	-	1,336	1,493
Audit	-	-	-	5,940	5,940	10,800
Gifts in kind	-	38,573	-	-	38,573	35,421
	45,480	453,441	76,460	5,940	581,321	505,910
Support costs	16,424	60,036	(76,460)	-	-	-
Governance costs	1,276	4,664	-	(5,940)	-	-
Total expenditure 2025	63,180	518,141	-	-	581,321	
Total expenditure 2024	65,980	439,930	-	-	-	505,910

Of the total expenditure , £124,098 (2024: £162,704) was unrestricted and £457,223 (2024: £343,206) was restricted.

Analysis of expenditure (prior year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2024 Total £
Staff costs (Note 7)	47,116	162,074	18,191	-	227,381
Other staff costs	-	-	4,950	-	4,950
Project costs	-	177,545	-	-	177,545
Office running and other costs	-	-	11,144	-	11,144
Rent, rates and utilities	-	-	24,549	-	24,549
Insurance	-	-	3,925	-	3,925
Professional services	-	-	8,702	-	8,702
Depreciation	-	-	1,493	-	1,493
Audit	-	-	-	10,800	10,800
Gifts in kind	-	35,421	-	-	35,421
	47,116	375,040	72,954	10,800	505,910
Support costs	16,431	56,523	(72,954)	-	-
Governance costs	2,432	8,368	-	(10,800)	-
Total expenditure 2024	65,980	439,930	-	-	505,910

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2025

6 Net income / (expenditure) for the year

This is stated after charging:

	2025 £	2024 £
Depreciation	1,336	1,493
Auditor's remuneration (excluding VAT):	–	8,300
Independent Examiner fee (excluding VAT):	4,500	–
Property lease	17,703	16,738

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	209,004	207,040
Social security costs	16,363	16,084
Pension cost	4,024	4,257
	229,391	227,381

No member of staff received emoluments of more than £60,000 in this year (2024: £nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £109,210 (2024: £110,934).

The charity trustees were not paid nor received any other benefits from employment with the charity in the year (2024: £nil). No trustee was reimbursed travel expenses during the year (2024: £nil). No charity trustee received payment for professional or other services supplied to the charity (2024: £nil).

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2025 No.	2024 No.
Total	6	6

9 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2025

10 Tangible fixed assets

Cost	Office equipment, fixtures and fittings £	Musical Instruments £	Motor vehicles £	Total £
At the start of the year	5,081	18,559	15,000	38,640
Additions in year	–	2,664	–	2,664
At the end of the year	5,081	21,223	15,000	41,305
Depreciation				
At the start of the year	5,081	18,559	12,330	35,970
Charge for the year	–	666	670	1,336
At the end of the year	5,081	19,225	13,000	37,306
Net book value				
At the end of the year	–	1,998	2,000	3,998
At the start of the year	–	–	2,670	2,670

All of the above assets are used for charitable purposes.

11 Debtors

	2025 £	2024 £
Rent deposit	4,677	4,677
Prepayments	715	290
Accrued income	17,144	38,604
	22,536	43,571

12 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade payables	5,183	4,925
Taxation and social security	5,215	5,337
Accruals	7,560	12,615
Deferred income	–	11,930
	17,958	34,807

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2025

12a Deferred income

Deferred income in the prior year comprised the earned income received in 2023/24 for the activities in

	2025 £	2024 £
Balance at the beginning of the year	11,930	–
Amount released to income in the year	(11,930)	–
Amount deferred in the year	–	11,930
Balance at the end of the year	–	11,930

13 Analysis of net assets between funds (current year)

	General unrestricted £	Designated Funds £	Restricted £	Total funds £
Tangible fixed assets	3,998	–	–	3,998
Net current assets	64,281	4,100	63,087	131,468
Net assets	68,279	4,100	63,087	135,466

Analysis of net assets between funds (prior year)

	General unrestricted £	Designated Funds £	Restricted £	Total funds £
Tangible fixed assets	2,670	–	–	2,670
Net current assets	104,123	4,100	165,795	274,018
Net assets	106,793	4,100	165,795	276,688

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2025

14 Movements in funds (current year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Restricted funds:					
Adult male prisoners	11,065	38,410	(150,671)	117,552	16,355
Adult female prisoners	–	2,317	(6,160)	4,362	519
Community – Total	121,935	170,814	(285,734)	36,215	43,230
Music Projects – General	32,795	30,000	(14,658)	(45,155)	2,983
Total restricted funds	165,795	241,541	(457,223)	112,974	63,087
Unrestricted funds					
Designated funds – other	4,100	–	–	–	4,100
General funds	106,793	198,558	(124,098)	(112,974)	68,279
Total unrestricted funds	110,893	198,558	(124,098)	(112,974)	72,379
Total funds	276,688	440,099	(581,321)	–	135,466

The narrative to explain the purpose of each fund is given at the foot of the note below.

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2025

Movements in funds (prior year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Restricted funds:					
Adult male prisoners	6,662	27,675	(94,719)	71,448	11,065
Adult female prisoners	–	–	(13,025)	13,025	–
Children in prison	31,499	–	(28,800)	(2,699)	–
Community – Total	83,093	211,315	(184,434)	11,961	121,935
Music Projects – General	33,368	30,000	(22,227)	(8,345)	32,795
Total restricted funds	154,621	268,990	(343,206)	85,390	165,796
Unrestricted funds					
Designated funds – other	4,110	–	–	–	4,100
General funds	94,598	260,289	(162,704)	(85,390)	106,793
Total unrestricted funds	98,708	260,289	(162,704)	(85,390)	110,893
Total funds	253,329	529,279	(505,910)	–	276,688

14 Movements in funds

Purposes of restricted funds

Adult Male Prisoners

Funding received to conduct music projects with men in prison aged 18 years and over.

Adult Female Prisoners

Funding received to conduct music projects with women in prison aged 18 years and over.

Children in Prison

Funding received to conduct music projects with prisoners aged under 18.

Community

Funding received to conduct music projects in the community with adult ex-prisoners (the 'Sounding Out' programme), young people aged between 14–25 at risk of offending (the 'Making Tracks' programme in London and the North–West, and progression projects 'Making Tracks Training' and 'Young Producers'), mothers and fathers in challenging circumstances (the 'Lullaby Project').

Music Projects – General

Funding received for programmes that has yet to be allocated to specific projects; funding received to deliver international commissions.

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2025

Movements in funds (continued)

Arts Council England – other

Funding relates to salaries and overhead cost.

Purposes of designated funds

Designated funds – other

Funds to cover the Trust's rent liability in the instance of needing to terminate the agreement early.

Designated project funds

Earned income earmarked for future project delivery.

Transfers between funds

Unrestricted funds and general restricted funds have been transferred to specific restricted funds where there has been a shortfall in funding for particular projects or to use unrestricted funds or general restricted funds for those projects.

15 Operating lease commitments payable as a lessee

Amounts payable under non-cancellable operating leases are as follows for each of the following periods

	Property 2025 £	2024 £
Less than one year	10,021	16,442
2 – 5 Year	–	10,021
	<u>10,021</u>	<u>26,463</u>

16 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.

17 Related party transactions

Aggregate unrestricted donations from trustees were £2,210 (2024: £2,775).
There are no other related party transactions to disclose for 2025 (2024: none).

THE IRENE TAYLOR TRUST

England & Wales - Charity number 1073105

Accounts

Company number: 3637201

Charity number: 1073105

The Irene Taylor Trust

Report and financial statements

For the year ended 31 March 2024

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The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2024

Company number 3637201
Country of incorporation United Kingdom

Charity number 1073105
Country of registration England & Wales

Registered office 35–47 Bethnal Green Road
London, E1 6LA

Honorary President Louis Taylor MA

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Jane Anderson	Chair
Kimberley Godley–Hendon	Treasurer
Jonathan Adams	Vice Chair
Sarah Davis	
James Maloney	
Peter Renshaw	(Resigned April 2024)
Dr Rosie Reynolds	(Resigned April 2024)
Carolyn Taylor	

Advisory Group Lucine Bassa
Darren Clugston
Eileen Eastaugh–Mascoll
Reggie Fowell–Boston
Lisa Majithia
Montell Reid
Helen Sychta
Benjamin Yacoub

Principal staff	Sara Lee	Artistic Director
	Luke Bowyer	Funding & Communications Director
	Jake Tily	Creative Programmes Director

Bankers HSBC Bank PLC
5 Wimbledon Hill Road
London
SW19 7NF

The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2024

Lawyers	Farrer & Co 66 Lincoln's Inn Fields London WC2A 3LH
Insurers	Ageas Insurance Ltd Ageas House Hampshire Corporate Park Templars Way Eastleigh SO53 3YA
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditor 110 Golden Lane London EC1Y 0TG

The Trustees present their report and the audited financial statements for the year ended 31 March 2024.

Reference and administrative information set out on pages 1 and 2 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association, the requirements of a directors' report as required under company law, and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP 2015 applicable to charities preparing their accounts in accordance with FRS 102.

Structure, governance & management

The Irene Taylor Trust (trading as Music in Prisons) was formed in 1995 in memory of Irene Taylor, the wife of the late Lord Chief Justice Peter Taylor. It became a company limited by guarantee (No. 3637201), incorporated on 23 September 1998 and registered with the Charity Commissioners (No. 1073105) on 23 December 1998. The charitable company was established under a Memorandum of Association, which established its objects and powers and it is governed under its Articles of Association. The charity is administered by a Board of Trustees who are also its directors for the purposes of company law.

Trustees are kept up to date on their relevant legal responsibilities through a variety of methods and formats. Individual Trustees share their knowledge and expertise through informal workshops on various areas of charity law and practice. In addition, many of the Trustees on the Board receive wider training through their professional and other charitable responsibilities within other organisations.

The Trustees meet on a quarterly basis and are responsible for overseeing the overall strategic direction of the Trust and ensuring that work of the Trust remains within its objectives.

The day-to-day management of the Trust is the responsibility of the Artistic Director, who is supported in its running by the Funding & Communication Director, Creative Programmes Director and Finance & Operations Manager.

All Trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts.

Appointment of trustees

The Trust aims to maintain a Board of around eight to ten active Trustees/Directors, reflecting a broad range of skills and knowledge appropriate to running the Trust.

The Board recognises that it needs trustees with the appropriate skills, knowledge and experience to manage the Trust. The Board regularly reviews any skills gaps and looks to address these through recruitment of additional trustees.

The articles of association allow the board to appoint further trustees at its discretion. Trustee recruitment is usually led by the Chair who is supported by at least one other trustee.

Trustee induction and training

New trustees are provided with an informal induction and are able to attend external training events run by professional advisers. The Board periodically reviews its trustee induction procedures to ensure that these remain appropriate in light of the Trust's activities and the current law and good practice.

Objectives and activities

The objects of the Trust are to promote the creative arts, particularly amongst prisoners, probationers, the sick, including those with physical and learning difficulties, the poor and those in need of rehabilitation or reintegration into the community. The Trust advances its objectives by delivering high quality creative music programmes which facilitate the creation and performance of original music with men, women and young people in prisons nationwide, and in the community with former prisoners and with young people in challenging circumstances. The objectives are further advanced through advocacy of the benefits of arts education in reintegrating to society those who have suffered social exclusion of many sorts.

In addition to special one-off and collaborative projects, the Trust aims to deliver and evolve the following core programmes:

- *Music in Prisons*: Intensive creative music projects in prisons
- *Musicians in Residence*: Longer-term residencies inside prisons providing access to weekly music sessions which sustain the benefits of *Music in Prisons* projects
- *Sounding Out*: Through-the-gate programme providing former prisoners with longer-term rehabilitative opportunities through music performance, training & work placements
- *Making Tracks*: Accredited creative music programme targeting young people in challenging circumstances include those not in employment, education, or training and/or in contact with youth offending teams
- *Young Producers and Young Music Leader Training*: progression projects for young people who have completed the *Making Tracks* programme

The Trust's strategic objectives for 2021–2024 were to:

1. Meet the needs of more adults and young people in and on the fringes of the Criminal Justice System
2. Strengthen our profile (locally, nationally and internationally)
3. Develop and share our experience, knowledge, and evidence to promote the wider use of music in prevention and rehabilitation
4. Innovate and collaborate artistically, developing our projects, approach and team
5. Diversify our funding model and grow our activities sustainably

6. Develop and establish online and face to face working practices initiated during covid-19 restrictions as part of our offer

The Trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work within the last twelve months. The Trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

Review of activities

This year the Trust sought to continue to rebuild momentum of project delivery following the pandemic, despite ongoing challenges. Inside prisons, 10 in-person *Music in Prisons* intensives took place, including a *Lullaby Project* and a special project with Kestrel Theatre; five Musician in Residence prison placements provided ongoing sessions; and the 'Mixtape Project' created a new in-cell resource for young people in prison. There was also a special project at Ridgeway Secure Unit. In the community, the *Sounding Out* programme for former prisoner musicians provided a range of activities; five *Making Tracks* projects included our first project in Newcastle-upon-Tyne, and we were able to offer a range of progression projects to the young people.

The Trust was also commissioned by the Chicago Symphony Orchestra Association for two projects to train young musicians from the Civic Orchestra of Chicago, including on the *Notes for Peace* project to write songs with bereaved parents in tribute to children lost to gun crime.

Over the year these projects involved 674 participants, demonstrating the Trust's commitment to working with people of all ages across the secure estate and in the community. The year ended on a highpoint with the Trust being named as the Royal Philharmonic Society's 'Gamechanger' award winner.

Meeting the needs of those in and on the fringes of the criminal justice system

Music in Prisons

Over the year staff numbers in prisons continued to be an issue, leading to some projects being postponed and rescheduled. Despite this, by taking a flexible approach and making adaptations to project formats when necessary (such as delivering over four days if a prison was not able to facilitate a full five-day project), the Trust was able to run 10 projects (including two special collaborative projects, more below), meeting our target for the year.

The Trust's well-established intensive-model prison projects were accessible to all regardless of musical ability or experience, often attended by individuals not already engaged in meaningful prison activities. For all participants, projects provided a range of positive outcomes such as increased self-esteem and confidence, improved ability to listen and engage effectively with

others, and greater motivation to access further educational opportunities. Projects also gave individuals with previous musical experience the opportunity to work alongside professional musicians to share and hone their musical skills.

During each project, the Trust's experienced team of project leaders worked in teams of three, using a plethora of musical and interpersonal skills to enable and support the participants to come together as a band to write their own original music, which was also performed live and recorded and professionally mixed for CD, complete with bespoke artwork. These CDs provided a lasting record for participants, also helping to generate positive links between the participants and their family and friends by promoting a sense of shared pride in their achievements.

The positive influences of the projects was noted in feedback received from prison staff: On a scale of 1–5 with 5 indicating a high level of impact, 82% rated the increase to participants' self-esteem as 5; 91% indicated 5 when asked how much prisoners' motivation and aspiration had increased; 100% indicated 5 or 4 when asked how much prisoners' team-working skills had improved as a result of the project. Feedback from the prisoners indicated that 98% wished to continue making music.

Prison Musicians in Residence

The Trust also runs *Musician in Residence* placements in key prisons to complement and sustain the impact of its intensive projects, through the delivery of weekly music sessions. Delivery was anticipated to take place in seven prisons, but logistical issues from the prisons meant that two of the placements were delayed until 2024–25.

The positive impact of the placements was demonstrated in feedback received from the participants: 83% reported increased self-confidence; 61% felt more motivated to take part in other education or training opportunities, and 72% reported increased hope for the future.

Sounding Out

Sounding Out provides former prisoners who have previously taken part in *Music in Prisons* projects with 'through the gate' support, giving them the opportunity to continue musical activity and engage with tailored progression support for a period of up to two years after their release. Throughout the year the Trust offered a mixed programme of online and in-person projects. Previously trained *Sounding Out* participants took on Support Musician roles projects with young people throughout the year. *Sounding Out* participants also took on ambassadorial roles, such as speaking and performing at St Columba's church, at a special Justice Service at Southwark Cathedral and to a 800 person audience at the Freemasons' Hall.

Making Tracks

Making Tracks targets young people aged 16–25 experiencing challenging circumstances, including those at risk of offending, or not in education, employment or training. Over the year the Trust delivered five projects in partnership with The Prince's Trust in London, Kent, Bristol, Manchester and Newcastle-upon-Tyne. Feedback from the young people taking part showed that

67% felt more confident as a result of the projects; 72% felt their team-working skills had improved; 76% reported an increase in their musical skills.

As well as being guided to create original music, the young people were supported to achieve a Bronze Arts Award accreditation and offered further support from our Projects & Progression Coordinator, including referrals to our own *Young Producers* and *Young Workshop Leader Training* schemes, taking part in specially organised personal development workshops, or applying for a Musical Development Grant.

Strengthening profile

Royal Philharmonic Society 'Gamechanger' Award

The work of the Irene Taylor Trust and our Artistic Director Sara Lee was recognised by the RPS Awards 2024 with their 'Gamechanger' award 'for those who in unique and contemporary ways break new ground in classical music. It is specially presented by the Board and Council of the RPS to an initiative, individual, group or organisation for their inspirational and transformative work.' A special video tribute was shown at the awards ceremony, which was subsequently made available to view online.

Young Producers performance

In the autumn former *Making Tracks* participants Arlo, Muminah and Conrad took on the opportunity to become our Young Producers, collaborating over several weeks to curate their show 'Neon Turquoise' at Rich Mix (and also livestreamed) – a exciting event featuring other young artists previously involved in *Making Tracks* and musicians from *Sounding Out*.

Sharing experience

International work sharing expertise

The Trust's successful partnership with the Chicago Symphony Orchestra continued, with two further commissions during the year. The commissions involved training CSO's Civic Fellows, including for *Notes for Peace*, a project to create musical tributes to loved ones lost through gun violence in Chicago. Further projects are planned for 2024–25.

Inspiring Futures research

The Trust's work is included in the National Criminal Justice Arts Alliance's 'Inspiring Futures' research commission, conducted by University of Cambridge's Institute of Criminology, which was published during the year.

Artists' Care research collaboration

During the year work began on the Artists' Care project, a collaboration between three partner organisations who provide music and creative arts projects in challenging and complex settings – the Trust, Good Vibrations and Hear Me Out – and two research organisations with specialisms in researching arts projects in such settings – the Royal Northern College of Music and the University

of Wolverhampton. It seeks to answer the following question: "How can supervision and care for those working in challenging and complex settings be structured, funded and embedded within organisational structures to ensure that artists and frontline staff are appropriately supported, maintaining the quality of their work and sustaining careers?" The ethnographic research stage will continue next year.

Developing projects, approach and team

Youth Music Recharge Fund

The second year of support from Youth Music Recharge Fund allowed us to continue trialling new wellbeing practices to enhance our resilience. The Fund aims to recharge music organisations from the impact of the pandemic and support people to make, learn or earn in music. Projects made possible by this funding included offering external supervision sessions to those in the team at risk of experiencing secondary trauma from delivering our work and running our annual 'RnD Lab' CPD training opportunity for our musicians, which this year focused on the issues surrounding the LGBTQIA+ community.

The Lullaby Project

The *Lullaby Project* is run in partnership with the Royal Philharmonic Orchestra, delivering musical experiences to strengthen the bond between parents and children, working with disadvantaged parents or those who have been separated from their children by circumstances or incarceration. In June the Trust ran the final prison project of the second phase with dads in prison, and planning began for a third phase of the programme.

Winter Show project

In December the Trust was thrilled to partner for the fourth time with Kestrel Theatre Company, creating a family-friendly seasonal show with live original music with dads in prison; a truly joyful event, with four performances to audiences including families.

Young workshop leader training

This traineeship offers talented young people from *Making Tracks* interested in forging careers in music education the opportunity to receive training from our experienced Project Team music facilitators and hands-on experience in becoming music workshop leaders themselves. During the year four young people were trained and began to undertake work placements.

Emerging Artists programme in collaboration with Drake Music

Work continued on a multi-year pilot scheme supported by Arts Council England to give five exceptionally talented former participants the opportunity to train as Emerging Artists, including mentoring from the Trust's musicians, supporting them to develop facilitation skills and professionally record and release their own music. The programme is also an opportunity for the Trust to collaborate and share learning with Drake Music.

Musical Development Grants

Thanks to a kind and generous individual donor, for the third year the Trust was able to continue a scheme to make small but very significant grants to our former project participants to support their further musical development, including buying them additional external music tuition, instruments or recording equipment.

Advisory Group of former participants

The Trust continued to benefit from the input of an Advisory Group, created in 2021, ensuring that user-voice is heard directly by the Board, providing invaluable feedback and influencing the Trust's strategic direction. The Advisory Group meet prior to the Trustees' quarterly meetings and discuss their thoughts with a Trustee; two representatives from the group then report to the Board on their discussions and recommendations.

Diversifying income streams

Earned income

This year earned income continued to form a healthy proportion of income at 16%.

Develop and establish working practices initiated during covid-19 restrictions

Mixtape Project

Based on the success of 'beat making' projects with HMYOIs, during the year a new resource was created for young people in prison to use at their leisure. 'The Mixtape' remote resource consists of a series of interactive song-writing guides and CDs with backing tracks, to which lyrics can be written. Copies were distributed to young people in HMYOIs Cookham Wood, Feltham, Parc, Werrington and Wetherby.

Learning from project adaptations

Although the Trust adapted project delivery through necessity during lockdown restrictions, the process has provided much valuable learning and there have been elements that have proved unexpectedly successful, some of which are being incorporated into regular delivery; *Making Tracks* now uses a mixed model, with the taster session and follow-on sessions taking place online. The Trust is currently developing plans to use online delivery to expand the reach of *Sounding Out*.

Public benefit

In overseeing the activities of the charity during the year, the Trustees have had regard to the Charity Commission guidance on public benefit, and are satisfied that the activities of the charity have suitably met the criteria regarding public benefit as set out in that guidance.

Plans for the Future

During the year the Trustees, Advisory Group and office staff collaborated to create a new 3-year Strategic Plan for 2024–27, with the following key objectives for the Trust:

- To meet the needs of more people in and on the fringes of the Criminal Justice System and those whose lives have been impacted by challenging circumstances
- To embed and celebrate Diversity, Equity and Inclusion (DEI) and amplify the voices of everyone we work with
- To strengthen our profile (locally, nationally and internationally)
- To share and develop our experience, knowledge, and evidence to promote the wider use of music in facilitating positive life changes
- Development: to innovate and collaborate artistically, develop our projects, approach and team
- To maintain a healthy mixed-funding model and grow our activities sustainably.

Reserves Policy

It is the policy of the Trust to maintain free unrestricted funds at a level that equates to between five and eight months' running costs (i.e. non-project costs) based on projected figures for future spending. Reserves are held in such a way that the organisation can fulfil its financial obligations on a timely basis to its staff and creditors, in the event of a cessation of activity. At the year end the Trust held unrestricted funds of £110,893, which included Designated Funds of £4,100 (for rent liability), and free reserves excluding fixed assets of £104,122 which is equivalent to approximately 5 months' running costs, falling just within the target range. The Trustees therefore consider the Trust to be a viable going concern.

Risks Policy

The risks to which the charity is exposed are monitored on a quarterly basis by the Board and appropriate action is taken to mitigate and manage those risks, and to minimise any possible disruption to the effectiveness of the Trust's work from them. The current principal organisational risks and the strategies in place to mitigate them are:

Organisational risk	Mitigation plan
Serious reduction in funding Risk to ITT of impacting ability to fund projects and overheads, support staffing levels and infrastructure; threat to maintain status as a going concern	Conducting an attainable funding strategy supported by a robust strategic plan to achieve income targets through a diverse range of sources (trusts and foundations, earned income, individual giving), nurturing relationships with existing funders and constantly sourcing new opportunities. In addition to a financial review at quarterly trustee meetings, a

	Finance & Funding sub-committee convene between trustee meetings to closely monitor the financial situation and alert the board to any emerging issues/ concerns. If necessary, the board will consider cost-saving options, such as a reduction of staff hours.
Safeguarding young people The Trust runs various projects for young people – it is essential that they are protected	– All staff and project leaders working directly with young people will complete an enhanced DBS check – One-on-one working will be avoided but in exceptional circumstances where this isn't possible, activities will take place in a public place or with the door open – Staff will follow the trust's Child Protection and Safeguarding Policy and respond to disclosures and concerns as laid out in the policy – There will be a designated Child Protection Officer (or Deputy Child Protection Officers in his absence,) who will respond to any safeguarding concerns. Both Officers will have completed the relevant Safeguarding training – In circumstances where the Officers are unsure of how to respond to a concern they will seek advice from the London Safeguarding Children Board – Safeguarding Lead on Board of Trustees. Regular Board review process to examine safeguarding issues including minor ones which did not require immediate escalation – All staff adhering to the code of conduct in the Child Protection and Safeguarding Policy and Safety Policy
Rise in costs and overheads Risk of rising costs meaning that budgets are no longer accurate and pledged funds do not cover planned activity	– Regular review of project budgets vs actual spend – Monitor changes in cost levels of key expense areas – Explore possibility of renegotiating restricted funding agreements or repurposing funding streams to core funds, or for uplifts in key areas (higher proportion of management costs) – Seek emergency funds if possible – Maintain a list of 'longer-shot' funders who can be approached if needed, and past funders who could be reapproached for short term aid
Loss of key staff	Sharing of key knowledge areas amongst core members of staff; key documentation made available

Short-term inability to carry out key functions; loss of expertise and relationships necessary to long-term maintenance and development of organisation	in centralised location; clear and concise instructions on working practices made available; broadening range of people involved in key relationships; regular team check-ins to ensure colleagues are aware of the status of key projects and initiatives
Loss of equipment Needed for project delivery	Maintaining sufficient reserves and insurance cover to ensure that replacements can quickly be procured without adversely affecting the work plan.
Loss of reputation Damage to reputation as a trusted organisation known for artistic excellence could lead to reduced ability to form new partnerships or secure earned and donation income	Keeping professional relationships strong, maintaining the high quality of the projects and ensuring through work ethics, policies and practices that the Trust continues to be highly regarded by all who work for and come into contact with it.
Negative press and public opinion See above	Only engaging with carefully selected media opportunities, undertaking monitoring and evaluation which demonstrate the positive benefits of the work to counteract any negative stories, ensuring all staff adhere to the Trust's social media policy.

Financial Review

During the year the Trust continued to work hard to rebuild momentum following the impact of the pandemic. Total income was £118,366 higher than in 2022–23 (£529,279, compared to £410,913 the previous year) and there was a small decrease in expenditure of £15,379 (£505,910 compared to £521,289 the previous year), due to some delays with project delivery (such as the Emerging Artists pilot), with a surplus for the year of £23,369.

The Trust maintained a healthy level of unrestricted income, up slightly on the previous year by £8,735, at £260,289, compared to £251,554 in 2022–23, of which £86,010 was earned income. Unrestricted expenditure increased by £33,321, at £162,704 compared to £129,383 in 2022–23.

There was a significant increase in restricted income of £109,631, totalling £268,990 in 2023–24, compared to £159,359 in 2022–23, though restricted expenditure decreased by £48,700, from £391,906 in 2022–23 to £343,206 in 2023–24, due to delays in project delivery. Therefore, overall expenditure on charitable activities decreased by £14,917, at £439,930, compared to £454,847 in 2022–23.

After a challenging few years for the Trust, it was pleasing to see income grow so significantly and to achieve a surplus position. The Trust will continue to look to the future by seeking to secure multi-year continuation funding for its regular programmes, to further diversify income sources and to maintain a healthy balance of unrestricted funds.

While the Trustees are cautiously comfortable with the current situation, they remain alert to possible indicators of change, and are aware that charities are likely to face continued challenges around fundraising in the next 12 months. The Trustees remain committed to assisting the Trust to achieve continued success in 2024–25 and beyond.

Remuneration policy

The appointment and remuneration of staff is agreed by the Chair and the Treasurer. Salaries are set by reference to similar roles in London-based charities and arts organisations of a similar size.

Approach to Fundraising

The Trust adheres to the Code of Fundraising Practice, data protection legislation (including the new GDPR) and other relevant law and good practice guidance.

The Trust does not employ the services of any fundraising agencies or third parties, nor has it run a telephone or door-to-door fundraising campaign. Maintaining a long-term relationship with supporters is very important. The Trust does not engage in any fundraising which could be an unreasonable intrusion on a person's privacy or unreasonably persistent, or which places undue pressure on a person to give money or other property to the Trust.

There were no complaints relating to the Trust's fundraising in the past year and the Trustees have no reason to believe there was any non-compliance of fundraising law and regulation during the year.

Statement of responsibilities of the Trustees

The Trustees (who are also directors of the Trust for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and accounting estimates that are reasonable and prudent
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Irene Taylor Trust

Trustees' annual report

For the year ended 31 March 2024

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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 reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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

Auditor

Sayer Vincent was re-appointed as the charitable company's auditor during the year and has expressed its willingness to continue in that capacity.

Approved by the Trustees on 29th October 2024 and signed on their behalf by

Jane Anderson
Chair of Trustees

It has been a year of consolidation, as we have focused on building and developing our work and keeping our finances steady. At a very challenging time in the criminal justice system and for fundraising, it was encouraging to see our beneficiary reach increase on the previous year and our income grow by 28%. We have also been planning for the future. The Trustees, our Advisory Group of current and former participants and the office team have worked together on our Strategic Plan for the next three years.

Prisons are currently under great strain, operating close to capacity; the situation has inevitably had an impact on our access into prisons to deliver projects and caused some delays. We are very grateful to the committed prison staff who have worked hard to ensure that despite the difficulties they encounter, these projects are still welcomed and valued. Highlights from the year included partnering once again with Kestrel Theatre to write and perform a special Winter Show with men in prison which their families were able to attend, and the start of a new phase of our Lullaby Project partnership with the Royal Philharmonic Orchestra.

In the community, the reach of *Making Tracks* continued to expand, with our first community-based project in the North East – a special place for the Trust, due to the Taylor family links with the region. Our *Sounding Out* participants, all of whom have been in prison, continued to play important roles as Support Musicians on our projects with young people and as ambassadors for the Trust, including performing at a special Justice Service at Southwark Cathedral.

After the financial year-end, two Trustees stood down from the Board: Dr Rosie Reynolds came to the end of her three-year term and due to other time-commitments stepped away; Peter Renshaw (whose deep connection with the Trust goes back to his days with the Guildhall School and introducing then music-student now Artistic Director Sara to the world of prison education) decided he was ready to retire; we would like to thank them both for their very valuable contributions to the Trust.

Looking ahead, we are imminently expecting to welcome four new Board members, excitingly including three former beneficiaries who are moving from the Advisory Group to become Trustees.

At the end of the year we were delighted with our RPS Award – congratulations to Sara, for whom there was a well-deserved individual accolade, and all the team who make our valuable, game-changing and life changing work happen.

As ever, our heartfelt thanks go to all the funders and individuals who have supported us this year, and of course to all our project participants, musicians, office staff, Advisory Group, Trustees, prison and community partners.

Jane Anderson

Chair of Trustees

Artistic Director's annual report

For the year ended 31 March 2024

In many ways, optimism gave way to realism this year as we continued to rebuild our programmes post pandemic. We were aware there would be things which would take longer to return, with some even remaining in their lockdown guise, however, there was still hope that we would manage to re-establish our prison programmes to support those who had been lacking a creative outlet for so long. This worked in part, however with a prison service in such flux, the opportunities for project delivery remained challenging as establishments continued to navigate low staffing levels, lack of space and the requirement to support prisoners with the basic elements they need as their move through the system.

We delivered a number of projects in Young Offender Institutions this year, working one to one with the young people to give them the chance to create their own songs from scratch. The young people thrived, as it gave them a chance to focus on what was important to them, and to get feedback on their ideas without feeling any peer pressure. In some cases, we also experimented with a different weeklong model, working with two smaller groups, thereby allowing more people to participate. Being prepared and able to adapt our delivery methods meant things remained fresh and our prison and community partners had more choice when deciding on what would best complement their regime.

We continued with a two-year project in partnership with Drake Music, supporting five Emerging Artists from our *Making Tracks* and *Sounding Out* programmes, as well as beginning a new phase of the *Lullaby Project*, working with dads in prison in partnership with the Royal Philharmonic Orchestra.

In February, we were asked to lead a new project with our long-term partners in Chicago, the outcome of which was a vibrant, musical celebration of eight very different cultures, all of which have a strong presence in the city. This was our first project with the Chicago Refugee Coalition and the populations they support.

As an organisation, we will continue to be imaginative with our programming to ensure a wide range of creative opportunities remain on offer to the groups we work with. It's important not just stick to what works, however the 'tried and tested' ideas are invaluable from which to build new ideas. As ever, our staff team and musicians are the ones who make it happen as they continue to manage the delivery of the projects, sharing their skills and expertise to inspire groups of people who may never have had this kind of experience before. The way our musicians make people feel was summed up perfectly in two different pieces of feedback we received, "absolutely excellent, they were supportive, inclusive, passionate and had a really great dynamic with the group" and, "I feel happy to be alive – I just loved how this makes me feel!!!" A reminder that when times are challenging, music will be there for you.

Sara Lee

Artistic Director

The Irene Taylor Trust

Major Donor list

For the year ended 31 March 2024

Donations over £1,000 were gratefully received from those listed below. These donations were either used for their specified purpose within the financial year or held over into the next financial year for their specified use in the near future.

Restricted Donations

Arts Council England
Charles Hayward Foundation
Edward Cadbury Charitable Trust
Field Family Trust
Fishmongers' Company's Charitable Trust
Hadrian Trust
Harold Hyam Wingate Foundation
Heart of Bucks
Joe & Rosa Frenkel Charitable Trust
Julia and Hans Rausing Trust
Lightbulb Trust
National Foundation for Youth Music
Oakdale Trust
Sheldon Trust
Sir James Knott Trust
Souter Charitable Trust
St James Place Foundation

Unrestricted Donations

AB Charitable Trust
Bromley Trust
CHK Foundation
Garfield Weston Foundation
Hanley Trust
Henry Smith Charity
John Armitage Foundation
Lambert Charitable Trust
Logos Trust
Wates Foundation

The Trust would also like to thank everyone else who made a donation to support our work, especially all the 'Friends' of the Trust.

Project reports

For the year ended 31 March 2024

PROGRAMME/ PROJECT	DESCRIPTION	PARTICIPANTS
<i>Music in Prisons</i> , Musicians in Residence	Weekly music sessions with people in prisons	198
<i>Music in Prisons</i> , intensive projects	Collaborative song-writing projects	81
<i>Music in Prisons</i> , HMYOI 'Mixtape Project'	Young prisoners using new 'Mixtape' CD & lyric-writing guidebook series	180
<i>Lullaby Project</i> , HMP Hewell	Partnership project with the RPO helping parents to connect with their children through song-writing	8
<i>Ridegway Secure Unit</i>	Collaborative song-writing project	21
<i>Sounding Out</i>	Training programme for adult former prisoners in London	13
<i>Making Tracks</i> & progression projects	Community programmes for young people experiencing challenging circumstances	78
<i>Musical Development Grants</i>	Fund to support community-based participants development via external music lessons, purchasing instruments or musical equipment	14
<i>International Training Projects</i>	Commissions from Chicago Symphony Orchestra to train Civic Fellows and work with juveniles in detention and bereaved parents	56
<i>Emerging Artists Project</i>	Artist development project for talented former community-based participants	5
Total		674

The following excerpts are taken from feedback from participants and prison staff. You can listen to the original music created on projects on our website www.irenetaylortrust.com.

Music in Prisons

"The most rewarding thing both mentally and artistically that I have ever done," *Music in Prisons* participant

"A big milestone and a push in the journey in a positive, bright future," *Music in Prisons* participant

"I was in a very low mental state at the beginning of the project and the project rescued me from that and gave me a sense of hope," *Music in Prisons* participant

"There was an overwhelming sense of positivity and hope from the group who, in the process, found other interests and made new friends," Prison Staff feedback

Project reports

For the year ended 31 March 2024

“You feel very included and feel welcomed. If you’re struggling the facilitators help you to overcome your fears,” *Music in Prisons* participant

“Such a positive experience for people in prison. I noticed that the learners grew in confidence over a very short period of time. They supported each other, creating an atmosphere of fun and achievement,” Prison Staff

Sounding Out

“There really are not the words that can help me conclude what the *Sounding Out* project and ITT have meant to me over the past year. My highlight has been *Making Tracks*, supporting younger artists to write and create original music, which ended with a very moving performance of all songs on the last day. This gave me a sense of purpose and reward by being a part of something larger than myself,” *Sounding Out* Trainee

Making Tracks

“The project leaders were helpful, patient, supportive, kind, talented, friendly, created a safe space,” *Making Tracks* participant

“I noticed I was coming out of my comfort zone and putting myself out there socially and musically,” *Making Tracks* participant

“I learnt to keep trying new things – even if you're not so good at first, to keep trying,” *Making Tracks* participant

“I used to have trouble connecting with different people but now I’m glad I can connect and share ideas... I have gained confidence, and also feel more comfortable with the creative process; it’s fine to have a lot of ideas until you find what fits,” *Making Tracks* participant

Musical Development Grants

“It really helped me to stay on the right track in terms of concentrating on music. It gave me an outlet,” Musical Development Grant recipient

“I’ve been able to learn more in depth about vocal production and songwriting from my favourite artists... I’ll now be able to move forward with more confidence and inspiration to write better music,” Musical Development Grant recipient

“I’d just like to thank ITT for helping me to pursue my ambitions. I received the laptop from the Music Development Grant and it’s working the world of good for me. I’m learning to mix music and how to basically use it as a music tool, which is something I haven’t actually done before. It’s been a great help,” Musical Development Grant recipient

Project reports

For the year ended 31 March 2024

Lullaby Project

"Thank you for the time and effort you have put into helping us make something special for our children, we all really appreciated it," *Lullaby Project* participant

"Thank you so much, not like me to be speechless – you are amazing," *Lullaby Project* participant

"I would just like to Thank you and your team as well as the Orchestra. I do believe you will have changed their lives for the better. Reflection on what they are missing will help them stopping making the same mistakes again," Head of Reducing Reoffending, HMP Hewell

Independent auditor's report

To the members of

The Irene Taylor Trust

Opinion

We have audited the financial statements of The Irene Taylor Trust (the 'charitable company') for the year ended 31 March 2024 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on The Irene Taylor Trust's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Independent auditor's report

To the members of

The Irene Taylor Trust

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of

Independent auditor's report

To the members of

The Irene Taylor Trust

company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.

Independent auditor's report

To the members of

The Irene Taylor Trust

- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Fleur Holden (Senior statutory auditor)

4 November 2024

for and on behalf of Sayer Vincent LLP, Statutory Auditor

110 Golden Lane, LONDON, EC1Y 0TG

The Irene Taylor Trust

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2024

		Unrestricted	Restricted	2024 Total	Unrestricted	Restricted	2023 Total
	Note	£	£	£	£	£	£
Income from:							
Donations	2	170,068	43,320	213,388	109,924	12,263	122,187
Charitable activities	3	86,010	225,670	311,680	140,603	147,096	287,699
Investments	4	4,211	-	4,211	1,027	-	1,027
Total income		260,289	268,990	529,279	251,554	159,359	410,913
Expenditure on:							
Raising funds		65,980	-	65,980	66,442	-	66,442
Charitable activities		96,724	343,206	439,930	62,941	391,906	454,847
Total expenditure	5	162,704	343,206	505,910	129,383	391,906	521,289
Net income / (expenditure) before transfers	6	97,585	(74,216)	23,369	122,171	(232,547)	(110,376)
Transfers between funds		(85,390)	85,390	-	(134,777)	134,777	-
Net movement in funds		12,195	11,174	23,369	(12,606)	(97,770)	(110,376)
Reconciliation of funds:							
Total funds brought forward		98,698	154,621	253,319	111,304	252,391	363,695
Total funds carried forward	14	110,893	165,795	276,688	98,698	154,621	253,319

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 14 to the financial statements.

The Irene Taylor Trust

Balance sheet

Company no. 3637201

As at 31 March 2024

	Note	2024 £	2024 £	2023 £	2023 £
Fixed assets:					
Tangible assets	10		2,670		4,163
			2,670		4,163
Current assets:					
Debtors	11	43,571		70,788	
Cash at bank and in hand		265,254		203,444	
		308,825		274,232	
Liabilities:					
Creditors: amounts falling due within one year	12	(34,807)		(25,076)	
Net current assets			274,018		249,156
Total net assets			276,688		253,319
The funds of the charity:	14				
Restricted income funds			165,795		154,621
Unrestricted income funds:					
Designated		4,100		4,100	
General funds		106,793		94,598	
Total unrestricted funds			110,893		98,698
Total charity funds			276,688		253,319

Approved by the trustees on 29 October 2024 and signed on their behalf by

Jane Anderson
Chair of Trustees

The Irene Taylor Trust

Statement of cash flows

For the year ended 31 March 2024

	2024		2023
	£	£	£
Cash flows from operating activities			
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	23,369	(110,376)	
Depreciation charges	1,493	1,891	
Investment income	(4,211)	(1,027)	
Decrease / (Increase) in debtors	27,218	(2,914)	
(Decrease)/ (Decrease) in creditors	9,731	(14,677)	
	<u>57,599</u>	<u>(127,103)</u>	
Net cash provided by / (used in) in operating activities	<u>57,599</u>	<u>(127,103)</u>	
Cash flows from operating activities			
Net cash provided by / (used in) operating activities	<u>57,599</u>	<u>(127,103)</u>	
Cash flows from investing activities:			
Interest receivable	4,211	1,027	
	<u>4,211</u>	<u>1,027</u>	
Net cash provided by investing activities	<u>4,211</u>	<u>1,027</u>	
Change in cash and cash equivalents in the year	<u>61,810</u>	<u>(126,077)</u>	
Cash and cash equivalents at the beginning of the year	<u>203,444</u>	<u>329,520</u>	
Cash and cash equivalents at the end of the year	<u>265,254</u>	<u>203,444</u>	
Analysis of cash and cash equivalents			
	At 1 April		Other non-
	2023	Cash flows	cash
	£	£	changes
			£
Cash at bank and in hand	203,444	61,810	-
Total cash and cash equivalents	<u>203,444</u>	<u>61,810</u>	<u>-</u>
			At 31
			March
			2024
			£
			265,254
			265,254

1 Accounting policies

Statutory information

The Irene Taylor Trust is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address and principal place of business is 35-47 Bethnal Green Road, London, E1 6LA.

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 Republic of Ireland (FRS 102) - (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

1 Accounting policies (continued)

Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

~ Costs of raising funds relate to the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.

~ Expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and their associated support costs.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity:

~ Raising funds	23%
~ Charitable activities	77%

Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

~ Office fixtures, fittings and equipment	25% straight line
~ Musical instruments	25% straight line
~ Motor vehicles	25% reducing balance

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.

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.

Creditors and provisions

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.

1 Accounting policies (continued)

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

Pensions

All staff are enrolled in a work place defined contribution pension scheme.

2 Income from donations

	2024			2023		
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Donations from Charitable Trusts:						
Henry Smith Charity	30,000	-	30,000	30,000	-	30,000
The Bromley Trust	10,000	-	10,000	10,000	-	10,000
CHK Foundation	15,000	-	15,000	10,000	-	10,000
29th May 1961 Charitable Trust	-	-	-	5,000	-	5,000
The Rowland Trust	-	-	-	600	-	600
BBC Children in Need	-	-	-	500	-	500
AB Charitable Trust	15,000	-	15,000	-	-	-
Lambert Charitable Trust	5,001	-	5,001	-	-	-
The Hanley Trust	3,000	-	3,000	3,000	-	3,000
John Armitage Charitable Trust	25,000	-	25,000	20,000	-	20,000
Garfield Weston Foundation	20,000	-	20,000	-	-	-
Postcode Society Trust	-	-	-	12,000	-	12,000
The Logos Trust	2,000	-	2,000	-	-	-
Wates Foundation	15,000	-	15,000	-	-	-
National Foundation for Youth Music	10,167	-	10,167	-	-	-
Donations from individuals	15,718	7,399	23,117	15,452	-	15,452
Gifts in kind	-	35,421	35,421	-	12,263	12,263
Gift Aid reclaimed(HMRC)	3,828	-	3,828	3,372	-	3,372
Other income	354	500	854	-	-	-
Total	170,068	43,320	213,388	109,924	12,263	122,187

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2024

3 Income from charitable activities

			2024			2023
Projects in the community						
Hadrian Trust	-	1,000	1,000	-	-	-
BBC Children in Need	-			-	23,441	23,441
Sony Music Entertainment	-	-	-	-	8,483	8,483
The Princes Trust	-	-	-	-	1,100	1,100
Heart of Bucks	-	10,000	10,000	-	-	-
Julia and Hans Rausing Trust	-	20,000	20,000	-	-	-
Charles Hayward Foundation	-	25,000	25,000	-	25,000	25,000
The Oakdale Trust	-	1,000	1,000	-	-	-
Young Londoners Fund	-	-	-	-	1,330	1,330
St Jame's Place Foundation	-	10,000	10,000	-	10,000	10,000
Swire 2765 Charitable Trust	-	-	-	-	15,000	15,000
Hedley Foundation Ltd	-	-	-	-	1,000	1,000
Sir James Knott Trust	-	8,450	8,450	-	-	-
Souter Charitable Trust	-	3,000	3,000	-	-	-
National Foundation for Youth Music	-	41,420	41,420	-	14,928	14,928
Arts Council England	-	25,000	25,000	-	20,114	20,114
Manchester Guardian Society	-	-	-	-	2,000	2,000
The Harold Hyam Wingate Foundation	-	5,000	5,000	-	-	-
The Sheldon Trust	-	5,000	5,000	-	-	-
Edward Cadbury Charitable Trust	-	2,500	2,500	-	-	-
Joe & Rosa Frenkel Charitable Trust	-	3,000	3,000	-	3,000	3,000
Fishmongers' Company's Charitable Trus	-	30,000	30,000	-	-	-
The Lightbulb Trust	-	30,000	30,000	-	-	-
Three Monkeys Trust	-	-	-	-	5,000	5,000
Anonymous Trust	-	-	-	-	7,500	7,500
Field Family Trust	-	2,000	2,000	-	-	-
Universal Music	-	-	-	-	2,700	2,700
D'Oyly Carte Foundation	-	-	-	-	4,000	4,000
Other	-	3,300	3,300	-	2,500	2,500
Earned income	86,010	-	86,010	140,603	-	140,603

Total	86,010	225,670	311,679	140,603	147,096	287,699
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4 Income from investments

			2024			2023
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Bank interest	4,211	-	4,211	1,027	-	1,027
	4,211	-	4,211	1,027	-	1,027

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2024

5 Analysis of expenditure (current year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2024 Total £	2023 Total £
Staff costs (Note 7)	47,116	162,074	18,191	-	227,381	222,149
Other staff costs	-	-	4,950	-	4,950	7,060
Project costs	-	177,545	-	-	177,545	220,604
Office running and other costs	-	-	11,144	-	11,144	11,075
Rent, rates and utilities	-	-	24,549	-	24,549	23,582
Insurance	-	-	3,925	-	3,925	4,427
Professional services	-	-	8,702	-	8,702	9,778
Depreciation	-	-	1,493	-	1,493	1,891
Audit	-	-	-	10,800	10,800	8,460
Gifts in kind	-	35,421	-	-	35,421	12,263
	47,116	375,040	72,954	10,800	505,910	521,289
Support costs	16,431	56,523	(72,954)	-	-	-
Governance costs	2,432	8,368	-	(10,800)	-	-
Total expenditure 2024	65,980	439,930	-	-	505,910	
Total expenditure 2023	66,442	454,847	-	-	-	521,289

Of the total expenditure , £162,704 (2023: £129,383) was unrestricted and £343,206 (2023: £391,906) was restricted.

Analysis of expenditure (prior year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2023 Total £
Staff costs (Note 7)	46,986	156,979	18,184	-	222,149
Other staff costs	-	-	7,060	-	7,060
Fundraising costs	-	-	-	-	-
Project costs	-	220,604	-	-	220,604
Office running and other costs	-	-	11,075	-	11,075
Rent, rates and utilities	-	-	23,582	-	23,582
Repairs and maintenance	-	-	-	-	-
Insurance	-	-	4,427	-	4,427
Professional services	-	-	9,778	-	9,778
Depreciation	-	-	1,891	-	1,891
Audit	-	-	-	8,460	8,460
Gifts in kind	-	12,263	-	-	12,263
	46,986	389,846	75,997	8,460	521,289
Support costs	17,507	58,490	(75,997)	-	-
Governance costs	1,949	6,511	-	(8,460)	-
Total expenditure 2023	66,442	454,847	-	-	521,289

6 Net income / (expenditure) for the year

This is stated after charging:

	2024 £	2023 £
Depreciation	1,493	1,891
Auditor's remuneration (excluding VAT):		
Audit	8,300	7,750
Property lease	16,738	22,614
	<u>16,738</u>	<u>22,614</u>

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2024 £	2023 £
Salaries and wages	207,040	201,206
Social security costs	16,084	16,850
Pension cost	4,257	4,093
	<u>227,381</u>	<u>222,149</u>

No member of staff received emoluments of more than £60,000 in this year (2023: £nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £110,934 (2023: £111,174).

The charity trustees were not paid nor received any other benefits from employment with the charity in the year (2023: £nil). No trustee was reimbursed travel expenses during the year (2023: nil trustee £nil). No charity trustee received payment for professional or other services supplied to the charity (2023: £nil).

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2024 No.	2023 No.
Total	<u>6</u>	<u>6</u>

9 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10 Tangible fixed assets

Cost	Office equipment, fixtures and fittings £	Musical Instruments £	Motor vehicles £	Total £
At the start of the year	5,081	18,559	15,000	38,640
Additions in year	-	-	-	-
At the end of the year	5,081	18,559	15,000	38,640
Depreciation				
At the start of the year	4,478	18,559	11,440	34,476
Charge for the year	603	-	890	1,493
At the end of the year	5,081	18,559	12,330	35,969
Net book value				
At the end of the year	-	-	2,670	2,670
At the start of the year	603	-	3,560	4,163

All of the above assets are used for charitable purposes.

11 Debtors

	2024 £	2023 £
Rent deposit	4,677	4,677
Prepayments	290	-
Accrued income	38,604	66,111
	43,571	70,788

12 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade payable	4,925	984
Taxation and social security	5,337	6,475
Accruals	12,615	17,617
Deferred income	11,930	-
	34,807	25,076

12a Deferred income

Deferred income comprises the earned income received in 2023-24 for the activities in 2024/25.

	2024 £	2023 £
Balance at the beginning of the year	-	23,877
Amount released to income in the year	-	(23,877)
Amount deferred in the year	11,930	-
Balance at the end of the year	11,930	-

13 Analysis of net assets between funds (current year)

	General unrestricted £	Designated Funds £	Restricted £	Total funds £
Tangible fixed assets	2,670	-	-	2,670
Net current assets	104,122	4,100	165,795	274,017
Net assets	106,793	4,100	165,795	276,688

Analysis of net assets between funds (prior year)

	General unrestricted £	Designated Funds £	Restricted £	Total funds £
Tangible fixed assets	4,163	-	-	4,163
Net current assets	90,434	4,100	154,621	249,155
Net assets	94,598	4,100	154,621	253,319

14 Movements in funds (current year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Restricted funds:					
Adult male prisoners	6,662	27,675	(94,719)	71,448	11,065
Adult female prisoners	-	-	(13,025)	13,025	-
Children in prison	31,499	-	(28,800)	(2,699)	-
Community - Total	83,093	211,315	(184,434)	11,961	121,935
Music Projects – General	33,368	30,000	(22,227)	(8,345)	32,795
Total restricted funds	154,621	268,990	(343,206)	85,390	165,795
Unrestricted funds					
Designated funds - other	4,100	-	-	-	4,100
General funds	94,598	260,289	(162,704)	(85,390)	106,793
Total unrestricted funds	98,698	260,289	(162,704)	(85,390)	110,893
Total funds	253,319	529,279	(505,910)	-	276,688

The narrative to explain the purpose of each fund is given at the foot of the note below.

Movements in funds (prior year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Restricted funds:					
Adult male prisoners	44,122	4,420	(138,704)	96,822	6,662
Adult female prisoners	-	-	(990)	990	-
Children in prison	26,637	23,441	(20,181)	1,602	31,499
Community - Total	121,175	123,998	(196,558)	34,478	83,093
Music Projects – General	60,457	7,500	(35,473)	885	33,368
Total restricted funds	<u>252,390</u>	<u>159,359</u>	<u>(391,906)</u>	<u>134,777</u>	<u>154,621</u>
Unrestricted funds					
Designated funds - other	4,110	-	-	(10)	4,100
General funds	107,195	251,554	(129,383)	(134,767)	94,598
Total unrestricted funds	<u>111,305</u>	<u>251,554</u>	<u>(129,383)</u>	<u>(134,777)</u>	<u>98,698</u>
Total funds	<u>363,695</u>	<u>410,913</u>	<u>(521,289)</u>	<u>-</u>	<u>253,319</u>

14 Movements in funds

Purposes of restricted funds

Adult Male Prisoners

Funding received to conduct music projects with men in prison aged 18 years and over.

Adult Female Prisoners

Funding received to conduct music projects with women in prison aged 18 years and over.

Children in Prison

Funding received to conduct music projects with prisoners aged under 18.

Community

Funding received to conduct music projects in the community with adult ex-prisoners (the 'Sounding Out' programme), young people aged between 14-25 at risk of offending (the 'Making Tracks' programme in London and the North-West, and progression projects 'Making Tracks Training' and 'Young Producers'), mothers and fathers in challenging circumstances (the 'Lullaby Project').

Music Projects - General

Funding received for programmes that has yet to be allocated to specific projects; funding received to deliver international commissions.

Arts Council England - other

Funding relates to salaries and overhead cost.

Movements in funds (continued)

Purposes of designated funds

Designated funds - other

Funds to cover the Trust's rent liability in the instance of needing to terminate the agreement early.

Designated project funds

Earned income earmarked for future project delivery.

Transfers between funds

Unrestricted funds and general restricted funds have been transferred to specific restricted funds where there has been a shortfall in funding for particular projects or to use unrestricted funds or general restricted funds for those projects.

15 Operating lease commitments payable as a lessee

Amounts payable under non-cancellable operating leases are as follows for each of the following periods

	Property 2024 £	2023 £
Less than one year	16,442	16,442
2 - 5 Year	10,021	26,463
	26,463	42,905

16 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.

17 Related party transactions

Aggregate unrestricted donations from trustees were £2,775 (2023: £3,630).
There are no other related party transactions to disclose for 2024 (2023: none).

THE IRENE TAYLOR TRUST

England & Wales - Charity number 1073105

Accounts

Company number: 3637201

Charity number: 1073105

The Irene Taylor Trust

Report and financial statements

For the year ended 31 March 2023

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The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2023

Company number 3637201
Country of incorporation United Kingdom

Charity number 1073105
Country of registration England & Wales

Registered office 35–47 Bethnal Green Road
London, E1 6LA

Honorary President Louis Taylor MA

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Jane Anderson	Chair
Kimberley Godley–Hendon	Treasurer
Jonathan Adams	Vice Chair
Sarah Davis	
Alice Knox (née Beal)	(resigned February 2023)
James Maloney	
Peter Renshaw	
Dr Rosie Reynolds	
Carolyn Taylor	

Advisory Group Lucine Bassa
Darren Clugston
Eileen Eastaugh–Mascoll
Reggie Fowell–Boston
Lisa Majithia
Montell Reid
Helen Sychta
Benjamin Yacoub

Patrons Mark Knopfler OBE
Stephen Hough
The Rt. Hon. The Lord Judge
Murray Perahia
The Rt. Hon. The Lord Phillips of Worth Matravers
Jon Snow
The Rt. Hon. The Lord Woolf

Principal staff	Sara Lee	Artistic Director
	Luke Bowyer	Funding & Communications Director
	Jake Tily	Creative Programmes Director

The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2023

Bankers	HSBC Bank PLC 5 Wimbledon Hill Road London SW19 7NF
Lawyers	Farrer & Co 66 Lincoln's Inn Fields London WC2A 3LH
Insurers	Ageas Insurance Ltd Ageas House Hampshire Corporate Park Templars Way Eastleigh SO53 3YA
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditor Invicta House 108-114 Golden Lane London EC1Y 0TL

The Trustees present their report and the audited financial statements for the year ended 31 March 2023.

Reference and administrative information set out on pages 1 and 2 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association, the requirements of a directors' report as required under company law, and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP 2015 applicable to charities preparing their accounts in accordance with FRS 102.

Structure, governance & management

The Irene Taylor Trust (trading as Music in Prisons) was formed in 1995 in memory of Irene Taylor, the wife of the late Lord Chief Justice Peter Taylor. It became a company limited by guarantee (No. 3637201), incorporated on 23 September 1998 and registered with the Charity Commissioners (No. 1073105) on 23 December 1998. The charitable company was established under a Memorandum of Association, which established its objects and powers and it is governed under its Articles of Association. The charity is administered by a Board of Trustees who are also its directors for the purposes of company law.

Trustees are kept up to date on their relevant legal responsibilities through a variety of methods and formats. Individual Trustees share their knowledge and expertise through informal workshops on various areas of charity law and practice. In addition, many of the Trustees on the Board receive wider training through their professional and other charitable responsibilities within other organisations.

The Trustees meet on a quarterly basis and are responsible for overseeing the overall strategic direction of the Trust and ensuring that work of the Trust remains within its objectives.

The day-to-day management of the Trust is the responsibility of the Artistic Director, who is supported in its running by the Operations Director, Business Development Director and Creative Programmes Director.

All Trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts.

Appointment of trustees

The Trust aims to maintain a Board of around eight to ten active Trustees/Directors, reflecting a broad range of skills and knowledge appropriate to running the Trust.

The Board recognises that it needs trustees with the appropriate skills, knowledge and experience to manage the Trust. The Board regularly reviews any skills gaps and looks to address these through recruitment of additional trustees.

The articles of association allow the board to appoint further trustees at its discretion. Trustee recruitment is usually led by the Chair who is supported by at least one other trustee.

Trustee induction and training

New trustees are provided with an informal induction and are able to attend external training events run by professional advisers. The Board has recently reviewed its trustee induction procedures to ensure that these remain appropriate in light of the Trust's activities and the current law and good practice.

Objectives and activities

The objects of the Trust are to promote the creative arts, particularly amongst prisoners, probationers, the sick, including those with physical and learning difficulties, the poor and those in need of rehabilitation or reintegration into the community. The Trust advances its objectives by delivering high quality creative music programmes which facilitate the creation and performance of original music with men, women and young people in prisons nationwide, and in the community with former prisoners and with young people in challenging circumstances. The objectives are further advanced through advocacy of the benefits of arts education in reintegrating to society those who have suffered social exclusion of many sorts.

In addition to special one-off and collaborative projects, the Trust aims to deliver and evolve the following core programmes:

- *Music in Prisons*: Intensive creative music projects in prisons
- *Musicians in Residence*: Longer-term residencies inside prisons providing access to weekly music sessions which sustain the benefits of *Music in Prisons* projects
- *Sounding Out*: Through-the-gate programme providing former prisoners with longer-term rehabilitative opportunities through music performance, training & work placements
- *Making Tracks*: Accredited creative music programme targeting young people in challenging circumstances include those not in employment, education, or training and/or in contact with youth offending teams
- *Young Producers and Young Music Leader Training*: progression projects for young people who have completed the *Making Tracks* programme

The Trust's strategic objectives for 2021–2024 are to:

1. Meet the needs of more adults and young people in and on the fringes of the Criminal Justice System
2. Strengthen our profile (locally, nationally and internationally)
3. Develop and share our experience, knowledge, and evidence to promote the wider use of music in prevention and rehabilitation
4. Innovate and collaborate artistically, developing our projects, approach and team
5. Diversify our funding model and grow our activities sustainably

6. Develop and establish online and face to face working practices initiated during covid-19 restrictions as part of our offer

The Trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work within the last twelve months. The Trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

Review of activities

Despite ongoing challenges for prisons following the pandemic, the Trust was largely able to return to in-person delivery: inside prisons, 12 in-person *Music in Prisons* intensives took place, as well as a *Lullaby Project* and a special project with Kestrel Theatre; seven Musician in Residence prison placements were able to resume their sessions at various points; two more prisons signed up for the 'In Cell Learning' resource created the previous year. In the community, the *Sounding Out* programme for former prisoner musicians provided a range of online and in-person activity, including special collaborative projects to celebrate a decade of the project along with the *Making Tracks* programme; four *Making Tracks* projects included our first in-person project in Bristol, and we were able to offer a range of progression projects to the young people.

The Trust was commissioned by the Chicago Symphony Orchestra Association for two projects to train young musicians from the Civic Orchestra of Chicago, including to work in juvenile detention settings and on the *Notes for Peace* project to write songs with bereaved parents in tribute to children lost to gun crime, and by Bergen Prison.

Over the year these projects involved 627 participants (exceeding our target for the year of 600), demonstrating the Trust's commitment to working with people of all ages across the secure estate and in the community.

Meeting the needs of those in and on the fringes of the criminal justice system

Music in Prisons

Over the year staff numbers in prisons continued to be an issue, leading to some projects being postponed and rescheduled. Despite this, by taking a flexible approach and making adaptations to project formats when necessary (such as delivering over four days if a prison was not able to facilitate a full five-day project), the Trust was able to run 14 projects (including two special collaborative projects, more below), meeting our target for the year.

The Trust's well-established intensive-model prison projects were accessible to all regardless of musical ability or experience, often attended by individuals not already engaged in meaningful prison activities. For all participants, projects provided a range of positive outcomes such as

increased self-esteem and confidence, improved ability to listen and engage effectively with others, and greater motivation to access further educational opportunities. Projects also gave individuals with previous musical experience the opportunity to work alongside professional musicians to share and hone their musical skills.

During each project, the Trust's experienced team of project leaders worked in teams of three, using a plethora of musical and interpersonal skills to enable and support the participants to come together as a band to write their own original music, which was also performed live and recorded and professionally mixed for CD, complete with bespoke artwork. These CDs provided a lasting record for participants, also helping to generate positive links between the participants and their family and friends by promoting a sense of shared pride in their achievements.

The positive influences of the projects was also noted in feedback received from prison staff: On a scale of 1–5 with 5 indicating a high level of impact, 100% rated the increase to participants' self-esteem as 5; 73% indicated 5 when asked how much prisoners' motivation and aspiration had increased; 82% indicated 5 when asked how much prisoners' team-working skills had improved as a result of the project; 100% indicated 5 when asked how successful the projects had been overall.

Prison Musicians in Residence

The Trust also runs *Musician in Residence* placements in key prisons to complement and sustain the impact of its intensive projects, through the delivery of weekly music sessions. At various points over the year the Trust was able to recommence in-person delivery for seven prison *Musician in Residence* placements. The positive impact of the placements was demonstrated in feedback received from the participants: 90% reported increased self-confidence; 78% felt more motivated to take part in other education or training opportunities, and 79% reported increased hope for the future.

Sounding Out

Sounding Out provides former prisoners who have previously taken part in *Music in Prisons* projects with 'through the gate' support, giving them the opportunity to continue musical activity and engage with tailored progression support for a period of up to two years after their release. Throughout the year the Trust offered a mixed programme of online and in-person projects. Highlights from the year included special projects collaborative projects with Making Tracks to celebrate a decade of both programmes and with Trinity Laban for the CoLab Festival (more on both below).

Previously trained *Sounding Out* participants took on Support Musician roles projects with young people throughout the year. *Sounding Out* participants also took on ambassadorial roles, such as speaking on National Prison Radio's *Life After Prison* podcast about the impact of the project on their rehabilitation, performing at the Centre for Homelessness Impact Forum, at St Columba's Church and at the book launch for 'Criminal' by Angela Kirwin.

Making Tracks

Making Tracks targets young people aged 16–25 experiencing challenging circumstances, including those at risk of offending, or not in education, employment or training. Over the year the Trust delivered three projects in London with Newham YOT and The Prince's Trust. Following the success of an online project the previous year, the Trust worked in-person with the Prince's Trust team in Bristol for the first time. Feedback from the young people taking part showed that 94% felt more confident as a result of the projects; 87% felt their team-working skills had improved; 100% reported an increase in their musical skills.

As well as being guided to create original music, the young people were supported to achieve a Bronze Arts Award accreditation and offered further support from our Projects & Progression Coordinator, including referrals to our own *Young Producers* and *Young Workshop Leader Training* schemes, taking part in specially organised personal development workshops, or applying for a Musical Development Grant.

Strengthening profile

Celebrating 10 years of *Sounding Out* and *Making Tracks*

In the summer the Trust began collaborative projects to mark the joint 10-year anniversaries of its community programmes, which included showcase films by Inside Job Productions and former participants from both programmes writing new music together, culminating in a special live show at Rich Mix in September, which was made available to all via livestream. The short films and a recording of the livestream are available to view on the Trust's Youtube channel.

BBC Radio 3 *Music Matters*

In March 2023 the Trust's Artistic Director Sara Lee was featured in a special edition of BBC Radio 3's *Music Matters* celebrating International Women's Day as one of ten inspirational women in music.

Sharing experience

International work sharing expertise

The Trust's successful partnership with the Chicago Symphony Orchestra continued, with two further commissions during the year. The commissions involved training CSO's Civic Fellows in both custodial and community settings, including collaborating on *Notes for Peace*, a project to create musical tributes to loved ones lost through gun violence in Chicago. Further projects are planned for 2023–24. The Trust was also commissioned to deliver a *Music in Prisons* project at Bergen Prison in Norway.

"It's good to be in a creative environment, getting new input and perspectives," Participant, Bergen prison

Inspiring Futures research

The Trust's work is included in the National Criminal Justice Arts Alliance's 'Inspiring Futures' research commission, conducted by University of Cambridge's Institute of Criminology, due to be published soon. In February the Trust took part in the 'Inspire' showcase event at Rich Mix.

Trinity Laban collaboration for CoLab Festival

In February five former prisoner musicians from *Sounding Out* joined forces with a group of creative arts students for a special five-day project to create a unique performance piece for the closing night of Trinity Laban's CoLab Festival at Blackheath Halls. Bringing together all the skills of the group, the final performance was a stunning cross-arts mix, including rap and tap dance.

"This project was really unifying and it changed a lot of perspectives about a lot of people. Everyone talked about their experiences and that changed my perspectives on people who have been to prison, so that's been really important for me," Trinity Laban music student

Developing projects, approach and team

Youth Music Recharge Fund

In May the Trust secured a three-year grant from the Youth Music Recharge Fund to support us to trial new wellbeing practices to enhance our resilience. The Fund aims to recharge music organisations from the impact of the pandemic and support people to make, learn or earn in music. Projects made possible by this funding over the next three years include running an annual 'RnD Lab' CPD training opportunity for our musicians, sourcing expert facilitators in areas they identify as wishing to have further support in. We will also be able to offer external supervision support to those in the team at risk of experiencing secondary trauma from delivering our work.

The Lullaby Project

The *Lullaby Project* is run in partnership with the Royal Philharmonic Orchestra, delivering musical experiences to strengthen the bond between parents and children, working with disadvantaged parents or those who have been separated from their children by circumstances or incarceration. In June the Trust ran the final prison project of the second phase with dads in prison, and planning began for a third phase of the programme.

Christmas Pantomime project

In December the Trust was thrilled to reignite its partnership with Kestrel Theatre Company for the first time since 2019, creating a new pantomime with live original music with dads in prison; a truly joyful event, with four performances to audiences including families.

"It was, in all honesty, one of the funniest and most uplifting hour or so any of us has ever seen, with non-stop cheering, applauding, singing, audience participation and hilarity," audience feedback

Emerging Artists programme in collaboration with Drake Music

Work began on a two-year pilot scheme supported by Arts Council England to give four exceptionally talented former participants the opportunity to train as Emerging Artists, including mentoring from the Trust's musicians, supporting them to develop facilitation skills and professionally record and release their own music. The programme is also an opportunity for the Trust to collaborate and share learning with Drake Music.

Musical Development Grants

Thanks to a kind and generous individual donor, the Trust was able to continue a scheme started the previous year to make small but very significant grants to our former project participants to support their further musical development, including buying them additional external music tuition, instruments or recording equipment.

Advisory Group of former participants

The Trust continued to benefit from the input of an Advisory Group, created the previous year, ensuring that user-voice is heard directly by the Board, providing invaluable feedback and influencing the Trust's strategic direction. The Advisory Group meet prior to the Trustees' quarterly meetings and discuss their thoughts with a Trustee, who then reports to the Board on their discussions and recommendations.

Diversifying income streams

Earned income

The Trust's earned income was greatly impacted in 2020–21 by restrictions to physical delivery, falling to 11% of income, rising to 18.5% in 2021–22 as delivery levels increased. In 2022–23 it rose dramatically to 34%, well above the target range of around 20%.

Corporate support

The Trust was delighted to receive corporate support from Sony Music's Social Justice Fund, which included useful in-kind support as well as financial support, and from Universal Music Group.

Develop and establish working practices initiated during covid-19 restrictions

In-cell Learning Resource

The previous year, as restrictions to in-person prison delivery remained, the Trust created a new in-cell learning resource. Over 25 filmed music lessons with accompanying handbooks curated and presented by seven of the Trust's highly experienced musicians, the resource covers music theory, song-writing, guitar, keyboard, and soloing and improvisation. The lessons give learners the chance to go at their own pace and benefit from the Trust's considerable experience in teaching and facilitating at all levels of ability. During the year, as well as being a useful continuation tool for current prison partners, two additional prisons purchased the resource.

Learning from project adaptations

Although the Trust adapted project delivery through necessity during lockdown restrictions, the process has provided much valuable learning and there have been elements that have proved unexpectedly successful, some of which are being incorporated into regular delivery; *Making Tracks* now uses a mixed model, with the taster session and follow-on sessions taking place online. The Trust is currently developing plans to use online delivery to expand the reach of *Sounding Out*.

Public benefit

In overseeing the activities of the charity during the year, the Trustees have had regard to the Charity Commission guidance on public benefit, and are satisfied that the activities of the charity have suitably met the criteria regarding public benefit as set out in that guidance.

Plans for the Future

In 2023–24 the Trust will continue to:

- Deliver its well-established intensive music projects in custodial settings, ensuring they reach the widest cross section of the prison population
- Develop and implement a series of year-long musical residencies for prisoners to complement and sustain the impact of the Trust's intensive creative projects
- Contribute to the body of evidence on the impact of arts education on prisoners and advocate its use in the widest possible sense
- Develop and expand delivery of *Making Tracks*, its programme for young people in challenging circumstances, in London, Kent, Bristol and the North
- Deliver *Sounding Out*, a "through-the-gate" project enabling the Trust to help prisoners prepare for release and to support them with their resettlement back into the community through the provision of additional training, pastoral care and paid employment opportunities
- Host events showcasing the impact and artistic quality of its work

Reserves Policy

It is the policy of the Trust to maintain free unrestricted funds at a level that equates to between five and eight months' running costs (i.e. non-project costs) based on projected figures for future spending. Reserves are held in such a way that the organisation can fulfil its financial obligations on a timely basis to its staff and creditors, in the event of a cessation of activity. At the year end the Trust held unrestricted funds of £98,696, which included Designated Funds of £4,110 (for rent liability), and free reserves excluding fixed assets of £90,435, which is equivalent to approximately 5 months' running costs, falling just within the target range. The Trustees therefore consider the Trust to be a viable going concern.

Risks Policy

The risks to which the charity is exposed are monitored on a quarterly basis by the Board and appropriate action is taken to mitigate and manage those risks, and to minimise any possible disruption to the effectiveness of the Trust's work from them. The current principal organisational risks and the strategies in place to mitigate them are:

Organisational risk	Mitigation plan
Serious reduction in funding Risk to ITT of impacting ability to fund projects and overheads, support staffing levels and infrastructure; threat to maintain status as a going concern	Conducting an attainable funding strategy supported by a robust strategic plan to achieve income targets through a diverse range of sources (trusts and foundations, earned income, individual giving), nurturing relationships with existing funders and constantly sourcing new opportunities. In addition to a financial review at quarterly trustee meetings, a Finance & Funding sub-committee convene between trustee meetings to closely monitor the financial situation and alert the board to any emerging issues/ concerns. If necessary, the board will consider cost-saving options, such as a reduction of staff hours.
Safeguarding young people The Trust runs various projects for young people – it is essential that they are protected	– All staff and project leaders working directly with young people will complete an enhanced DBS check – One-on-one working will be avoided but in exceptional circumstances where this isn't possible, activities will take place in a public place or with the door open – Staff will follow the trust's Child Protection and Safeguarding Policy and respond to disclosures and concerns as laid out in the policy – There will be a designated Child Protection Officer (or Deputy Child Protection Officers in his absence,) who will respond to any safeguarding concerns. Both Officers will have completed the relevant Safeguarding training – In circumstances where the Officers are unsure of how to respond to a concern they will seek advice from the London Safeguarding Children Board – Safeguarding Lead on Board of Trustees. Regular Board review process to examine safeguarding issues including minor ones which did not require immediate escalation

	– All staff adhering to the code of conduct in the Child Protection and Safeguarding Policy and Safety Policy
Rise in costs and overheads Risk of rising costs meaning that budgets are no longer accurate and pledged funds do not cover planned activity	– Regular review of project budgets vs actual spend – Monitor changes in cost levels of key expense areas – Explore possibility of renegotiating restricted funding agreements or repurposing funding streams to core funds, or for uplifts in key areas (higher proportion of management costs) – Seek emergency funds if possible – Maintain a list of 'longer-shot' funders who can be approached if needed, and past funders who could be reapproached for short term aid
Loss of key staff Short-term inability to carry out key functions; loss of expertise and relationships necessary to long-term maintenance and development of organisation	Sharing of key knowledge areas amongst core members of staff; key documentation made available in centralised location; clear and concise instructions on working practices made available; broadening range of people involved in key relationships; regular team check-ins to ensure colleagues are aware of the status of key projects and initiatives
Loss of equipment Needed for project delivery	Maintaining sufficient reserves and insurance cover to ensure that replacements can quickly be procured without adversely affecting the work plan.
Loss of reputation Damage to reputation as a trusted organisation known for artistic excellence could lead to reduced ability to form new partnerships or secure earned and donation income	Keeping professional relationships strong, maintaining the high quality of the projects and ensuring through work ethics, policies and practices that the Trust continues to be highly regarded by all who work for and come into contact with it.
Negative press and public opinion See above	Only engaging with carefully selected media opportunities, undertaking monitoring and evaluation which demonstrate the positive benefits of the work to counteract any negative stories, ensuring all staff adhere to the Trust's social media policy.

Financial Review

During the year the Trust continued to work hard to rebuild momentum following the impact of the pandemic; though prison projects remained subject to last-minute rescheduling, in-person delivery levels moved much closer to pre-Covid, with a corresponding increase in project delivery costs. Total income was £3,603 lower than in 2021–22 (£410,913, compared to £414,416 the previous year) and there was an increase in expenditure of £75,213 (£521,289 compared to £446,076 the previous year), with a deficit for the year of £110,376.

The Trust maintained a reasonable level of unrestricted income, up on the previous year by £91,926, at £251,554, compared to £159,628 in 2021–22, largely due to an increase in earned income of £63,717, at £140,603 compared to £76,886 the previous year. Unrestricted expenditure increased by £13,777, at £129,383 compared to £115,606 in 2021–22.

There was a significant decrease in restricted income of £95,529, totalling £159,359 in 2022–23, compared to £254,888 in 2021–22, due to needing to spend down the high restricted funds balances carried over from the previous year before new restricted funding grants could be applied for. Accordingly, restricted expenditure increased by £61,436, from £330,470 in 2021–22 to £391,906 in 2022–23.

Overall expenditure on charitable activities increased by £70,491, at £454,847, compared to £384,357 in 2021–22.

Having continued to successfully weather the storm of another challenging year, the Trust will continue to look to the future by seeking to secure multi-year continuation funding for its regular programmes, to further diversify income sources and to maintain a healthy balance of unrestricted funds.

While the Trustees are cautiously comfortable with the current situation, they remain alert to possible indicators of change, and are aware that charities are likely to face continued challenges around fundraising in the next 12 months. The Trustees remain committed to assisting the Trust to achieve continued success in 2023–24 and beyond

Remuneration policy

The appointment and remuneration of staff is agreed by the Chair and the Treasurer. Salaries are set by reference to similar roles in London-based charities and arts organisations of a similar size.

Approach to Fundraising

The Trust adheres to the Code of Fundraising Practice, data protection legislation (including the new GDPR) and other relevant law and good practice guidance.

The Trust does not employ the services of any fundraising agencies or third parties, nor has it run a telephone or door-to-door fundraising campaign. Maintaining a long-term relationship with supporters is very important. The Trust does not engage in any fundraising which could be an unreasonable intrusion on a person's privacy or unreasonably persistent, or which places undue pressure on a person to give money or other property to the Trust.

There were no complaints relating to the Trust's fundraising in the past year and the Trustees have no reason to believe there was any non-compliance of fundraising law and regulation during the year.

Statement of responsibilities of the Trustees

The Trustees (who are also directors of the Trust for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and accounting estimates that are reasonable and prudent
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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 reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Irene Taylor Trust

Trustees' annual report

For the year ended 31 March 2023

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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

Auditor

Sayer Vincent was re-appointed as the charitable company's auditor during the year and has expressed its willingness to continue in that capacity.

Approved by the Trustees on 24th October 2023 and signed on their behalf by

Jane Anderson
Chair of Trustees

There has been much to celebrate this year, including a significant increase to our in-person prison work and marking a decade of extending our projects into the community via through-the-gate programme *Sounding Out* and *Making Tracks* for young people experiencing challenging circumstances. These projects show our commitment to providing a meaningful creative engagement with people and to supporting their development over the long-term, with opportunities including guidance from our Projects & Progression Coordinator, training to become Support Musicians, applying for a Musical Development Grant, or joining our Advisory Group, which provides such valuable insight to the Board.

It has also been a challenging year, as we continued to navigate the impact of the pandemic and the emerging cost of living crisis. The commitment of the whole team at the Trust has helped us to work through these difficulties and towards further future success.

Overall, our projects reached 627 people, including 495 people in prison. Despite ongoing difficulties for prisons with staffing levels, over the year we ran seven *Musician In Residence* placements and 14 intensive *Music in Prisons* projects, including a special collaboration with Kestrel Theatre to create a Christmas Pantomime with dads for their families and a *Lullaby Project* in partnership with the Royal Philharmonic Orchestra.

Near the end of the year Alice Beal decided to step down from the Board due to other commitments; we would like to thank her for the very valuable contribution she made to the Trust during her time as a Trustee.

Sincere thanks to all our project participants, musicians, office staff, Advisory Group, Trustees, prison and community partners. As always, we are especially grateful to all the funders and individuals who have supported us and made it possible for us to provide this valuable work in prisons and the community this year.

Jane Anderson

Chair of Trustees

Artistic Director's annual report

For the year ended 31 March 2023

It was a huge relief to have almost all our pre-pandemic projects reinstated and up and running again this year. Over 90% of our projects and residencies happened in person, which was a 75% increase on the previous year. The work we do is most effective when we're all in the same room together, so it was incredibly satisfying for everyone across all our projects to get back to playing music together in the same space, sharing conversations and planning events. The work in prisons still feels challenging due to the unpredictability of whether projects can be staffed or whether there is space to hold them, but thanks to some incredible prison staff support, we saw a significant increase in delivery of our intensive projects compared to the previous year. During the lockdown, one of the first online projects we delivered as part of our *Making Tracks* project was with a new partner in Bristol and this year, we were fortunate enough to return in person to build on the work we'd started online. Our partnership with the Prince's Trust has been running for a decade now and with the support and commitment of their regional teams, we've been able to expand our reach to other parts of the country to complement the long-standing work we've delivered for them in London.

One of the highlights of the year was undoubtedly the 10-Year celebration of our two community programmes, *Sounding Out* and *Making Tracks*. It was an evening overflowing with positive vibes alongside some extraordinary performances from all those we work with. The final two numbers saw almost 20 musicians crammed on the stage at Rich Mix, presenting their new songs to an audience who remained on their feet throughout, dancing and cheering-on the performers as they shared their enthusiasm, skills and talents.

After a break of two years, we were excited to meet up with two of our less frequent freelancers, namely the miniature donkeys that regularly join us for our family Christmas shows at HMP Spring Hill in partnership with Kestrel Theatre. It was great to see the prisoners' children so excited to see them as they all arrived to watch the show their dads had written and were performing for them.

It's wonderful to be able to say that the future looks bright, and whilst we won't take our eye off the ball, there is plenty of opportunity for optimism. Our programmes are well established and the chance to expand our work to reach more people is there. As always, this would not be possible without the dedication of everyone we work with, the staff team who work behind the scenes to fundraise, curate and manage, the professional musicians who bring all the ideas to life and of course all the inspirational people for whom we do it all, and who are able to experience our projects whether in prisons or in the community. A huge and heartfelt thanks to everyone.

Sara Lee

Artistic Director

The Irene Taylor Trust

Major Donor list

For the year ended 31 March 2023

Donations over £1,000 were gratefully received from those listed below. These donations were either used for their specified purpose within the financial year or held over into the next financial year for their specified use in the near future.

Restricted Donations

Arts Council England
BBC Children in Need
Charles Hayward Foundation
D'Oyly Carte Foundation
Hedley Foundation
Manchester Guardian Society Charitable Trust
National Foundation for Youth Music
Sony Music Entertainment
St James Place Foundation
Swire Trust
Three Monkeys Trust
Universal Music Group
Young Londoners Fund
And two donors who wished to remain anonymous

Unrestricted Donations

29th May 1961 Charitable Trust
Bromley Trust
CHK Foundation
Hanley Trust
Henry Smith Charity
John Armitage Foundation
Lambert Charitable Trust
Postcode Society Trust

The Trust would also like to thank everyone else who made a donation to support our work, especially all the 'Friends' of the Trust.

Project reports

For the year ended 31 March 2023

PROGRAMME/ PROJECT	DESCRIPTION	PARTICIPANTS
<i>Music in Prisons</i> , Musicians in Residence	Weekly music sessions with people in prisons	299
<i>Music in Prisons</i> , intensive projects	Collaborative song-writing projects	132
<i>Music in Prisons</i> , 'In Cell Learning Resource'	Prisoners using new 'In Cell Learning' DVD & handbook series	50
<i>Sounding Out</i>	Training programme for adult former prisoners in London	13
<i>Making Tracks</i> & progression projects	Community programmes for young people experiencing challenging circumstances	60
<i>Musical Development Grants</i>	Fund to support community-based participants development via external music lessons, purchasing instruments or musical equipment	13
<i>International Training Projects</i>	Commissions from Chicago Symphony Orchestra to train Civic Fellows and work with juveniles in detention and bereaved parents, and Bergen prison, Norway	48
<i>Emerging Artists Project</i>	Artist development project for 4 talented former community-based participants	4
<i>Lullaby Project</i>	Partnership project reaching participants in both community and prison settings	8
Total		627

The following excerpts are taken from feedback from participants and prison staff. You can listen to the original music created on projects on our website www.irenetaylortrust.com.

Music in Prisons

"The best, most life-changing experience run by such wonderful, genuine people," *Music in Prisons* participant

"Projects like these bring a vital creative spirit into the prison," Prison Staff

"A great experience and a huge motivation and confidence booster," *Music in Prisons* participant

"The confidence these projects give the prisoners is great – it takes them out of their comfort zone, which helps them progress," Prison Staff

Project reports

For the year ended 31 March 2023

"The teacher is fantastic! He's patient and really good at giving tailor-made guiding comments to all of us. There are some who have more experience and he keeps them interested too," Feedback on Musician in Residence

"I'm more motivated to try out new things as I have been able to learn about something I thought was too difficult and I'd not have succeeded in," participant on Musician in Residence sessions

Sounding Out

"During the last 12 months of *Sounding Out* I have been a part of some extraordinary performances, all of which have helped me develop as an artist and person. I have also had the pleasure of participating in multiple workshops led by ITT which have had an enormous impact on me and refining my own craft. There really are not enough words that can help me conclude what the *Sounding Out* project and ITT have meant to me. My highlight of all the work we have done together has been *Making Tracks*, where we held workshops to support younger artists write and create new original music over the span of a week, which ended with a very moving performance of all songs on the last day. This in particular gave me a sense of purpose and reward by being a part of something larger than myself," *Sounding Out* participant

"Music was something I got involved in late in life. It's been in more ways than one a life saver for me, especially working with ITT. They do so much for people in my situation – creating music and doing something we love with a passion with great musicians that love working with us and don't judge where we're from or where we have been," *Sounding Out* participant

Making Tracks

"I learned more collaborative skills when working with other artists," *Making Tracks* participant

"The teachers were amazing – picking up on the cool ideas, believing in us when we didn't yet believe in ourselves, encouraging us, not minding our mistakes, and guiding us along the way, getting us to where we got in the end," *Making Tracks* participant

"I became more confident with sharing my ideas and I felt more comfortable communicating to a bigger group," *Making Tracks* participant

Musical Development Grants

"Since receiving the development grant and buying the amp I have begun to learn how to use a mic and amplified guitar. I have also been practicing singing with my family and have done two small performances. It has helped me improve my musicality and encouraged me to perform," Musical Development Grant recipient

Project reports

For the year ended 31 March 2023

“The importance of having this instrument is unfathomably life changing... since receiving the Clarinet I have developed a stronger love for music. I have been jamming with it to songs I already know and familiarising myself with the technique again... I could not have restarted this journey without you,” Musical Development Grant recipient

“It has given me the opportunity to put my emotions to sound and express myself. It has really benefited me and provided a platform to express myself – rapping over my own hip hop beats. I’m getting good feedback from everyone that listens to my instrumentals and I’ve even started recording over some of them,” Musical Development Grant recipient

Lullaby Project

“The privilege of working with all these amazing people is overwhelming. I am so proud of myself having the confidence to do this for my child,” *Lullaby Project* participant

“It gave me a sense of achievement, a major boost in confidence and the chance to feel normal again – because after spending so much time in here, you feel you forget yourself,” *Lullaby Project* participant

“This Lullaby Project means the world to me. It is once in a lifetime opportunity,” *Lullaby Project* participant

“We were overwhelmed by the project. I believe it is one of the most amazing things I’ve seen take place in a prison,” Prison staff feedback

***Notes for Peace* project with Chicago Civic Orchestra**

“I have never been touched so deeply before. My heart is full of love. I know the hearts of everyone in this room and I know they are filled with love too,” *Notes for Peace* participant addressing the audience

“I can’t believe I have this thing that will make him live forever,” *Notes for Peace* participant

Independent auditor's report

To the members of

The Irene Taylor Trust

Opinion

We have audited the financial statements of The Irene Taylor Trust (the 'charitable company') for the year ended 31 March 2023 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on The Irene Taylor Trust's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of

Independent auditor's report

To the members of

The Irene Taylor Trust

company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.

Independent auditor's report

To the members of

The Irene Taylor Trust

- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Fleur Holden (Senior statutory auditor)

7 November 2023

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

The Irene Taylor Trust

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2023

		Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	Note	£	£	£	£	£	£
Income from:							
Donations	2	109,924	12,263	122,187	82,711	13,750	96,461
Charitable activities	3	140,603	147,096	287,699	76,886	241,138	318,024
Investments	4	1,027	-	1,027	31	-	31
Total income		251,554	159,359	410,913	159,628	254,888	414,516
Expenditure on:							
Raising funds		66,442	-	66,442	61,719	-	61,719
Charitable activities		62,941	391,906	454,847	53,887	330,470	384,357
Total expenditure	5	129,383	391,906	521,289	115,606	330,470	446,076
Net income / (expenditure) before transfers	6	122,171	(232,547)	(110,376)	44,022	(75,582)	(31,560)
Transfers between funds		(134,777)	134,777	-	(83,236)	83,236	-
Net movement in funds		(12,606)	(97,770)	(110,376)	(39,214)	7,654	(31,560)
Reconciliation of funds:							
Total funds brought forward		111,304	252,391	363,695	150,518	244,737	395,255
Total funds carried forward	14	98,698	154,621	253,319	111,304	252,391	363,695

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 14 to the financial statements.

The Irene Taylor Trust

Balance sheet

Company no. 3637201

As at 31 March 2023

	Note	2023 £	2023 £	2022 £	2022 £
Fixed assets:					
Tangible assets	10		4,163		6,054
			4,163		6,054
Current assets:					
Debtors	11	70,788		67,874	
Cash at bank and in hand		203,444		329,520	
		274,232		397,394	
Liabilities:					
Creditors: amounts falling due within one year	12	(25,076)		(39,753)	
Net current assets			249,156		357,641
Total net assets			253,319		363,695
The funds of the charity:	14				
Restricted income funds			154,621		252,391
Unrestricted income funds:					
Designated		4,100		4,110	
General funds		94,598		107,194	
Total unrestricted funds			98,698		111,304
Total charity funds			253,319		363,695

Approved by the trustees on 24 October 2023 and signed on their behalf by

Jane Anderson
Chair of Trustees

The Irene Taylor Trust

Statement of cash flows

For the year ended 31 March 2023

	2023		2022	
	£	£	£	£
Cash flows from operating activities				
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	(110,376)		(31,560)	
Depreciation charges	1,891		2,295	
Investment income	(1,027)		(31)	
(Increase) in debtors	(2,914)		(42,662)	
(Decrease) in creditors	(14,677)		(16,013)	
Net cash (used in) in operating activities	(127,103)		(87,971)	
Cash flows from operating activities				
Net cash (used in) operating activities	(127,103)		(87,971)	
Cash flows from investing activities:				
Interest receivable	1,027		31	
Purchase of fixed assets	-		(1,204)	
Net cash provided by / (used in) investing activities	1,027		(1,174)	
Change in cash and cash equivalents in the year	(126,076)		(89,145)	
Cash and cash equivalents at the beginning of the year	329,520		418,665	
Cash and cash equivalents at the end of the year	203,444		329,520	
Analysis of cash and cash equivalents				
	At 1 April 2022 £	Cash flows £	Other non- cash changes £	At 31 March 2023 £
Cash at bank and in hand	329,520	(126,076)	-	203,444
Total cash and cash equivalents	329,520	(126,076)	-	203,444

1 Accounting policies

Statutory information

The Irene Taylor Trust is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address and principal place of business is 35-47 Bethnal Green Road, London, E1 6LA.

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 Republic of Ireland (FRS 102) - (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

1 Accounting policies (continued)

Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

~ Costs of raising funds relate to the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.

~ Expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity:

~ Raising funds	23%
~ Charitable activities	77%

Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

~ Office fixtures, fittings and equipment	25% straight line
~ Musical instruments	25% straight line
~ Motor vehicles	25% reducing balance

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.

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.

Creditors and provisions

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.

1 Accounting policies (continued)

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

Pensions

All staff are enrolled in a work place defined contribution pension scheme.

2 Income from donations

	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	£	£	£	£	£	£
Donations from Charitable Trusts:						
Henry Smith Charity	30,000	-	30,000	30,000	-	30,000
The Bromley Trust	10,000	-	10,000	10,000	-	10,000
CHK Foundation	10,000	-	10,000	-	-	-
Swire 2765 Charitable Trust	-	-	-	15,000	-	15,000
29th May 1961 Charitable Trust	5,000	-	5,000	5,000	-	5,000
The Rowland Trust	600	-	600	-	-	-
BBC Children in Need	500	-	500	-	-	-
Lambert Charitable Trust	-	-	-	2,500	-	2,500
The Hanley Trust	3,000	-	3,000	3,000	-	3,000
P & M Lovell Charitable Trust	-	-	-	1,000	-	1,000
John Armitage Charitable Trust	20,000	-	20,000	-	-	-
Postcode Society Trust	12,000	-	12,000	-	-	-
Donations from individuals	15,452	-	15,452	13,840	-	13,840
Gifts in kind	-	12,263	12,263	-	13,750	13,750
Gift Aid reclaimed(HMRC)	3,372	-	3,372	2,371	-	2,371
Total	109,924	12,263	122,187	82,711	13,750	96,461

3 Income from charitable activities

	2023			2022		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Projects in the community						
Bedford Memorial Trust	-	-	-	-	21,000	21,000
Beating Time	-	-	-	-	1,800	1,800
PRS for Music Foundation	-	-	-	-	700	700
BBC Children in Need	-	23,441	23,441	-	11,721	11,721
Sony Music Entertainment	-	8,483	8,483	-	25,000	25,000
The Princes Trust	-	1,100	1,100	-	-	-
Charles Hayward Foundation	-	25,000	25,000	-	-	-
Young Londoners Fund	-	1,330	1,330	-	-	-
St Jame's Place Foundation	-	10,000	10,000	-	-	-
Swire Trust	-	15,000	15,000	-	-	-
Hedley Foundation	-	1,000	1,000	-	-	-
National Foundation for Youth Music	-	14,928	14,928	-	13,500	13,500
Arts Council England	-	20,114	20,114	-	105,142	105,142
Manchester Guardian Society	-	2,000	2,000	-	-	-
Anonymous	-	3,000	3,000	-	3,000	3,000
Fishmongers' Company's Charitable Trust'	-	-	-	-	25,000	25,000
Three Monkeys Trust	-	5,000	5,000	-	-	-
Anonymous	-	7,500	7,500	-	-	-
Universal Music Group	-	2,700	2,700	-	9,775	9,775
D'Oyly Carte Foundation	-	4,000	4,000	-	-	-
Legacy donation of behalf of the Wardman Estate	-	-	-	-	22,000	22,000
Other	-	2,500	2,500	-	2,000	2,000
Gift Aid reclaimed(HMRC)	-	-	-	-	500	500
Earned income	140,603	-	140,603	76,886	-	76,886
Total	140,603	147,096	287,699	76,886	241,138	318,024

4 Income from investments

	2023			2022		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Bank interest	1,027	-	1,027	31	-	31
Total	1,027	-	1,027	31	-	31

5 Analysis of expenditure (current year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2023 Total £	2022 Total £
Staff costs (Note 7)	46,986	156,979	18,184	-	222,149	207,657
Other staff costs	-	-	7,060	-	7,060	3,714
Project costs	-	220,604	-	-	220,604	165,305
Office running and other costs	-	-	11,075	-	11,075	9,859
Rent, rates and utilities	-	-	23,582	-	23,582	22,450
Insurance	-	-	4,427	-	4,427	4,287
Professional services	-	-	9,778	-	9,778	8,299
Depreciation	-	-	1,891	-	1,891	2,295
Audit	-	-	-	8,460	8,460	8,460
Gifts in kind	-	12,263	-	-	12,263	13,750
	46,986	389,846	75,997	8,460	521,289	446,076
Support costs	17,507	58,490	(75,997)	-	-	-
Governance costs	1,949	6,511	-	(8,460)	-	-
Total expenditure 2023	66,442	454,848	-	-	521,289	
Total expenditure 2022	61,719	384,357	-	-	-	446,076

Analysis of expenditure (prior year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2022 Total £
Staff costs (Note 7)	38,006	126,422	43,229	-	207,657
Other staff costs	-	-	3,714	-	3,714
Fundraising costs	-	-	-	-	-
Project costs	-	165,305	-	-	165,305
Office running and other costs	-	-	9,859	-	9,859
Rent, rates and utilities	-	-	22,450	-	22,450
Repairs and maintenance	-	-	-	-	-
Insurance	-	-	4,287	-	4,287
Professional services	-	-	8,299	-	8,299
Depreciation	-	-	2,295	-	2,295
Audit	-	-	-	8,460	8,460
Gifts in kind	-	13,750	-	-	13,750
	38,006	305,477	94,133	8,460	446,076
Support costs	21,758	72,375	(94,133)	-	-
Governance costs	1,955	6,505	-	(8,460)	-
Total expenditure 2022	61,719	384,357	-	-	446,076

6 Net income / (expenditure) for the year

This is stated after charging:

	2023	2022
	£	£
Depreciation	1,891	2,295
Auditor's remuneration (excluding VAT):		
Audit	7,750	7,050
Operating leases	22,614	22,450
	22,614	22,450

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2023	2022
	£	£
Salaries and wages	201,206	188,058
Social security costs	16,850	15,952
Pension cost	4,093	3,647
	222,149	207,657

No member of staff received emoluments of more than £60,000 in this year (2022: £nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £111,174 (2022: £ 104,484).

The charity trustees were not paid nor received any other benefits from employment with the charity in the year (2022: £nil). No trustee was reimbursed travel expenses during the year (2022: 1 trustee £18). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2023	2022
	No.	No.
Total	6	6

9 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10 Tangible fixed assets

Cost	Office equipment, fixtures and fittings £	Musical Instruments £	Motor vehicles £	Total £
At the start of the year	5,081	18,559	15,000	38,640
Additions in year	-	-	-	-
At the end of the year	5,081	18,559	15,000	38,640
Depreciation				
At the start of the year	3,774	18,559	10,253	32,586
Charge for the year	704	-	1,187	1,891
At the end of the year	4,478	18,559	11,440	34,477
Net book value At the end of the year	603	-	3,560	4,163
At the start of the year	1,307	-	4,747	6,054

All of the above assets are used for charitable purposes.

11 Debtors

	2023 £	2022 £
Rent deposit	4,677	4,677
Prepayments	-	299
Accrued income	66,111	62,898
	70,788	67,874

12 Creditors: amounts falling due within one year

	2023 £	2022 £
Accounts Payable	984	534
Taxation and social security	6,475	4,722
Accruals	17,617	10,620
Deferred income	-	23,877
	25,076	39,753

13 Analysis of net assets between funds (current year)

	General unrestricted £	Designated Funds £	Restricted £	Total funds £
Tangible fixed assets	4,163	-	-	4,163
Net current assets	90,434	4,100	154,621	249,155
Net assets	94,598	4,100	154,621	253,319

Analysis of net assets between funds (prior year)

	General unrestricted £	Designated Funds £	Restricted £	Total funds £
Tangible fixed assets	6,054	-	-	6,054
Net current assets	101,140	4,110	252,391	357,641
Net assets	107,194	4,110	252,391	363,695

14 Movements in funds (current year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Restricted funds:					
Adult male prisoners	44,122	4,420	138,704	96,822	6,662
Adult female prisoners	-	-	990	990	-
Children in prison	26,637	23,441	20,181	1,602	31,499
Community					
<i>Emerging Artists Project</i>	29,142	20,315	21,566	7,671	35,562
<i>Lullaby Project</i>	15,488	6,458	24,585	3,639	1,000
<i>Making Tracks & Progression Projects</i>	35,537	75,035	85,041	15,393	40,924
<i>Making Tracks North West</i>	-	-	-	-	-
<i>Musical Development Fund</i>	1,767	2,500	3,133	-	1,134
<i>Playlist TV Projects</i>	(9)	-	-	9	-
<i>Ridgeway Secure Unit</i>	-	-	7,151	7,765	614
<i>Sounding Out</i>	39,250	14,183	49,574	-	3,859
<i>Youth Music Recharge Fund projects</i>	-	5,508	5,508	-	-
Community - Total	121,175	123,998	196,558	34,478	83,093
 Music Projects – General	 60,457	 7,500	 35,473	 885	 33,368
Total restricted funds	252,391	159,359	391,906	134,777	154,621
Unrestricted funds					
Designated funds - other	4,110	-	-	(10)	4,100
General funds	107,194	251,554	129,383	(134,767)	94,598
Total unrestricted funds	111,304	251,554	129,383	(134,777)	98,698
Total funds	363,695	410,913	521,289	-	253,319

The narrative to explain the purpose of each fund is given at the foot of the note below.

Movements in funds (prior year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Restricted funds:					
Adult Male Prisoners	44,595	10,500	81,945	70,972	44,122
Adult Female Prisoners	8,114	-	9,007	893	
Children in Prison	32,358	11,721	11,055	(6,387)	26,637
Community					
Emerging Artists Project	-	25,142	-	4,000	29,142
<i>Lullaby Project</i>	34,283	11,185	35,080	5,100	15,488
<i>Making Tracks & Progression Projects</i>	77,966	33,065	82,183	6,689	35,537
<i>Musical Development Fund</i>	-	2,500	733	-	1,767
<i>Playlist TV Projects</i>	-	21,000	21,009	-	(9)
<i>Ridgeway Secure Unit</i>	-	-	412	412	-
<i>Sounding Out</i>	33,077	28,000	21,850	23	39,250
Community - Total	145,326	120,892	161,266	16,223	121,175
Arts Council England - other	-	55,000	55,000	-	-
Music Projects – General	14,344	56,775	12,198	1,535	60,457
Total restricted funds	244,737	254,888	330,470	83,236	252,391
Unrestricted funds					
Designated funds - other	20,550	-	-	16,440	4,110
Designated project funds	9,901	-	-	9,901	-
General funds	120,067	159,628	115,606	(56,895)	107,194
Total unrestricted funds	150,518	159,628	115,606	(83,236)	111,304
Total funds	395,255	414,516	446,076	-	363,695

14 Movements in funds (continued)

Purposes of restricted funds

Adult Male Prisoners

Funding received to conduct music projects with men in prison aged 18 years and over.

Adult Female Prisoners

Funding received to conduct music projects with women in prison aged 18 years and over.

Children in Prison

Funding received to conduct music projects with prisoners aged under 18.

Community

Funding received to conduct music projects in the community with adult ex-prisoners (the 'Sounding Out' programme), young people aged between 14-25 at risk of offending (the 'Making Tracks' programme in London and the North-West, and progression projects 'Making Tracks Training' and 'Young Producers'), mothers and fathers in challenging circumstances (the 'Lullaby Project').

Music Projects - General

Funding received for programmes that has yet to be allocated to specific projects; funding received to deliver international commissions.

Arts Council England - other

Funding relates to salaries and overhead cost.

Purposes of designated funds

Designated funds - other

Funds to cover the Trust's rent liability in the instance of needing to terminate the agreement early.

Designated project funds

Earned income earmarked for future project delivery.

Transfers between funds

Unrestricted funds and general restricted funds have been transferred to specific restricted funds where there has been a shortfall in funding for particular projects or to use unrestricted funds or general restricted funds for those projects.

15 Operating lease commitments payable as a lessee

Amounts payable under non-cancellable operating leases are as follows for each of the following periods

	Property 2023 £	2022 £
Less than one year	16,442	16,442
One to five years	26,463	-
	42,905	16,442

16 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.

17 Related party transactions

Aggregate unrestricted donations from trustees were £3,630 (2022: £570).
There are no other related party transactions to disclose for 2023 (2022: none).

THE IRENE TAYLOR TRUST

England & Wales - Charity number 1073105

Accounts

Company number: 3637201

Charity number: 1073105

The Irene Taylor Trust

Report and financial statements

For the year ended 31 March 2022

The Irene Taylor Trust

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For the year ended 31 March 2022

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The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2022

Company number 3637201
Country of incorporation United Kingdom

Charity number 1073105
Country of registration England & Wales

Registered office 35–47 Bethnal Green Road
London, E1 6LA

Honorary President Louis Taylor MA

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Jane Anderson	Chair
Paul Meitner ACA	Treasurer & Vice Chair (resigned November 2021)
Kimberley Godley–Hendon	Treasurer (elected November 2021)
Jonathan Adams	Vice Chair
Alice Knox (née Beal)	
Sarah Davis	
James Maloney	
Peter Renshaw	
Dr Rosie Reynolds	(elected July 2021)
Jo Sparrow	(elected July 2021; resigned Feb 2022)
Carolyn Taylor	

Advisory Group Lucine Bassa
Darren Clugston
Eileen Eastaugh–Mascoll
Reggie Fowell–Boston
Montell Reid
Helen Sychta

Patrons Mark Knopfler OBE
Stephen Hough
The Rt. Hon. The Lord Judge
Murray Perahia
The Rt. Hon. The Lord Phillips of Worth Matravers
Jon Snow
The Rt. Hon. The Lord Woolf

The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2022

Principal staff	Sara Lee	Artistic Director
	Luke Bowyer	Operations Director
	Rupert Tate	Business Development Director
	Jake Tily	Creative Programmes Director
Bankers	HSBC Bank PLC 5 Wimbledon Hill Road London SW19 7NF	
Lawyers	Farrer & Co 66 Lincoln's Inn Fields London WC2A 3LH	
Insurers	Ageas Insurance Ltd Ageas House Hampshire Corporate Park Templars Way Eastleigh SO53 3YA	
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditor Invicta House 108-114 Golden Lane London EC1Y 0TL	

The Trustees present their report and the audited financial statements for the year ended 31 March 2022.

Reference and administrative information set out on pages 1 and 2 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association, the requirements of a directors' report as required under company law, and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP 2015 applicable to charities preparing their accounts in accordance with FRS 102.

Structure, governance & management

The Irene Taylor Trust (trading as Music in Prisons) was formed in 1995 in memory of Irene Taylor, the wife of the late Lord Chief Justice Peter Taylor. It became a company limited by guarantee (No. 3637201), incorporated on 23 September 1998 and registered with the Charity Commissioners (No. 1073105) on 23 December 1998. The charitable company was established under a Memorandum of Association, which established its objects and powers and it is governed under its Articles of Association. The charity is administered by a Board of Trustees who are also its directors for the purposes of company law.

Trustees are kept up to date on their relevant legal responsibilities through a variety of methods and formats. Individual Trustees share their knowledge and expertise through informal workshops on various areas of charity law and practice. In addition, many of the Trustees on the Board receive wider training through their professional and other charitable responsibilities within other organisations.

The Trustees meet on a quarterly basis and are responsible for overseeing the overall strategic direction of the Trust and ensuring that work of the Trust remains within its objectives.

The day-to-day management of the Trust is the responsibility of the Artistic Director, who is supported in its running by the Operations Director, Business Development Director and Creative Programmes Director.

All Trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts.

Appointment of trustees

The Trust aims to maintain a Board of around eight to ten active Trustees/Directors, reflecting a broad range of skills and knowledge appropriate to running the Trust.

The Board recognises that it needs trustees with the appropriate skills, knowledge and experience to manage the Trust. The Board regularly reviews any skills gaps and looks to address these through recruitment of additional trustees.

The articles of association allow the board to appoint further trustees at its discretion. Trustee recruitment is usually led by the Chair who is supported by at least one other trustee.

Trustee induction and training

New trustees are provided with an informal induction and are able to attend external training events run by professional advisers. The Board has recently reviewed its trustee induction procedures to ensure that these remain appropriate in light of the Trust's activities and the current law and good practice.

Objectives and activities

The objects of the Trust are to promote the creative arts, particularly amongst prisoners, probationers, the sick, including those with physical and learning difficulties, the poor and those in need of rehabilitation or reintegration into the community. The Trust advances its objectives by delivering high quality creative music programmes which facilitate the creation and performance of original music with men, women and young people in prisons nationwide, and in the community with former prisoners and with young people in challenging circumstances. The objectives are further advanced through advocacy of the benefits of arts education in reintegrating to society those who have suffered social exclusion of many sorts.

In addition to special one-off and collaborative projects, the Trust aims to deliver and evolve the following core programmes:

- *Music in Prisons*: Intensive creative music projects in prisons
- *Musicians in Residence*: Longer-term residencies inside prisons providing access to weekly music sessions which sustain the benefits of *Music in Prisons* projects
- *Sounding Out*: Through-the-gate programme providing former prisoners with longer-term rehabilitative opportunities through music performance, training & work placements
- *Making Tracks*: Accredited creative music programme targeting young people in challenging circumstances include those not in employment, education, or training and/or in contact with youth offending teams
- *Young Producers and Young Music Leader Training*: progression projects for young people who have completed the *Making Tracks* programme

The Trust's strategic objectives for 2021–2024 are to:

1. Meet the needs of more adults and young people in and on the fringes of the Criminal Justice System
2. Strengthen our profile (locally, nationally and internationally)
3. Develop and share our experience, knowledge, and evidence to promote the wider use of music in prevention and rehabilitation
4. Innovate and collaborate artistically, developing our projects, approach and team
5. Diversify our funding model and grow our activities sustainably

6. Develop and establish online and face to face working practices initiated during covid-19 restrictions as part of our offer

The Trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work within the last twelve months. The Trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

Review of activities

The impact of the ongoing Covid-19 pandemic continued to present many challenges over the year; however, the work undertaken in 2020-21 to adapt delivery methods meant that the Trust was often able to be responsive and flexible in approach.

At times over the year the Trust was able to return to in-person delivery; at others it was necessary to revert to remote and online delivery (see below for more detail): inside prisons, two in-person *Music in Prisons* intensives took place, as well as two *Lullaby Projects*; five Musician in Residence prison placements were able to resume their sessions at various points; two 'Correspondence Songwriting' projects were conducted remotely and 14 prisons signed up for a newly created 'In Cell Learning' resource. In the community, the *Sounding Out* programme for former prisoner musicians provided a range of online and in-person activity, including involvement in the 'Playlists TV Project'; three *Making Tracks* online projects included our first in Bristol, two in-person projects took place in London, and we were able to resume progression projects *Young Producers* and *Young Workshop Leader Training*.

The Trust was commissioned by the Chicago Symphony Orchestra for two online projects to train their musicians, as part of the *Notes for Peace* project to write songs with bereaved parents in tribute to children lost to gun crime. In March an in-person commission was possible, including work in a juvenile detention centre.

Over the year these projects involved 652 participants (exceeding our target for the year of 600), demonstrating the Trust's commitment to working with people of all ages across the secure estate and in the community. Additionally, the 'Playlists' project was developed for in-cell channel Way Out TV and broadcast in over 50 prisons to an estimated audience of 35,000 prisoners.

Meeting the needs of those in and on the fringes of the criminal justice system

Music in Prisons

Over the year the pandemic continued to affect staff numbers in prisons, and in some, prisoners have continued to face longer hours locked in their cells. The restrictions to access limited the Trust's physical delivery; over the year four intensive projects were able to take place, two as part

of the *Lullaby Project*, one with young men and one with adult men. The outlook for *Music in Prisons* intensives is much better in 2022–23, with the expectation of delivering at least 10.

Two of the 'Correspondence Songwriting' projects devised last year were delivered with women in prison. 'Correspondence Songwriting' was developed as a new method of remote collaborative songwriting. The lyrics for the songs were written by prisoners, who also provided guidance about how they would like the songs to sound. The Trust's team of musicians worked on the melodies and music based on this information. The recordings were then sent back into the prison, along with a letter to the lyricist from the musicians explaining the artistic choices they had made to create the final product.

The Trust also further developed the 'Playlists' project for broadcast on in-cell TV and created a new learning resource (see below for more).

Prison Musicians in Residence

The Trust also runs *Musician in Residence* placements in key prisons to complement and sustain the impact its intensive projects, through the delivery of weekly music sessions. At various points over the year the Trust was able to recommence in-person delivery for five of the current seven prison *Musician in Residence* placements. In early 2022 the omicron variant briefly interrupted physical delivery, so to maintain engagement the musicians provided study worksheets. It is hoped that all the placements will resume during 2022–23.

Sounding Out

Sounding Out provides former prisoners who have previously taken part in *Music in Prisons* projects with 'through the gate' support, giving them the opportunity to continue musical activity and engage with tailored progression support for a period of up to two years after their release. Throughout the year the Trust offered a mixed programme of online and in-person projects.

Working online from June, *Sounding Out* alumni collaborated with our project musicians to create songs for the Playlists programmes broadcast in prisons by Way Out TV and on our YouTube channel. Ad-hoc online line 'meet up and play' sessions were open to all *Sounding Out* alumni, enabling participants to work on and exchange musical ideas to create new material, as well as providing interaction with others who share their interest in music. Following many successful past collaborations, we again partnered with Rideout (Creative Arts for Rehabilitation) to create two podcasts; four *Sounding Out* alumni worked with project musicians to create four tracks to support these.

In December we were able to deliver an in-person Training project, nurturing the skills required to take on the role of Support Musicians on the Trust's projects with young people. This has multiple benefits, giving the former-prisoner musicians the opportunity to share their skills and to 'give something back', while the young people frequently look up to them as role models. New and previously trained *Sounding Out* participants took on the Support Musician roles for our in-person *Making Tracks*, *Young Producers* and *Young Project Leader Training* projects throughout the year.

Sounding Out participants also took on ambassadorial roles, such as speaking on National Prison Radio (recorded in the BBC studios) about the impact of the project on their rehabilitation.

More in-person activity for *Sounding Out* is expected in 2022–23, including special projects to celebrate a decade of the programme.

Making Tracks

Making Tracks targets young people aged 16–25 at risk of offending, including those on the fringes of the criminal justice system and those who are NEET (Not in Education, Employment or Training). Over the year the Trust delivered a mix of adapted online projects and in-person projects, partnering with The Prince's Trust for online projects with young people from London, Kent, Bristol and Manchester; in-person projects took place with Newham YOT, youth homeless organisation SPEAR London, and The Prince's Trust. As well as being guided to create original music, the young people were supported to achieve a Bronze Arts Award accreditation and offered progression guidance from our Projects & Progression Coordinator, including on to our own *Young Producers* and *Young Workshop Leader Training* schemes.

In September five young people completed a *Young Workshop Leaders Training* project. The objective of the project was to teach young people the skills needed to take supporting roles on future projects, but feedback demonstrated the wider application of skills learnt. A *Young Producers* project started in October, supporting three young people to curate and manage their own live event, which they titled 'Crossroads'. Four additional young artists and one *Sounding Out* musician also participated as performers. The project concluded with a performance in December at the Old Church in Stoke Newington.

Strengthening profile

***Lullaby Project* BBC Radio 4 documentary**

The Lullaby Project is run in partnership with the Royal Philharmonic Orchestra, delivering musical experiences to strengthen the bond between parents and children, working with disadvantaged parents or those who have been separated from their children by circumstances or incarceration. In July and October we delivered projects with fathers in prison, creating a total of 16 songs for their children. Both projects concluded with a musical sharing with a small audience. On one of these projects the creative process was followed for a beautiful BBC Radio 4 documentary. The documentary was highlighted in the 'Pick of the Week' programme and included in the 'Seriously' podcast feed, further boosting its reach.

Sharing experience

International work sharing expertise

The Trust's successful partnership with the Chicago Symphony Orchestra continued, with three further commissions during the year (two online, one returning to the pre-pandemic in-person model) and more scheduled for 2022–23. The commissions involved training CSO's Civic Fellows

in both custodial and community settings, including collaborating on *Notes for Peace*, a project to create musical tributes to loved ones lost through gun violence in Chicago. Following a long postponement during travel restrictions, plans were made for the Trust to return to also travelled again to Norway in June 2022.

Inspiring Futures research

The partnership on the National Criminal Justice Arts Alliance's 'Inspiring Futures' research began during the year, with a prison-based *Lullaby Project* and Musician In Residence sessions included in the fieldwork. Two further *Music in Prisons* intensives are due to be included in 2022–23, with the final evaluation report due to be published in 2023.

Developing projects, approach and team

'Playlists' developed for prison TV

In 2020–21 the Trust partnered with 14 prisons for a 20-week 'Playlists' music appreciation project, originally delivered via CDs and worksheets; in April 2021 the Trust was awarded an Arts Council England Cultural Recovery grant which included funds to expand the series as a 9-part TV series for broadcast in prisons on in-cell TV. The series features the Trust's expert musicians and *Sounding Out* former prisoner artists discussing a range of musical genres and creating new pieces of music in each genre featured.

The series was filmed in June and broadcast several times by Way Out TV in over 50 prisons to an estimated audience of 35,000 prisoners, introducing them to musical genres with which they may not be familiar and encouraging further listening and creative activity. The project provided an important means of maintaining our relationships with prison partners, while also providing an entry point to potential new prison partners for the future. The series is also available to watch on the Trust's YouTube channel.

Emerging Artists programme in collaboration with Drake Music

Towards the end of the year funding was secured from Arts Council England to pilot a new two-year scheme to give four exceptionally talented former participants the opportunity to train as Emerging Artists, including mentoring from the Trust's musicians, supporting them to develop facilitation skills and professionally record and release their own music. The programme is also an opportunity for the Trust to collaborate and share learning with Drake Music.

Musical Development Grants

Thanks to a kind and generous individual donor, the Trust was able to begin trialing a new scheme to make small but very significant grants to our former project participants to support their further musical development, including buying them additional external music tuition, instruments or recording equipment.

Advisory Group of former participants

The Trust continued to benefit from the input of an Advisory Group, created the previous year, ensuring that user-voice is heard directly by the Board, providing invaluable feedback and influencing the Trust's strategic direction. The Advisory Group meet prior to the Trustees' quarterly meetings and discuss their thoughts with a Trustee, who then reports to the Board on their discussions and recommendations.

Trustee recruitment

During the year Paul Meitner decided to step down from the Board as Hon. Treasurer. Following an open recruitment process, the Trust was delighted to welcome new Trustees Dr Rosie Reynolds and Kimberley Godley-Hendon (who is also as the new Treasurer).

Diversifying income streams

Earned income

The Trust's earned income was greatly impacted the previous year by restrictions to physical delivery, falling to 11% of income, compared to 21% in 2019–20. Good progress was made in 2021–22 with the level rising to 18.5% and the Trust is optimistic about returning to circa 20% in future years as restrictions continue to be lifted. Despite the challenges presented over the last two years, earned income remains significantly higher than when this strategic aim was first established in 2015–16, when it represented 7% of total income.

Corporate support

The Trust was delighted to receive corporate support from Sony Music's Social Justice Fund, which included useful in-kind support as well as financial support.

Develop and establish working practices initiated during covid-19 restrictions

In-cell Learning Resource

Towards the end of the previous year, as restrictions to in-person prison delivery remained, the Trust began work on a new in-cell learning resource, completed in 2021–22, which was useful both during lockdown restrictions and for future use with *Music in Prisons* participants who wish to continue learning after projects. Responding to the needs of our prison partners, the Trust created 25 in-cell music lessons via DVD and handbooks curated by seven of its highly experienced musicians. The resource covers music theory, song-writing, guitar, keyboard, and soloing and improvisation. The lessons give learners the chance to go at their own pace and benefit from the Trust's considerable experience in teaching and facilitating at all levels of ability.

Learning from project adaptations

Although the Trust adapted project delivery though necessity, the process has provided much valuable learning and there have been elements that have proved unexpectedly successful. The Trust is currently developing mixed models for future delivery that will incorporate elements of

online or remote delivery, including work with young people and expanding the *Sounding Out* programme to new regions.

Public benefit

In overseeing the activities of the charity during the year, the Trustees have had regard to the Charity Commission guidance on public benefit, and are satisfied that the activities of the charity have suitably met the criteria regarding public benefit as set out in that guidance.

Plans for the Future

In 2022–23 the Trust will continue to:

- Adapt projects to continue via online and remote delivery when face-to-face interactions are not possible due to lockdown restrictions
- Deliver its well-established intensive music projects in custodial settings, ensuring they reach the widest cross section of the prison population
- Develop and implement a series of year-long musical residencies for prisoners to complement and sustain the impact of the Trust's intensive creative projects
- Contribute to the body of evidence on the impact of arts education on prisoners and advocate its use in the widest possible sense
- Develop and expand delivery of *Making Tracks*, its programme for young people in challenging circumstances, in London, Kent, Bristol and the North-West
- Deliver *Sounding Out*, a "through-the-gate" project enabling the Trust to help prisoners prepare for release and to support them with their resettlement back into the community through the provision of additional training, pastoral care and paid employment opportunities
- Host events showcasing the impact and artistic quality of its work

Reserves Policy

It is the policy of the Trust to maintain free unrestricted funds at a level that equates to between five and eight months' running costs (i.e. non-project costs) based on projected figures for future spending. Reserves are held in such a way that the organisation can fulfil its financial obligations on a timely basis to its staff and creditors, in the event of a cessation of activity. At the year end the Trust held unrestricted funds of £111,304, which included Designated Funds of £4,110 (for rent liability), and free reserves excluding fixed assets of £101,140, which is equivalent to approximately 5 months' running costs, falling just within the target range. The Trustees therefore consider the Trust to be a viable going concern.

Risks Policy

The risks to which the charity is exposed are monitored on a regular basis by the Board and appropriate action is taken to mitigate and manage those risks, and to minimise any possible disruption to the effectiveness of the Trust's work from them. The principal organisational risks and the strategies in place to mitigate them are:

Organisational risk	Mitigation plan
Serious reduction in funding	Conducting an attainable funding strategy supported by a robust strategic plan to achieve income targets through a diverse range of sources (trusts and foundations, earned income, individual giving), nurturing relationships with existing funders and constantly sourcing new opportunities. In addition to a financial review at quarterly trustee meetings, a Finance & Funding sub-committee convene between trustee meetings to closely monitor the financial situation and alert the board to any emerging issues/ concerns. If necessary, the board will consider cost-saving options, such as a reduction of staff hours.
Impact of Covid-19 on project delivery & funding	Where possible, projects have been adapted to make online or remote delivery an option. When appropriate, current funders approached to request restricted funds be repurposed. Emergency funding related to Covid-19 impact sought.
Risk of Covid-19 on health of staff, trustees & participants	Arrangements have been made for staff to work from home if they wish. If using the office space at Rich Mix, rules are in place to enforce social distancing, limit risk of contamination (via shared equipment) etc. Rich Mix has stringent new safety measures in place, including a one-way system, limiting use of lifts to those unable to use stairs, strict social distancing in shared spaces (such as kitchens and toilets). Trustee meetings are to be held online rather than in person, until it is felt safe to revert to usual practice. Risk assessments are being made for any project not taking place online/remotely, with appropriate adaptations made to mitigate the risks, including the provision of PPE, adhering to social distancing, avoiding cross-contamination of musical equipment etc. All staff &

	participants briefed on warning symptoms of Covid-19 and guidelines on when to self-isolate.
Loss of key staff	Sharing of key knowledge areas amongst core members of staff.
Reduction of core work opportunities	Expanding work into community settings and maintaining and developing key partnerships in both prisons and the community & reworking projects for online or remote delivery.
Loss of equipment	Maintaining sufficient reserves and insurance cover to ensure that replacements can quickly be procured without adversely affecting the work plan.
Loss of reputation	Keeping professional relationships strong, maintaining the high quality of the projects and ensuring through work ethics, policies and practices that the Trust continues to be highly regarded by all who work for and come into contact with it.
Negative press and public opinion	Only engaging with carefully selected media opportunities, undertaking monitoring and evaluation which demonstrate the positive benefits of the work to counteract any negative stories, ensuring all staff adhere to the Trust's social media policy.

Financial Review

During the year the Trust worked hard to rebuild momentum, though ongoing restrictions to accessing prisons resulting from the pandemic continued to have an impact on project delivery levels, with adapted online and remote delivery costing less than the Trust's usual in-person models. Total income was £38,282 higher than in 2020-21 (£414,516, compared to £376,234 the previous year) and there was increase in expenditure of £90,676 (£446,076 compared to £355,400 the previous year), with a small deficit for the year of £31,560.

The Trust maintained a reasonable level of unrestricted income, down on the previous year by £62,431, at £159,628, compared to £222,059 in 2020-21, balanced out by a correlating reduction in unrestricted expenditure, down £63,441 from £179,047 in 2020-21 to £115,606 in 2021-22.

There was a significant increase in restricted income of £100,713, totalling £254,888 in 2021-22, compared to £154,175 in 2020-21; restricted expenditure increased by £154,117, from £176,353 in 2020-21 to £330,470 in 2021-22. This was in part due to a restricted Cultural Recovery grant from Arts Council England and the Department for Digital, Culture, Media & Sport including £55,000 restricted to covering staff salaries and office costs, and also indicative of the gradual resumption of in-person project models (which cost more to deliver) throughout the year.

The Trust was successful in responding to the changing restrictions affecting project delivery, running both in-person projects and adapted online and remote delivery models throughout the year as necessary; overall expenditure on charitable activities improved on the previous year, up by £89,542 at £384,357, compared to £294,815 in 2020–21.

Having continued to successfully weather the storm of another very challenging year, the Trust will continue to look to the future by seeking to secure multi-year continuation funding for its regular programmes, to further diversify income sources and to maintain a healthy balance of unrestricted funds.

While the Trustees are cautiously comfortable with the current situation, they remain alert to possible indicators of change, and are aware that charities are likely to face continued challenges around fundraising in the next 12 months. The Trustees remain committed to assisting the Trust to achieve continued success in 2022–23 and beyond.

Remuneration policy

The appointment and remuneration of staff is agreed by the Chair and the Treasurer. Salaries are set by reference to similar roles in London-based charities and arts organisations of a similar size.

Approach to Fundraising

The Trust adheres to the Code of Fundraising Practice, data protection legislation (including the new GDPR) and other relevant law and good practice guidance.

The Trust does not employ the services of any fundraising agencies or third parties, nor has it run a telephone or door-to-door fundraising campaign. Maintaining a long-term relationship with supporters is very important. The Trust does not engage in any fundraising which could be an unreasonable intrusion on a person's privacy or unreasonably persistent, or which places undue pressure on a person to give money or other property to the Trust.

There were no complaints relating to the Trust's fundraising in the past year and the Trustees have no reason to believe there was any non-compliance of fundraising law and regulation during the year.

Statement of responsibilities of the Trustees

The Trustees (who are also directors of the Trust for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 incoming

resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and accounting estimates that are reasonable and prudent
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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 reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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

Auditor

Sayer Vincent was re-appointed as the charitable company's auditor during the year and has expressed its willingness to continue in that capacity.

Approved by the Trustees on 19th October 2022 and signed on their behalf by

Jane Anderson
Chair of Trustees

The hard work invested by the Irene Taylor Trust last year in adapting our delivery methods to work around restrictions paid off significantly this year, as the need to be highly flexible and responsive continued. While we hoped that the return to in-person work would be a smoother and speedier process, we were well-prepared for the unseen bumps in the road, allowing us to reach 652 people through our projects.

Throughout the year we were proud to see the difference our work makes in people's lives, as the quotes included later in this report demonstrate. This process of change was beautifully captured in a BBC Radio 4 documentary following the stories of three fathers in prison taking part in one of our *Lullaby Projects*, which is still available to listen to on the 'Seriously' podcast feed. The prison Governor was also interviewed, stating that "family bonding is one of the biggest things that will stop reoffending and returning to prison" and we see time and again through our work the power of music to open conversations and build bridges.

During the year we were sad to bid farewell to Paul Meitner, who has been an intrinsic part of the Trust from the early days. His contributions as Hon. Treasurer have helped the Trust to grow from strength to strength and all of us are grateful for his dedication, insight and good humour over the years.

We were delighted to welcome Kimberley Godley-Hendon to the Board as our new Treasurer in November, bringing a wealth of skills from her role at Spitalfields Music and the benefit of fresh eyes to our financial processes. Earlier in the year we were thrilled to invite Dr Rosie Reynolds to join the Board following a recruitment drive for Trustees with expertise in criminal justice.

Teamwork and collaboration are at the heart of what we do on our projects and equally important 'behind the scenes'; our success in flourishing during another challenging year is the result of everyone involved in the Trust continuing to show their commitment, enthusiasm and determination. Huge thanks to all our project participants, musicians, office staff, Advisory Group, Trustees, prison and community partners. As always, we are especially grateful to all the funders and individuals who have supported us and made it possible for us to provide this valuable work in prisons and the community this year.

Jane Anderson

Chair of Trustees

We really found our groove working online during the lockdowns, but by far the most exciting part of this year was starting to see people again in the flesh, as it became clear that things were beginning to move back to three dimensions, as opposed to the two we'd become resigned to during 'the Zoom years'. Things still felt unpredictable and precarious; restrictions were beginning to lift, and prisons were getting back in touch to reinstate their Musicians in Residence and request intensive projects; however, often no sooner than we'd excitedly made plans and booked teams and accommodation, there'd be another outbreak and the prison gates would close again. It was a challenging and frustrating time, yet the light at the end of the tunnel was getting brighter, and the feedback received from those we'd not seen in-person for over 18 months absolutely made up for every small setback.

After having to celebrate the Trust's 25th birthday online in 2020, we were delighted to start planning a big public event to celebrate the 10th anniversary of two of our community projects, *Making Tracks* and *Sounding Out*, later in 2022. This will give us the chance to showcase the skills and achievements of those we work with, who will be supported by all the wonderful musicians who are the lifeblood of the organisation. In February, one of our founding musicians, Nick Hayes, received an 'Inspirational Educators Award' from the Worshipful Company of Educators for all the incredible creative work he's been engaged in with prisoners and young people during his years with the Irene Taylor Trust. It's not often that work in the field of criminal justice gets publicly recognised, so this award meant a great deal to us all.

We were fortunate enough to be able to get back into prisons to deliver two in-person *Lullaby Projects* very soon after the restrictions were lifted, something the dads we worked with found extremely emotional. For the first group we met, it was their first interaction with any outside organisation for well over a year. For the second, a Radio 4 documentary charted their journey through the project, which brought into focus the impact of being separated from their children. The projects provided the opportunity to create something unique as a gift, a song written specially for and about their children, ensuring vital family ties remain strong.

Looking ahead, we feel optimistic. While the past year and indeed the whole pandemic was incredibly challenging, it also gave us the chance to learn and develop our methods of working, which will continue to be useful in the coming year and beyond.

Sara Lee

Artistic Director

The Irene Taylor Trust

Major Donor List

For the year ended 31 March 2022

Donations over £1,000 were gratefully received from those listed below. These donations were either used for their specified purpose within the financial year or held over into the next financial year for their specified use in the near future.

Restricted Donations

Arts Council England
BBC Children in Need
Beating Time
Bedford Memorial Charitable Trust
Clinks
Fishmongers' Company's Charitable Trust
Joe and Rosa Frenkel Trust
National Foundation for Youth Music
Sony Music Entertainment

Unrestricted Donations

29th May 1961 Charitable Trust
Bromley Trust
Hanley Trust
Henry Smith Charity
Lambert Charitable Trust
Swire 2765 Charitable Trust
And a donor who wished to remain anonymous

The Trust would also like to thank everyone else who made a donation to support our work, especially all the 'Friends' of the Trust.

The Irene Taylor Trust

Project reports

For the year ended 31 March 2022

PROGRAMME/ PROJECT	DESCRIPTION	PARTICIPANTS
<i>Music in Prisons</i> , Musicians in Residence	Weekly music sessions with people in prisons	139
<i>Music in Prisons</i> , intensive projects & 'Correspondence Song-writing'	Collaborative song-writing projects	30
<i>Music in Prisons</i> , 'In Cell Learning Resource'	Prisoners using new 'In Cell Learning' DVD & handbook series	350
<i>Sounding Out</i>	Training programme for adult former prisoners in London	13
<i>Making Tracks</i> & progression projects	Community programmes for NEET young people in London, Kent, Bristol and Manchester	66
<i>International Training Projects</i>	Commissions from Chicago Symphony Orchestra to train Civic Fellows and work with juveniles in detention and bereaved parents	38
<i>Lullaby Project</i>	Partnership project reaching participants in both community and prison settings	16
Total		652

The following excerpts are taken from feedback from participants, prison staff and audiences. You can listen to the original music created on projects on our website www.irenetaylortrust.com.

Music in Prisons

"They have experienced something incredible... most prisoners have a lack of self-esteem, lack of ambition and don't even realise how isolated they've become, and this interaction with such talented people allows them to experience a sense of release, normality and frequently sparks off an element of positivity which they've not experienced in life," Prison Governor

"It has been amazing. One of the best things I have ever been a part of. I loved it," *Music in Prisons* participant

"Helped me clear my mind. Music helps you feel lighter," *Music in Prisons* participant

Sounding Out

"Brilliant. Learnt loads. Brushed up on a lot of skills. The facilitators taught us in the phase of moving from one skill to another—they are teaching us exactly what they do," *Sounding Out* participant

The Irene Taylor Trust

Project reports

For the year ended 31 March 2022

"I got a lot from the session and a good insight on where to go with promoting my own music. Thanks for the opportunity," *Sounding Out* participant

Making Tracks

"I was sceptical at first but I'm glad I gave it a chance because it was one of the best things I've done in my life..." *Making Tracks* participant

"I had a lot of fun and gained new skills that I will definitely be using in the future," *Making Tracks* participant

"I'm going to transfer what I've learnt in the projects but also in my personal life as well," Young Workshop Leader Trainee

"I have learned to be calm and collected when organising an event," Young Producer

Musical Development Grants

"I just want to say a very big thank you to ITT. I'm so grateful. My life really took a turn for the worst from January onwards so this grant has helped me massively."

"Having the guitar delivered has already improved my quality of life because I have gone back to making music: which I enjoy very much. As I said, it is a very big part of my life."

Lullaby Project

"I gained more confidence. I sang in front of people, when I normally wouldn't have done that," *Lullaby Project* participant

"It's another method of commitment I'm giving to my daughter and something unique for her that can last a generation," *Lullaby Project* participant

***Notes for Peace project* with Chicago Civic Orchestra**

"This made my day, my week, my month, my last ten years," Notes for Peace participant

"I reach and reach for things my arms can never touch. I never thought I would be blessed with something so beautiful," Notes for Peace participant

"I feel his arms around me right now. I'm honoured to have you do this for my son. I tried to take my life twice, and then realised I have to stay here for him. I have to tell his story. This helps me do that," Notes for Peace participant

Independent auditor's report

To the members of

The Irene Taylor Trust

Opinion

We have audited the financial statements of The Irene Taylor Trust (the 'charitable company') for the year ended 31 March 2022 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on The Irene Taylor Trust's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Independent auditor's report

To the members of

The Irene Taylor Trust

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of

Independent auditor's report

To the members of

The Irene Taylor Trust

company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.

Independent auditor's report

To the members of

The Irene Taylor Trust

- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Fleur Holden (Senior statutory auditor)

28 October 2022

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

The Irene Taylor Trust

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2022

	Note	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Income from:							
Donations	2	82,711	13,750	96,461	180,319	6,798	187,117
Charitable activities	3	76,886	241,138	318,024	41,569	147,377	188,946
Investments	4	31	-	31	171	-	171
Total income		159,628	254,888	414,516	222,059	154,175	376,234
Expenditure on:							
Raising funds		61,719	-	61,719	60,585	-	60,585
Charitable activities		53,887	330,470	384,357	118,462	176,353	294,815
Total expenditure	5	115,606	330,470	446,076	179,047	176,353	355,400
Net income / (expenditure) before transfers	6	44,022	(75,582)	(31,560)	43,012	(22,178)	20,834
Transfers between funds		(83,236)	83,236	-	(30,085)	30,085	-
Net movement in funds		(39,214)	7,654	(31,560)	12,927	7,907	20,834
Reconciliation of funds:							
Total funds brought forward		150,518	244,737	395,255	137,591	236,830	374,421
Total funds carried forward	14	111,304	252,391	363,695	150,518	244,737	395,255

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 14 to the financial statements.

The Irene Taylor Trust

Balance sheet

Company no. 3637201

As at 31 March 2022

	Note	2022 £	2022 £	2021 £	2021 £
Fixed assets:					
Tangible assets	10		6,054		7,144
			6,054		7,144
Current assets:					
Debtors	11	67,874		25,212	
Cash at bank and in hand		329,520		418,665	
		397,394		443,877	
Liabilities:					
Creditors: amounts falling due within one year	12	(39,753)		(55,766)	
Net current assets			357,641		388,111
Total net assets			363,695		395,255
The funds of the charity:	14				
Restricted income funds			252,391		244,737
Unrestricted income funds:					
Designated		4,110		30,451	
General funds		107,194		120,067	
Total unrestricted funds			111,304		150,518
Total charity funds			363,695		395,255

The financial statements have been prepared in accordance with the special provisions for small companies under Part15 of the Companies Act 2006.

Approved by the trustees on 19 October 2022 and signed on their behalf by

Jane Anderson
Chair of Trustees

The Irene Taylor Trust

Statement of cash flows

For the year ended 31 March 2022

	2022 £	£	2021 £	£
Cash flows from operating activities				
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	(31,560)		20,834	
Depreciation charges	2,295		2,521	
Investment income	(31)		(171)	
(Increase) in debtors	(42,662)		(2,439)	
(Decrease)/Increase in creditors	(16,013)		25,534	
Proceeds from the sale of fixed assets	-		(3,750)	
Net cash provided by / (used in) in operating activities	(87,971)		46,279	
Cash flows from operating activities				
Net cash provided by operating activities	(87,971)		46,279	
Cash flows from investing activities:				
Interest receivable	31		171	
Purchase of fixed assets	(1,204)		-	
Net cash (used in) / provided by investing activities	(1,174)		171	
Change in cash and cash equivalents in the year	(89,145)		46,450	
Cash and cash equivalents at the beginning of the year	418,665		372,215	
Cash and cash equivalents at the end of the year	329,520		418,665	
Analysis of cash and cash equivalents				
	At 1 April 2021 £	Cash flows £	Other non- cash changes £	At 31 March 2022 £
Cash at bank and in hand	418,665	(89,145)	-	329,520
a Total cash and cash equivalents	418,665	(89,145)	-	329,520

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2022

1 Accounting policies

Statutory information

The Irene Taylor Trust is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address and principal place of business is 35-47 Bethnal Green Road, London, E1 6LA.

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 Republic of Ireland (FRS 102) - (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

1 Accounting policies (continued)

Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

□ Costs of raising funds relate to the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.

□ Expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity:

□ Raising funds	23%
□ Charitable activities	77%

Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

□ Office fixtures, fittings and equipment	25% straight line
□ Musical instruments	25% straight line
□ Motor vehicles	25% reducing balance

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.

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.

Creditors and provisions

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.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

Pensions

All staff are enrolled in a work place defined contribution pension scheme.

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2022

2 Income from donations

	Unrestricted	Restricted	2022 Total	Unrestricted	Restricted	2021 Total
	£	£	£	£	£	£
Donations from Charitable Trusts:						
Henry Smith Charity	30,000	-	30,000	-	-	-
The Bromley Trust	10,000	-	10,000	10,000	-	10,000
Maingot Charitable Trust	-	-	-	10,000	-	10,000
Swire 2765 Charitable Trust	15,000	-	15,000	6,000	-	6,000
29th May 1962 Charitable Trust	5,000	-	5,000	6,000	-	6,000
Drapers Charitable	-	-	-	6,000	-	6,000
Taurus Foundation	-	-	-	10,000	-	10,000
The Goldsmiths' Company Charity	-	-	-	10,000	-	10,000
Lambert Charitable Trust	2,500	-	2,500	2,500	-	2,500
The Hanley Trust	3,000	-	3,000	2,500	-	2,500
P & M Lovell Charitable Trust	1,000	-	1,000	1,000	-	1,000
Esme Fairbairn Foundation	-	-	-	2,500	-	2,500
Julia and Hans Rausing Trust	-	-	-	35,000	-	35,000
Schroder Foundation	-	-	-	50,000	-	50,000
London Youth	-	-	-	3,000	-	3,000
The Fore Foundation	-	-	-	5,000	-	5,000
The Rothschild Foundation	-	-	-	5,000	-	5,000
Tony & Sheelagh Williams Charitable Fou	-	-	-	15,586	480	16,066
Donations from individuals	13,840	-	13,840		6,318	6,318
Gifts in kind	-	13,750	13,750	2,939	-	2,939
Gift Aid reclaimed(HMRC)	2,371	-	2,371	3,294	-	3,294
Total	82,711	13,750	96,461	186,319	6,798	193,117

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2022

3 Income from charitable activities

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Projects in the community						
Donations from Charitable Trusts						
National Lottery Community Foundation	-	-	-	-	10,000	10,000
Bedford Memorial Trust	-	21,000	21,000	-	-	-
The Evan Cornish Foundation	-	-	-	-	7,500	7,500
Beating Time	-	1,800	1,800	-	-	-
PRS for Music Foundation	-	700	700	-	-	-
BBC Children in Need	-	11,721	11,721	-	24,159	24,159
Sony Music Entertainment	-	25,000	25,000	-	-	-
Young Londoners Fund	-	-	-	-	16,740	16,740
National Foundation for Youth Music	-	13,500	13,500	-	-	-
Arts Council England	-	105,142	105,142	-	36,338	36,338
Harold Hyam Wingate Foundation	-	-	-	-	5,000	5,000
Joe & Rosa Frenkel Charitable Trust	-	3,000	3,000	-	3,000	3,000
Fishmongers' Company's Charitable Trust	-	25,000	25,000	-	25,000	25,000
Vintners Company	-	-	-	-	5,000	5,000
Anonymous Trust	-	-	-	-	5,000	5,000
Henry Oldfield Trust	-	-	-	-	5,000	5,000
Clinks	-	9,775	9,775	-	-	-
Legacy donation of behalf of the Wardman Estate	-	22,000	22,000	-	-	-
Other	-	2,000	2,000	-	4,640	4,640
Gift Aid reclaimed(HMRC)	-	500	500	-	-	-
Earned income	76,886	-	76,886	41,569	-	41,569
Sub-total	76,886	241,138	318,024	41,569	147,377	188,946
Total	76,886	241,138	318,024	41,569	147,377	188,946

4 Income from investments

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Bank interest	31	-	31	171	-	171
	31	-	31	171	-	171

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2022

5 Analysis of expenditure (current year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2022 Total £	2021 Total £
Staff costs (Note 7)	38,006	126,422	43,229	-	207,657	199,940
Other staff costs	-	-	3,714	-	3,714	383
Project costs	-	165,305	-	-	165,305	95,875
Office running and other costs	-	-	9,859	-	9,859	9,099
Rent, rates and utilities	-	-	22,450	-	22,450	22,074
Insurance	-	-	4,287	-	4,287	3,959
Professional services	-	-	8,299	-	8,299	5,674
Depreciation	-	-	2,295	-	2,295	2,520
Audit	-	-	-	8,460	8,460	9,540
Governance	-	-	-	-	-	18
Gifts in kind	-	13,750	-	-	13,750	6,318
	38,006	305,477	94,133	8,460	446,076	355,400
Support costs	21,758	72,375	(94,133)	-	-	-
Governance costs	1,955	6,505	-	(8,460)	-	-
Total expenditure 2022	61,719	384,357	-	-	446,076	
Total expenditure 2021	60,585	294,815	-	-	-	355,400

Of the total expenditure £115,606 (2021: £179,047) was unrestricted and £330,470 (2021: £176,353) was restricted.

Analysis of expenditure (prior year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2021 Total £
Staff costs (Note 7)	37,944	120,637	41,359	-	199,940
Other staff costs	-	-	383	-	383
Project costs	-	95,875	-	-	95,875
Office running and other costs	-	-	9,099	-	9,099
Rent, rates and utilities	-	-	22,074	-	22,074
Insurance	-	-	3,959	-	3,959
Professional services	-	-	5,674	-	5,674
Depreciation	-	-	2,520	-	2,520
Audit	-	-	-	9,540	9,540
Governance	-	-	-	18	18
Gifts in kind	-	6,318	-	-	6,318
	37,944	222,830	85,068	9,558	355,400
Support costs	20,354	64,714	(85,068)	-	-
Governance costs	2,287	7,271	-	(9,558)	-
Total expenditure 2021	60,585	294,815	-	-	355,400

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2022

6 Net income / (expenditure) for the year

This is stated after charging:

	2022 £	2021 £
Depreciation	2,295	2,521
Auditor's remuneration (including VAT):		
Audit	7,050	6,725
Operating leases	22,450	16,442
Trustees' expenses	-	18
	22,450	16,442

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	188,058	181,545
Social security costs	15,952	14,868
Pension cost	3,647	3,527
	207,657	199,940

No member of staff received emoluments of more than £60,000 in this year (2021: £nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £104,484 (2021: £ 94,638).

The charity trustees were not paid nor received any other benefits from employment with the charity in the year (2021: £nil). No trustee was reimbursed travel expenses during the year (2021: 1 trustee £18). No charity trustee received payment for professional or other services supplied to the charity (2021: £nil).

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2022 No.	2021 No.
Total	5	6

9 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10 Tangible fixed assets

	Office equipment, fixtures and fittings £	Musical Instruments £	Motor vehicles £	Total £
Cost				
At the start of the year	3,877	18,559	15,000	37,436
Additions in year	1,204	-	-	1,204
At the end of the year	5,081	18,559	15,000	38,640
Depreciation				
At the start of the year	3,061	18,559	8,671	30,292
Charge for the year	713	-	1,582	2,295
At the end of the year	3,774	18,559	10,253	32,587
Net book value				
At the end of the year	1,307	-	4,747	6,054
At the start of the year	816	-	6,329	7,144

All of the above assets are used for charitable purposes.

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2022

11 Debtors

	2022 £	2021 £
Grants receivable	-	7,735
Rent deposit	4,677	4,677
Prepayments	299.00	-
Accrued income	62,898	12,800
	67,874	25,212

12 Creditors: amounts falling due within one year

	2022 £	2021 £
Accounts Payable	534	2,484
Taxation and social security	4,722	5,890
Accruals	10,620	9,870
Deferred income	23,877	37,522
	39,753	55,766

13 Analysis of net assets between funds (current year)

	General unrestricted £	Designated Funds £	Restricted £	Total funds £
Tangible fixed assets	6,054	-	-	6,054
Net current assets	101,140	4,110	252,391	357,641
Net assets	107,194	4,110	252,391	363,695

Analysis of net assets between funds (prior year)

	General unrestricted £	Designated Funds £	Restricted £	Total funds £
Tangible fixed assets	7,144	-	-	7,144
Net current assets	112,923	30,451	244,737	388,111
Net assets	120,067	30,451	244,737	395,255

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2022

14 Movements in funds (current year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Restricted funds:					
Adult male prisoners	44,595	10,500	81,945	70,972	44,122
Adult female prisoners	8,114	-	9,007	893	0
Children in prison	32,358	11,721	11,055	(6,387)	26,637
Emerging Artists Project	-	25,142	-	4,000	29,142
Lullaby Project	34,283	11,185	35,080	5,100	15,488
Making Tracks and progression projects	77,966	33,065	82,183	6,689	35,537
Musical Development Fund	-	2,500	733	-	1,767
Playlists TV Project (Sounding Out)	-	21,000	21,009	-	9
Ridgeway Secure Unit	-	-	412	412	-
Sounding Out	33,077	28,000	21,850	23	39,250
Community	145,326	120,892	161,266	16,223	121,175
Arts Council England - other	-	55,000	55,000	-	-
Music Projects – General	14,344	56,775	12,198	1,535	60,456
Total restricted funds	244,737	254,888	330,470	83,236	252,391
Unrestricted funds					
Designated funds - other	20,550	-	-	(16,440)	4,110
Designated project funds	9,901	-	-	(9,901)	-
General funds	120,067	159,628	115,606	(56,895)	107,194
Total unrestricted funds	150,518	159,628	115,606	(83,236)	111,304
Total funds	395,255	414,516	446,075	-	363,695

The narrative to explain the purpose of each fund is given at the foot of the note below.

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2022

Movements in funds (prior year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Restricted funds:					
Adult Male Prisoners	28,678	9,879	22,569	28,607	44,595
Adult Female Prisoners	997	7,500	2,240	1,857	8,114
Children in Prison	23,850	22,269	16,422	2,660	32,358
Making Tracks and progression projects	117,664	23,058	62,834	79	77,966
Sounding Out	6,271	12,000	3,039	17,845	33,077
Lullaby Project	29,932	16,000	11,649	-	34,283
Music projects - General	24,750	32,481	12,313	(30,574)	14,344
Personal Development Coordinator	4,688	-	4,688	-	-
25th Anniversary Projects	-	15,458	25,069	9,611	-
Other	-	15,530	15,530	-	-
Total restricted funds	236,830	154,175	176,353	30,085	244,737
Unrestricted funds					
Designated funds - other	-	-	-	20,550	20,550
Designated project funds	-	-	-	9,901	9,901
General funds	137,591	222,059	179,047	(60,536)	120,067
Total unrestricted funds	137,591	222,059	179,047	(30,085)	150,518
Total funds	374,421	376,234	355,400	-	395,255

14 Movements in funds (continued)

Purposes of restricted funds

Adult Male Prisoners

Funding received to conduct music projects with men in prison aged 18 years and over.

Adult Female Prisoners

Funding received to conduct music projects with women in prison aged 18 years and over.

Children in Prison

Funding received to conduct music projects with prisoners aged under 18.

Community

Funding received to conduct music projects in the community with adult ex-prisoners (the 'Sounding Out' programme), young people aged between 14-25 at risk of offending (the 'Making Tracks' programme in London and the North-West, and progression projects 'Making Tracks Training' and 'Young Producers'), mothers and fathers in challenging circumstances (the 'Lullaby Project').

Music Projects - General

Funding received for programmes that has yet to be allocated to specific projects; funding received to deliver international commissions.

Arts Council England - other

Funding relates to salaries and overhead cost.

Purposes of designated funds

Designated funds - other

Funds to cover the Trust's rent liability in the instance of needing to terminate the agreement early.

Designated project funds

Earned income earmarked for future project delivery.

Transfers between funds

Unrestricted funds and general restricted funds have been transferred to specific restricted funds where there has been a shortfall in funding for particular projects or to use unrestricted funds or general restricted funds for those projects.

15 Operating lease commitments payable as a lessee

Amounts payable under non-cancellable operating leases are as follows for each of the following periods

	Property 2022 £	2021 £
Less than one year	16,442	16,442
2 - 5 Year	-	4,111
	16,442	20,553

16 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.

17 Related party transactions

Aggregate unrestricted donations from trustees were £570 (2021: £240).
There are no other related party transactions to disclose for 2022 (2021: none).

THE IRENE TAYLOR TRUST

England & Wales - Charity number 1073105

Accounts

Company number: 3637201

Charity number: 1073105

The Irene Taylor Trust

Report and financial statements

For the year ended 31 March 2021

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The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2021

Company number 3637201
Country of incorporation United Kingdom

Charity number 1073105
Country of registration England & Wales

Registered office 35–47 Bethnal Green Road
London, E1 6LA

Honorary President Louis Taylor MA

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Jane Anderson	Chair
Paul Meitner ACA	Treasurer & Vice Chair
Jonathan Adams	Vice Chair
Alice Knox (née Beal)	(elected July 2020)
Charlotte Bush	(resigned October 2020)
Sarah Davis	(elected July 2020)
James Maloney	
Peter Renshaw	
Dr Rosie Reynolds	(elected July 2021)
Jo Sparrow	(elected July 2021)
Carolyn Taylor	

Advisory Group Lucine Bassa
Darren Clugston
Eileen Eastaugh–Mascoll
Reggie Fowell–Boston
Montell Reid
Helen Syctha

Patrons Roger Graef OBE
Mark Knopfler OBE
Stephen Hough
The Rt. Hon. The Lord Judge
Murray Perahia
The Rt. Hon. The Lord Phillips of Worth Matravers
Jon Snow
The Rt. Hon. The Lord Woolf

The Irene Taylor Trust

Reference and administrative information

For the year ended 31 March 2021

Principal staff	Sara Lee	Artistic Director
	Luke Bowyer	Operations Director
	Rupert Tate	Business Development Director
	Jake Tily	Creative Programmes Director
Bankers	HSBC Bank PLC 5 Wimbledon Hill Road London SW19 7NF	
Lawyers	Farrer & Co 66 Lincoln's Inn Fields London WC2A 3LH	
Insurers	Ageas Insurance Ltd Ageas House Hampshire Corporate Park Templars Way Eastleigh SO53 3YA	
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditor Invicta House 108-114 Golden Lane London EC1Y 0TL	

The Irene Taylor Trust

Trustees' annual report

For the year ended 31 March 2021

The Trustees present their report and the audited financial statements for the year ended 31 March 2021.

Reference and administrative information set out on pages 1 and 2 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association, the requirements of a directors' report as required under company law, and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP 2015 applicable to charities preparing their accounts in accordance with FRS 102.

Structure, governance & management

The Irene Taylor Trust (trading as Music in Prisons) was formed in 1995 in memory of Irene Taylor, the wife of the late Lord Chief Justice Peter Taylor. It became a company limited by guarantee (No. 3637201), incorporated on 23 September 1998 and registered with the Charity Commissioners (No. 1073105) on 23 December 1998. The charitable company was established under a Memorandum of Association, which established its objects and powers and it is governed under its Articles of Association. The charity is administered by a Board of Trustees who are also its directors for the purposes of company law.

Trustees are kept up to date on their relevant legal responsibilities through a variety of methods and formats. Individual Trustees share their knowledge and expertise through informal workshops on various areas of charity law and practice. In addition, many of the Trustees on the Board receive wider training through their professional and other charitable responsibilities within other organisations.

The Trustees meet on a quarterly basis and are responsible for overseeing the overall strategic direction of the Trust and ensuring that work of the Trust remains within its objectives. Over the last year, the Trustees arranged regular additional meetings to closely monitor the Trust's response to the Covid-19 pandemic.

The day to day management of the Trust is the responsibility of the Artistic Director, who is supported in its running by the Operations Director, Business Development Director and Creative Programmes Director.

All Trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts.

Appointment of trustees

The Trust aims to maintain a Board of around eight to ten active Trustees/Directors, reflecting a broad range of skills and knowledge appropriate to running the Trust.

The Board recognises that it needs trustees with the appropriate skills, knowledge and experience to manage the Trust. The Board regularly reviews any skills gaps and looks to address these through recruitment of additional trustees.

The articles of association allow the board to appoint further trustees at its discretion. Trustee recruitment is usually led by the Chair who is supported by at least one other trustee.

Trustee induction and training

New trustees are provided with an informal induction and are able to attend external training events run by professional advisers. The Board has recently reviewed its trustee induction procedures to ensure that these remain appropriate in light of the Trust's activities and the current law and good practice.

Objectives and activities

The objects of the Trust are to promote the creative arts, particularly amongst prisoners, probationers, the sick, including those with physical and learning difficulties, the poor and those in need of rehabilitation or reintegration into the community. The Trust advances its objectives by delivering high quality creative music programmes which facilitate the creation and performance of original music with men, women and young people in prisons nationwide, and in the community with former prisoners and with young people in challenging circumstances. The objectives are further advanced through advocacy of the benefits of arts education in reintegrating to society those who have suffered social exclusion of many sorts.

In addition to special one-off and collaborative projects, the Trust aims to deliver and evolve the following core programmes:

- *Music in Prisons*: Intensive creative music projects in prisons
- *Musicians in Residence*: Longer-term residencies inside prisons providing access to weekly music sessions which sustain the benefits of *Music in Prisons* projects
- *Sounding Out*: Through-the-gate programme providing former prisoners with longer-term rehabilitative opportunities through music performance, training & work placements
- *Making Tracks*: Accredited creative music programme targeting young people in challenging circumstances include those not in employment, education, or training and/or in contact with youth offending teams
- *Young Producers* and *Young Music Leader Training*: progression projects for young people who have completed the *Making Tracks* programme

The Trust's strategic objectives for 2018–2021 were to:

1. Meet the needs of more men, women and young people in and on the fringes of the Criminal Justice System
2. Strengthen its profile (locally, nationally and internationally)
3. Share its experience, knowledge, and evidence to promote the wider use of music in prevention and rehabilitation

4. Innovate and collaborate artistically, developing its projects, approach and team
5. Diversify its funding model and grow its activities sustainably

The Trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work within the last twelve months. The Trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

Review of activities

At the start of this extraordinary year, the Trust took the decision to explore ways to adapt its programmes, to continue to provide creative opportunities for participants despite the restrictions imposed by the Covid-19 pandemic.

The Trust successfully adapted or created new projects for delivery in both prisons and the community (see below for more detail) over the year; inside prison, 12 prisons partnered on 'Playlists', seven on 'Correspondence Songwriting', and one *Musician in Residence* was able to resume their sessions; in the community, the *Sounding Out* programme for former prisoner musicians provided a range of online activity, *Making Tracks* was adapted for online delivery and a scaled-down model for 'Covid safe' in-person delivery, and the Lullaby Project took place online with two groups, migrant and refugee mothers, and mothers at risk of homelessness.

The Trust was commissioned by the Chicago Symphony Orchestra for two online projects to train their musicians, including a special collaboration to musically explore the Black Lives Matter movement. The Trust also celebrated its 25th Anniversary with a range of special projects.

Over the year these projects involved 770 participants (up 23% on previous year, 622) and generated 138 pieces of original music, demonstrating the Trust's commitment to working with people of all ages across the secure estate and in the community.

Meeting the needs of those in and on the fringes of the criminal justice system

Music in Prisons

The Trust's well-established intensive-model prison projects were not viable during the year due to ongoing access restrictions, so the Trust developed two new projects.

The 'Playlists' music appreciation project provided engaging in-cell activity, introducing a wide variety of musical genres through CDs and worksheets curated by the Trust's professional musicians, encouraging listeners to respond in feedback forms, which were later shared in audio format, recorded by some of the Trust's former prisoner artists. The 'Playlists' course runs over a 20-week period and was delivered in 12 prisons during the year.

'Correspondence Songwriting' was developed as new method of remote collaborative songwriting. The lyrics for the songs were written by prisoners, who also provided guidance about how they would like the songs to sound. The Trust's team of musicians worked on the melodies and music based on this information. The recordings were then sent back into the prison, along with a letter to the lyricist from the musicians explaining the artistic choices they had made to create the final product. During the year 51 new songs were created in this way.

Prison Musicians in Residence

The Trust also runs *Musician in Residence* placements in key prisons to complement and sustain the impact its usual intensive projects, through the delivery of weekly music sessions. During the year, due to the ongoing restrictions, only one musician was able to resume delivery, working with children in a secure training centre, as the lockdown rules were different for the children's estate.

Sounding Out

Usual delivery of the two-year training programme for former prisoners was not possible, but the Trust adapted elements of the programme to engage with participants online throughout the year.

In the summer the Trust ran a series of introductory online workshops open to all of our former prisoner musicians, including sessions on spoken word, lyric writing, DJing and podcasting. Towards the end of the year, the Trust brought the usual regular 'meet up and play' sessions for *Sounding Out* musicians online, collaboratively creating two new tracks.

Sounding Out musicians played important roles in the 25th anniversary celebrations, including speaking on podcasts and webinars, contributing songs for the celebratory album, and performing on the 25th Birthday Show. *Sounding Out* musicians also made guest vocal appearances on some of the prison Correspondence Songwriting tracks and took part in the Black Lives Matter collaboration.

Making Tracks

Moving projects with young people in the community online has proved particularly effective. Over the last year the Trust has run six online *Making Tracks* projects, two sets of online introductory sessions and two adapted in-person covid-safe projects, with partners The Prince's Trust, Newham YOT and SPEAR London, reaching young people who not in education, employment or training and/or engaging with youth offending teams in the community.

During each project, our team supported the young people to participate, whenever possible working with them to complete Bronze Arts Award portfolios (for some a first accreditation) and after the projects offered all participants tailored progression support. The Trust also worked online with selected former *Making Tracks* participants to achieve Silver Arts Awards and on projects for our 25th Anniversary Celebrations and Black Lives Matter international collaboration (see below).

Lullaby Project 2019–21

Following a successful pilot in 2017, the Trust is collaborating again with the Royal Philharmonic Orchestra to deliver the Lullaby Project in three regions of the UK, supported by funders including Arts Council England.

In the summer the Lullaby Project was featured in the BBC Proms at Home series, encouraging families to make music together, for which former Lullaby Project participants from *Sounding Out* and Praxis Community Projects were interviewed.

Later in the year the Trust adapted delivery to continue the project online, working with a group of mothers at risk of homelessness from Trinity YMCA in Ipswich at and later migrant and refugees mothers from Open Doors Hull. In-person delivery with fathers in prison is planned for later in 2021.

Strengthening profile

25th Anniversary projects

The Trust celebrated its 25th Anniversary in November 2020. As the originally-planned live show wasn't possible, the Trust instead celebrated online throughout the month, culminating with a '25th Birthday Show' on Youtube Premiere, which included specially filmed performances and interviews with past project participants.

Highlights of the celebrations included the 'Changing The Record' podcast series (which was also broadcast on National Prison Radio), the 'Reimagined Songs' series (in which the Trust's musicians created new versions of songs created on the Trust's projects over the years), the publication of the 'Children's Songbook' (featuring scores, lyrics and backing tracks for songs made for children on the Trust's projects) and release of '25', a celebratory album created collaboratively online by the Trust's musicians and participants from *Making Tracks* and *Sounding Out*.

All of this content is available to enjoy on the Trust's website on the 'celebrating 25 years' page.

Sharing experience

'Reflections' webinar series

As part of its 25th Anniversary Celebrations, the Trust ran a free series of webinars exploring elements of its work through facilitated discussions with participants, musicians, staff, partners and sector colleagues. The webinars covered the subjects 'why create music in prisons', 'training former participants to lead', 'moving projects online' and 'collaboration; how and why'.

Black Lives Matter international collaboration

Planned in-person training commissions from the Chicago Symphony Orchestra were not able to go ahead, so in response to not being able to work together in person the Trust devised an ambitious online project, utilising the skills of 23 people including the ITT project team, young

musicians from the Civic Orchestra of Chicago and lyricists and vocalists from *Making Tracks* and *Sounding Out*. The driving force behind the project was the desire to respond in a creative way to the events surrounding the Black Lives Matter movement and to create a set of new songs focusing on past events, the present day and hopes for the future. Groups met online to devise musical and lyrical ideas and structures, worked offline to create and record their individual parts and then came back together online to hone the ideas and shape each song into its final form.

Developing projects, approach and team

Learning from project adaptations

Although the Trust adapted project delivery through necessity, the process has provided much valuable learning and there have been elements that have proved unexpectedly successful. The Trust is currently developing mixed models for future delivery that will incorporate elements of online or remote delivery.

In-cell Learning Resource

Towards the end of the year, as restrictions to in-person prison delivery remained, the Trust began work on a new in-cell learning resource which will be useful both during lockdown restrictions and in the future for *Music in Prisons* participants who wish to continue learning after projects.

Responding to the needs of our prison partners, the Trust created 25 in-cell music lessons via DVD and handbooks curated by seven of its highly experienced musicians. The resource covers music theory, song-writing, guitar, keyboard, and soloing and improvisation. The lessons give learners the chance to go at their own pace and benefit from the Trust's considerable experience in teaching and facilitating at all levels of ability.

'Playlists' developed for prison TV

Towards the end of the year the Trust planned a further development to the successful 'Playlists' project; in April 2021 the Trust was awarded Arts Council England funding to expand the series as a TV show to be broadcast in 50 prisons on Way Out TV. The series will feature the Trust's expert musicians and former prisoner artists discussing a range of musical genres and created new pieces of music in each genre featured.

Establishing an Advisory Group of former participants

The Trust has developed its mechanism to allow user-voice to be heard by the Board. Towards the end of the year an Advisory Group was set up, opening the opportunity to feedback and influence strategic direction to more former participants in a more formalised way. The Advisory Group now meet prior to the Trustees' quarterly meetings and select a representative to attend the Trustee meeting to report on discussions and make recommendations to the Board.

Trustee recruitment

During the year recruitment took place first for new Trustees with expertise in the music industry, with Alice Knox (known professionally as Alice Beal) and Sarah Davis joining the board in July

2020. Later in the year, recruitment began for new trustees with a background in the criminal justice system. Two new trustees, Dr Rosie Reynolds and Jo Sparrow, joined the board in July 2021.

Diversifying income streams

Earned income

The Trust's ability to generate earned income was greatly impacted by the restrictions to physical delivery of projects. A training commission from Bergen prison in Norway was postponed; commissions from the Chicago Symphony Orchestra were adapted for online delivery at a lower value; delivery of contracts in prisons were delayed. As a result, earned income made up just 11% of income (compared to 21% in 2019–20 and 25% in 2018–19), although £37,522 was deferred to 2020–21 due to delays in delivery (without which, earned income would have been a higher proportion, at 19%). The Trust remains confident that over the next three years opportunities to increase the proportion of earned income will return. Despite the challenges presented over the last year, earned income remains higher than when this strategic aim was first established in 2015–16, when earned income represented 7% of total income.

In overseeing the activities of the charity during the year, the Trustees have had regard to the Charity Commission guidance on public benefit, and are satisfied that the activities of the charity have suitably met the criteria regarding public benefit as set out in that guidance.

Plans for the Future

The Trust developed a new strategic plan for 2021–2024. Key objectives for this period are to:

1. Meet the needs of more adults and young people in and on the fringes of the Criminal Justice System
2. Strengthen our profile (locally, nationally and internationally)
3. Develop and share our experience, knowledge, and evidence to promote the wider use of music in prevention and rehabilitation
4. Innovate and collaborate artistically, developing our projects, approach and team
5. Diversify our funding model and grow our activities sustainably
6. Develop and establish on-line and face to face working practices developed during covid-19 restrictions as part of our offer

In 2021–22 the Trust will continue to:

- Adapt projects to continue via online and remote delivery when face-to-face interactions are not possible due to lockdown restrictions
- Deliver its well-established intensive music projects in custodial settings, ensuring they reach the widest cross section of the prison population
- Develop and implement a series of year-long musical residencies for prisoners to complement and sustain the impact of the Trust's intensive creative projects

- Contribute to the body of evidence on the impact of arts education on prisoners and advocate its use in the widest possible sense
- Develop and expand delivery of *Making Tracks*, its programme for young people in challenging circumstances, in London, Kent, Bristol and the North-West
- Deliver *Sounding Out*, a "through-the-gate" project enabling the Trust to help prisoners prepare for release and to support them with their resettlement back into the community through the provision of additional training, pastoral care and paid employment opportunities
- Host events showcasing the impact and artistic quality of its work

Reserves Policy

It is the policy of the Trust to maintain free unrestricted funds at a level that equates to between five and eight months' running costs (i.e. non-project costs) based on projected figures for future spending. Reserves are held in such a way that the organisation can fulfil its financial obligations on a timely basis to its staff and creditors, in the event of a cessation of activity. At the year end the Trust held unrestricted funds of £150,518, which included Designated Funds of £30,451 (£20,550 for rent liability, £9,901 for projects), and free reserves excluding fixed assets of £112,923, which is equivalent to approximately 5.2 months' running costs, falling within the target range. The Trustees therefore consider the Trust to be a viable going concern.

Risks Policy

The risks to which the charity is exposed are monitored on a regular basis by the Board and appropriate action is taken to mitigate and manage those risks, and to minimise any possible disruption to the effectiveness of the Trust's work from them. The principal organisational risks and the strategies in place to mitigate them are:

Organisational risk	Mitigation plan
Serious reduction in funding	Conducting an attainable funding strategy supported by a robust strategic plan to achieve income targets through a diverse range of sources (trusts and foundations, earned income, individual giving), nurturing relationships with existing funders and constantly sourcing new opportunities. In addition to a financial review at quarterly trustee meetings, a Finance & Funding sub-committee convene between trustee meetings to closely monitor the financial situation and alert the board to any emerging issues/ concerns. If necessary, the board will consider cost-saving options, such as a reduction of staff hours.

Impact of Covid-19 on project delivery & funding	Where possible, projects have been adapted to make online or remote delivery an option. When appropriate, current funders approached to request restricted funds be repurposed. Emergency funding related to Covid-19 impact sought.
Risk of Covid-19 on health of staff, trustees & participants	Arrangements have been made for staff to work from home if they wish. If using the office space at Rich Mix, rules are in place to enforce social distancing, limit risk of contamination (via shared equipment) etc. Rich Mix has stringent new safety measures in place, including a one-way system, limiting use of lifts to those unable to use stairs, strict social distancing in shared spaces (such as kitchens and toilets). Trustee meetings are to be held online rather than in person, until it is felt safe to revert to usual practice. Risk assessments are being made for any project not taking place online/remotely, with appropriate adaptations made to mitigate the risks, including the provision of PPE, adhering to social distancing, avoiding cross-contamination of musical equipment etc. All staff & participants briefed on warning symptoms of Covid-19 and guidelines on when to self-isolate.
Loss of key staff	Sharing of key knowledge areas amongst core members of staff.
Reduction of core work opportunities	Expanding work into community settings and maintaining and developing key partnerships in both prisons and the community & reworking projects for online or remote delivery.
Loss of equipment	Maintaining sufficient reserves and insurance cover to ensure that replacements can quickly be procured without adversely affecting the work plan.
Loss of reputation	Keeping professional relationships strong, maintaining the high quality of the projects and ensuring through work ethics, policies and practices that the Trust continues to be highly regarded by all who work for and come into contact with it.
Negative press and public opinion	Only engaging with carefully selected media opportunities, undertaking monitoring and evaluation which demonstrate the positive benefits of the work to counteract any negative stories, ensuring all staff adhere to the Trust's social media policy.

Financial Review

The pandemic inevitably had an impact on project delivery levels, with adapted online and remote delivery costing less than the Trust's usual in-person models. Total income was £143,717 lower than in 2019–20 and there was decrease in expenditure of £178,089, with a small surplus for the year of £20,834.

The Trust maintained a healthy level of unrestricted income, down on the previous year by £39,738, at £222,059, compared to £261,797 in 2019–20. Despite office staff voluntarily temporarily reducing their hours to help reduce expenditure, unrestricted expenditure was higher than the previous year by £35,359, as the reduction in project delivery meant that less restricted income could be allocated to offsetting associated staff and overhead costs.

There was a larger decrease in restricted income of £84,177, totalling £154,175 in 2020–21, compared to £238,352 in 2019–20; the Trust started the year with a relatively high level of restricted funds (£236,830) – due to the challenges to delivering services, the focus for fundraising was on securing unrestricted funds.

The Trust was successful in adapting delivery models and ran projects throughout the year; however, the lower cost of these models meant that overall expenditure on charitable activities was significantly lower than the previous year, down by £171,858 at £294,815, compared to £466,673 in 2019–20.

The priority for 2020–21 was firstly to respond to the impact of the Covid-19 pandemic by adapting project delivery, securing new emergency funding and repurposing existing funds where appropriate (with approval from funders). During the year many funders paused their usual funding streams to instead offer emergency funding.

Having successfully weathered the storm of a very challenging year, the Trust will continue to look to the future by seeking to secure multi-year continuation funding for its regular programmes, to further diversify income sources and to maintain a healthy balance of unrestricted funds.

While the Trustees are comfortable with the current situation, they remain alert to possible indicators of change and are committed to assisting the Trust to achieve continued success in 2021–22 and beyond.

Remuneration policy

The appointment and remuneration of staff is agreed by the Chair and the Treasurer. Salaries are set by reference to similar roles in London-based charities and arts organisations of a similar size.

Approach to Fundraising

The Trust adheres to the Code of Fundraising Practice, data protection legislation and other relevant law and good practice guidance.

The Trust does not employ the services of any fundraising agencies or third parties, nor has it run a telephone or door-to-door fundraising campaign. Maintaining a long-term relationship with supporters is very important. The Trust does not engage in any fundraising which could be an unreasonable intrusion on a person's privacy or unreasonably persistent, or which places undue pressure on a person to give money or other property to the Trust.

There were no complaints relating to the Trust's fundraising in the past year and the Trustees have no reason to believe there was any non-compliance of fundraising law and regulation during the year.

Statement of responsibilities of the Trustees

The Trustees (who are also directors of the Trust for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and accounting estimates that are reasonable and prudent
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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 reasonable steps for the prevention and detection of fraud and other irregularities.

The Irene Taylor Trust

Trustees' annual report

For the year ended 31 March 2021

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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

Auditor

Sayer Vincent was re-appointed as the charitable company's auditor during the year and has expressed its willingness to continue in that capacity.

Approved by the Trustees on 4th November 2021 and signed on their behalf by

Jane Anderson
Chair of Trustees

The last year has shown that the Irene Taylor Trust takes its responsibility for supporting participants very seriously. Faced with the challenge of the Covid-19 pandemic, rather than pause activities indefinitely, we have found ways to adapt our work or created new projects. We are all very proud that we have managed to reach more people than ever before over the last year, 770, at a time when everyone has needed inspiration, creativity and joy in their lives. Those whom we have reached include individuals in prisons where the pandemic has resulted in lockdowns of up to 23 hours a day.

This has been possible thanks to the dedication, imagination and commitment of everyone involved in the Trust; our musicians helped us to devise these new ways of working and embraced the learning process of delivering differently; our office staff worked harder than ever to keep things going; my fellow Trustees have been generous with their time, willing to meet more often to offer support and advice; our funders have been fantastically flexible, with many allowing us to adapt the use of funds for our experimental new projects.

The results have been wonderful to see. Our participants have been as engaged as always. The learning from these new ways of working will continue to be useful to us in the coming years, with elements that will be incorporated into our programmes into the future.

During the year we began an open recruitment process to attract new Trustees with expertise in criminal justice. We were impressed by the calibre of applicants and following a formal interview process, including the input of a service user, were delighted to invite Jo Sparrow and Dr Rosie Reynolds to join the Board in July 2021. We also established an Advisory Group, which will be invaluable in opening conversations between Trustees and service users, giving our participants the opportunity to directly feed into the Trust's strategic direction.

On our projects we invite participants to be brave and try something new, to push themselves out of their comfort zones; this year we have done just that, dared to try. Taking that chance has turned what could have been a miserable year into a triumphant one. Highlights included being invited to appear on BBC Proms at Home, which was a wonderful opportunity for our participants to tell their stories, and supporting young people to progress to achieving Silver Arts Awards, for which we all congratulate them heartily. Our celebration month in November 2020, marking our 25th Anniversary, was a particular highpoint, showcasing the high quality and positive impact of our work over the last quarter of a century.

Thank you to everyone who has made this last year such a success; our musicians, office staff, prison and community partners, Trustees, patrons and, of course, our participants. As always, we are especially grateful to all the funders and individuals who have supported us and made it possible for us to provide this valuable work in prisons and the community.

Jane Anderson
Chair of Trustees

As we approached spring 2020, ITT was looking forward to a year full of amazing projects and activities, including a celebration of our 25th anniversary in November. However, in March the world changed, and we needed to adapt.

Despite not knowing what was going to happen or how long the situation was going to last, we made the decision not to furlough staff, recognising that the vulnerable people we support were likely to need us and the creative activity we provide more than ever. The staff team and musicians reimagined existing programmes so they could be delivered online and devised new programmes for those in prison who had no access to technology. Despite the situation changing on an almost daily basis, everyone pulled together, fathoming out online platforms, arranging meetings, creating content, delivering sessions and planning for... well, we didn't really know WHAT we were planning for, but we knew we needed to keep ahead of the game.

When given a challenge which has no end, and one which changes every day, you need a team which is ultimately flexible, creative, passionate and very importantly, possesses a sense of humour. Unsurprisingly, our musicians proved to be just as brilliant delivering online as they are working face to face and the staff team showed resilience and tenacity as they kept on top of changes, supported delivery, worked with funders to repurpose grants, applied for new sources of funding and generally, kept things moving. We managed to work online with individuals and groups, and with partners abroad, whilst taking care of ourselves during a period which placed us under a significant amount of pressure.

Looking back, it was a year of huge achievement not only in our creative output but also managing to survive what was thrown at us whilst grappling with the most effective ways to work with people when you can't be in a room with them. I'd imagine none of us would have guessed we'd come out of the pandemic a stronger and more creatively diverse organisation but that's exactly what happened. What we did was not just for the pandemic, it was for the future of ITT and our participants.

This year we will celebrate getting through the most difficult of years in a stronger position and focus on the huge positives which came from the most difficult of situations. The whole ethos of ITT is to support people during difficult times in their life and we now have additional offers, allowing us to reach more people who, it's likely, will need our support more than ever as we emerge from the most challenging year. We are looking forward to the new challenge but most importantly, to seeing everyone again in person. Looking back and whilst it might not have felt like it when we were immersed in it, ITT had a hugely successful year which should be acknowledged and celebrated.

Sara Lee

Artistic Director

The Irene Taylor Trust

Major Donor list

For the year ended 31 March 2021

Donations over £1,000 were gratefully received from those listed below. These donations were either used for their specified purpose within the financial year or held over into the next financial year for their specified use in the near future.

Restricted Donations

1772 Debtors Relief fund
Arts Council England
Children in Need
City & Metropolitan Welfare Charity
Clinks
Evan Cornish Foundation
Fishmongers' Company's Charitable Trust
Harold Hyam Wingate Foundation
Henry Oldfield Trust
Joe and Rosa Frenkel Trust
Leche Trust
National Lottery Community Foundation
Vintners' Foundation
Young Londoners Fund
And a donor who wished to remain anonymous

Unrestricted Donations

29th May 1961 Charitable Trust
Bromley Trust
Drapers' Charitable Fund
Esmée Fairbairn Foundation
Fore Foundation
Goldsmiths' Company Charity
Hanley Trust
Julia and Hans Rausing Trust
Lambert Charitable Trust
London Youth
Maingot Charitable Trust
Taurus Foundation
Rothschild Foundation
Schroder Foundation
And a donor who wished to remain anonymous

The Trust would also like to thank everyone else who made a donation to support our work, especially all the 'Friends' of the Trust.

The Irene Taylor Trust

Project reports

For the year ended 31 March 2021

PROGRAMME/ PROJECT	DESCRIPTION	PARTICIPANTS
<i>Music in Prisons</i> , Musicians in Residence	Weekly music sessions with people in prisons	45
<i>Music in Prisons</i> , 'Playlists' Project	In-cell learning project introducing music genres	497
<i>Music in Prisons</i> , Correspondence Song-writing	Collaborative song-writing project via correspondence	51
<i>Sounding Out</i>	Training programme for adult former prisoners in London	23
<i>Making Tracks</i>	Community programme for NEET young people in London	112
<i>25th Anniversary Projects</i>	Special projects to celebrate the Trust's 25 th anniversary, including podcasts, webinars, concept album and the '25 th Birthday Show'	26
<i>Lullaby Project</i>	Partnership project reaching participants in both community and prison settings	16
Total		770

The following excerpts are taken from feedback from participants, prison staff and audiences. You can listen to the original music created on projects on our website www.irenetaylortrust.com.

Music in Prisons

"It brought a much-needed splash of creative interest to a very claustrophobic lockdown,"
'Playlists' participant

"I learned to listen to music from many different aspects," 'Playlists' participant

"I can't thank you enough for what you have done with my songs.... I cried and cried happy tears I am so overwhelmed by what you created," Remote Songwriting participant

"It was amazing, I loved everything you guys did. The vocals were on point. I loved the guitar, just wow, plus the operatic vocals just finished it off. Perfect again thank you," Remote Songwriting participant

"I heard one resident shouting out of the window to their friend how good their song was! All of the feedback is fantastic. Thank you so much for giving the residents that chance to be involved. They have clearly benefitted from it," Prison staff feedback, Remote Songwriting

Project reports

For the year ended 31 March 2021

Sounding Out

“The best thing was the fact that every day a new and different subject was given; it kept the sessions fresh,” *Sounding Out* participant

“I really enjoyed the fact I learned a lot of things I never knew... mainly the DJ and podcast side of things, both of which I’m now going to look more into now,” *Sounding Out* participant

“It’s definitely kickstarted me again after a difficult and uninspiring few months, shown me an effective way to make music remotely and it has been great fun seeing everyone’s passion,” *Sounding Out* participant

Making Tracks

“You learn about music and you learn something about yourself too,” *Making Tracks* participant

“I’ve gained so much confidence and feel more open to speaking to people I don’t know too well,” *Making Tracks* participant

“I cannot express enough how joyful it has been for me to see my young people take part in this. All of them came to their second sessions with notebooks where they’d been making plans and preparing, which is amazing! Their confidence grew, they laughed, they supported each other and worked as teams. Honestly this ticked absolutely every box for me and was really powerful and moving. And the tracks are SO good! Thank you for some of the most inspiring workdays I’ve ever had,” *Making Tracks* Partner feedback

25th Anniversary Projects

“I had the good fortune of playing guitar with you in ’98 at HMP The Mount. I’ve never forgotten you all and the experience. My life is the right side of the tracks these days. Thanks for being bothered with us lot. It means more than can know,” Audience feedback, 25th Birthday Show

“Happy 25th Birthday! So good to see ITT’s work – wonderful to see the opportunities and inspiration original music provides,” Audience feedback, 25th Birthday Show

“What a great achievement from all involved! Thank you for sharing your journey!” Audience feedback, 25th Birthday Show

“Thanks so much for getting together to discuss this,” Reflections Webinar attendee

“Really interesting and Inspiring,” Reflections Webinar attendee

The Irene Taylor Trust

Project reports

For the year ended 31 March 2021

Lullaby Project

"It's so amazing. It makes me smile every time I hear it. I'm so thankful for it," Lullaby Project participant

"It's something my daughter can listen to and know that I will listen to her and never judge her. It means she can trust me, which is all I could ever ask for," Lullaby Project participant

Independent auditor's report

To the members of

The Irene Taylor Trust

Opinion

We have audited the financial statements of The Irene Taylor Trust (the 'charitable company') for the year ended 31 March 2021 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on The Irene Taylor Trust's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Independent auditor's report

To the members of

The Irene Taylor Trust

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of

Independent auditor's report

To the members of

The Irene Taylor Trust

company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.

Independent auditor's report

To the members of

The Irene Taylor Trust

- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Fleur Holden (Senior statutory auditor)

19 November 2021

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

The Irene Taylor Trust

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2021

		Unrestricted	Restricted	2021 Total	Unrestricted	Restricted	2020 Total
	Note	£	£	£	£	£	£
Income from:							
Donations	2	180,319	6,798	187,117	154,190	13,272	167,462
Charitable activities	3	41,569	147,377	188,946	106,876	225,080	331,956
Investments	4	171	-	171	731	-	731
Total income		222,059	154,175	376,234	261,797	238,352	500,149
Expenditure on:							
Raising funds		60,585	-	60,585	66,816	-	66,816
Charitable activities		118,462	176,353	294,815	76,872	389,801	466,673
Total expenditure	5	179,047	176,353	355,400	143,688	389,801	533,489
Net income / (expenditure) before transfers	6	43,012	(22,178)	20,834	118,109	(151,449)	(33,340)
Transfers between funds		(30,085)	30,085	-	(80,858)	80,858	-
Net movement in funds		12,927	7,907	20,834	37,251	(70,591)	(33,340)
Reconciliation of funds:							
Total funds brought forward		137,591	236,830	374,421	100,340	307,421	407,761
Total funds carried forward	14	150,518	244,737	395,255	137,591	236,830	374,421

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 15 to the financial statements.

The Irene Taylor Trust

Balance sheet

Company no. 3637201

As at 31 March 2021

	Note	2021 £	2021 £	2020 £	2020 £
Fixed assets:					
Tangible assets	10		7,144		9,665
			7,144		9,665
Current assets:					
Debtors	11	25,212		22,773	
Cash at bank and in hand		418,665		372,215	
		443,877		394,988	
Liabilities:					
Creditors: amounts falling due within one year	12	(55,766)		(30,232)	
Net current assets			388,111		364,756
Total net assets			395,255		374,421
The funds of the charity:	14				
Restricted income funds			244,737		236,830
Unrestricted income funds:					
Designated		30,451		-	
General funds		120,067		137,591	
Total unrestricted funds			150,518		137,591
Total charity funds			395,255		374,421

The financial statements have been prepared in accordance with the special provisions for small companies under Part15 of the Companies Act 2006.

Approved by the trustees on 4 November 2021 and signed on their behalf by

Jane Anderson
Chair of Trustees

The Irene Taylor Trust

Statement of cash flows

For the year ended 31 March 2021

	2021		2020	
	£	£	£	£
Cash flows from operating activities				
Net income for the reporting period (as per the statement of financial activities)	20,834		(33,340)	
Depreciation charges	2,521		3,302	
Investment income	(171)		(729)	
(Increase)/decrease in debtors	(2,439)		869	
(Decrease)/Increase in creditors	25,534		5,973	
Net cash used in operating activities		46,279		(23,925)
	2021		2020	
	£	£	£	£
Cash flows from operating activities				
Net cash provided by operating activities		46,279		(23,925)
Cash flows from investing activities:				
Interest receivable	171		729	
Purchase of fixed assets	-		(1,637)	
Net cash provided by / (used in) investing activities		171		(908)
Change in cash and cash equivalents in the year		46,450		(24,833)
Cash and cash equivalents at the beginning of the year		372,215		397,048
Cash and cash equivalents at the end of the year		418,665		372,215
Analysis of cash and cash equivalents				
	At 1 April 2020	Cash flows	Other non- cash changes	At 31 March 2021
	£	£	£	£
Cash at bank and in hand	372,215	46,450	-	418,665
a Total cash and cash equivalents	372,215	46,450	-	418,665

1 Accounting policies

Statutory information

The Irene Taylor Trust is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address and principal place of business is 35-47 Bethnal Green Road, London, E1 6LA.

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 Republic of Ireland (FRS 102) - (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Income

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

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

1 Accounting policies (continued)

Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- ~ Costs of raising funds relate to the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- ~ Expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and
- ~ their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity:

~ Raising funds	24%
~ Charitable activities	76%

Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

1 Accounting policies (continued)

Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

~ Office fixtures, fittings and equipment	25% straight line
~ Musical instruments	25% straight line
~ Motor vehicles	25% reducing balance

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.

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.

Creditors and provisions

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.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

Pensions

All staff are enrolled in a work place defined contribution pension scheme.

The Irene Taylor Trust

Notes to the financial statements

For the year ended 31 March 2021

2 Income from donations

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Donations from Charitable Trusts:						
Henry Smith Charity	-	-	-	25,000	-	25,000
The Bromley Trust	10,000	-	10,000	10,000	-	10,000
Maingot Charitable Trust	10,000	-	10,000	10,000	-	10,000
Charitable Trust	6,000	-	6,000	-	-	-
Drapers Charitable	6,000	-	6,000	-	-	-
Taurus Foundation	10,000	-	10,000	5,000	-	5,000
The Goldsmiths' Company Charity	10,000	-	10,000	10,000	-	10,000
Lambert Charitable Trust	2,500	-	2,500	2,000	-	2,000
The Hanley Trust	2,500	-	2,500	2,500	-	2,500
P & M Lovell Charitable Trust	1,000	-	1,000	1,000	-	1,000
Garfield Weston Foundation	-	-	-	50,000	-	50,000
Pamela Champion Foundation	-	-	-	2,000	-	2,000
Esmee Fairbairn	2,500	-	2,500	-	-	-
Julia and Hans Rausing Trust	35,000	-	35,000	-	-	-
The Schroder Foundation	50,000	-	50,000	-	-	-
London Youth	3,000	-	3,000	-	-	-
The Fore Foundation	5,000	-	5,000	-	-	-
The Rothschild Foundation	5,000	-	5,000	-	-	-
Joe & Rosa Frenkel Charitable Trust	-	-	-	1,000	-	1,000
Odin Trust	-	-	-	3,000	-	3,000
Tony & Sheelagh Williams Charitable Foundation	-	-	-	10,000	-	10,000
Donations from individuals	15,586	480	16,066	18,310	-	18,310
Gifts in kind		6,318	6,318	-	13,272	13,272
Gift Aid reclaimed	2,939	-	2,939	4,380	-	4,380
Other income	3,294	-	3,294			-
Total	180,319	6,798	187,117	154,190	13,272	167,462

3 Income from charitable activities

	Unrestricted	Restricted	2021 Total	Unrestricted	Restricted	2020 Total
	£	£	£	£	£	£
Donations from Charitable Trusts						
National Lottery Community Foundation	-	10,000	10,000	-	-	-
The Evan Cornish Foundation	-	7,500	7,500	-	-	-
BBC Children in need	-	24,159	24,159	-	12,892	12,892
Charles Hayward Foundation	-	-	-	-	15,000	15,000
Young Londoners Fund	-	16,740	16,740	-	17,280	17,280
The London Community Foundation	-	-	-	745	17,158	17,903
National Foundation for Youth Music	-	-	-	-	54,000	54,000
Arts Council England	-	36,338	36,338	-	21,500	21,500
Harold Hyam Wingate Foundation	-	5,000	5,000	-	5,000	5,000
Didymus CIO	-	-	-	-	5,000	5,000
Edward Cadbury Charitable Trust	-	-	-	-	2,500	2,500
Joe & Rosa Frenkel Charitable Trust	-	3,000	3,000	-	3,000	3,000
Fishmongers' Company's Charitable Trust	-	25,000	25,000	-	25,000	25,000
Vintners Foundation	-	5,000	5,000	-	-	-
Rideout Creative	-	-	-	-	4,875	4,875
Leathersellers Co	-	-	-	-	2,000	2,000
Anonymous Trust	-	5,000	5,000	-	5,000	5,000
Thomas Deane Trust	-	-	-	-	2,700	2,700
Henry Oldfield Trust	-	5,000	5,000	-	5,000	5,000
Clinks	-	-	-	-	9,775	9,775
Wates Foundation	-	-	-	-	10,000	10,000
D'Oyly Carte Foundation	-	-	-	-	5,000	5,000
Other Charitable Trusts	-	4,640	4,640	-	2,400	2,400
		-				
Earned income	41,569	-	41,569	106,131	-	106,131
Total	41,569	147,377	188,946	106,876	225,080	331,956

4 Income from investments

	Unrestricted	Restricted	2021 Total	Unrestricted	Restricted	2020 Total
	£	£	£	£	£	£
Bank interest	171	-	171	731	-	731
	171	-	171	731	-	731

5 Analysis of expenditure (current year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2021 Total £	2020 Total £
Staff costs (Note 7)	37,944	120,637	41,359	-	199,940	215,695
Other staff costs	-	-	383	-	383	4,560
Project costs	-	95,875	-	-	95,875	249,831
Office running and other costs	-	-	9,099	-	9,099	11,095
Rent, rates and utilities	-	-	22,074	-	22,074	17,264
Insurance	-	-	3,959	-	3,959	4,408
Professional services	-	-	5,674	-	5,674	6,273
Depreciation	-	-	2,520	-	2,520	3,302
Audit	-	-	-	9,540	9,540	7,740
Governance	-	-	-	18	18	49
Gifts in kind	-	6,318	-	-	6,318	13,272
	37,944	222,830	85,068	9,558	355,400	533,489
Support costs	20,354	64,714	(85,068)	-	-	-
Governance costs	2,287	7,271	-	(9,558)	-	-
Total expenditure 2021	60,585	294,815	-	-	355,400	
Total expenditure 2020	66,816	466,673	-	-	-	533,489

Analysis of expenditure (prior year)

	Raising funds £	Charitable activities £	Support costs £	Governance costs	2020 Total £
Staff costs (Note 8)	42,680	130,034	42,981	-	215,695
Other staff costs	-	-	4,560	-	4,560
Project costs	-	249,831	-	-	249,831
Office running and other costs	-	-	11,095	-	11,095
Rent, rates and utilities	-	-	17,264	-	17,264
Repairs and maintenance	-	-	-	-	-
Insurance	-	-	4,408	-	4,408
Professional services	-	-	6,273	-	6,273
Depreciation	-	-	3,302	-	3,302
Audit	-	-	-	7,740	7,740
Governance	-	-	-	49	49
Gifts in kind	-	13,272	-	-	13,272
	42,680	393,137	89,883	7,789	533,489
Support costs	22,211	67,672	(89,883)	-	-
Governance costs	1,925	5,864	-	(7,789)	-
Total expenditure 2020	66,816	466,673	-	-	533,489

6 Net income / (expenditure) for the year

This is stated after charging:

	2021	2020
	£	£
Depreciation	2,521	3,302
Auditor's remuneration (including VAT):		
Audit	6,725	6,600
Operating leases	16,442	16,442
Trustees' expenses	18	50
	25,706	26,394

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2021	2020
	£	£
Salaries and wages	181,545	195,220
Social security costs	14,868	16,995
Pension cost	3,527	3,480
	199,940	215,695

No member of staff received emoluments of more than £60,000 in this year (2020: £nil).

The total employee benefits (including pension contributions and employer's national insurance) of the key management personnel were £94,638 (2020: £ 100,425).

The charity trustees were not paid nor received any other benefits from employment with the charity in the year (2020: £nil). One trustee was reimbursed travel expenses during the year £18 (2019: 1 trustee £50). No charity trustee received payment for professional or other services supplied to the charity (2020: £nil).

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2021	2020
	No.	No.
Total	6	6

9 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10 Tangible fixed assets

Cost	Office equipment, fixtures and fittings £	Musical Instruments £	Motor vehicles £	Total £
At the start of the year	3,877	18,559	15,000	37,436
Additions in year	-	-	-	-
At the end of the year	3,877	18,559	15,000	37,436
Depreciation				
At the start of the year	2,650	18,559	6,562	27,771
Charge for the year	411	-	2,109	2,521
At the end of the year	3,061	18,559	8,671	30,292
Net book value				
At the end of the year	816	-	6,329	7,144
At the start of the year	1,227	-	8,438	9,665

All of the above assets are used for charitable purposes.

11 Debtors

	2021 £	2020 £
Grants receivable	7,735	-
Rent deposit	4,677	4,677
Accrued income	12,800	18,096
	25,212	22,773

12 Creditors: amounts falling due within one year

	2021	2020
	£	£
Accounts Payable	2,484	5,674
Taxation and social security	5,890	7,683
Accruals	9,870	8,250
Deferred income	37,522	8,625
	55,766	30,232

13 Analysis of net assets between funds (current year)

	General unrestricted £	Designated Funds	Restricted £	Total funds £
Tangible fixed assets	7,144	-	-	7,144
Net current assets	112,923	30,451	244,737	388,111
Net assets	120,067	30,451	244,737	395,255

Analysis of net assets between funds (prior year)

	General unrestricted £	Restricted £	Total funds £
Tangible fixed assets	8,000	-	8,000
Net current assets	129,591	236,830	366,421
Net assets	137,591	236,830	374,421

14 Movements in funds (current year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Restricted funds:					
Adult Male Prisoners	28,678	-	10,869	21,543	39,352
Adult Female Prisoners	997	7,500	2,240	1,857	8,114
Children in Prison	23,850	22,269	16,422	2,660	32,357
Prison Playlists	-	4,880	11,703	7,065	242
Making Tracks and progression projects	117,664	23,058	62,831	79	77,969
Sounding Out	6,271	12,000	3,039	17,845	33,077
Lullaby Project	29,932	16,000	11,649	-	34,283
Music projects - General	21,999	37,480	9,669	(30,574)	19,236
Personal Development Coordinator	4,688	-	4,688		-
25th Anniversary Projects	-	15,458	25,069	9,611	-
Other	-	15,530	15,530	-	-
R&D Lab	2,751	-	2,644	-	107
Total restricted funds	236,830	154,175	176,353	30,085	244,737
Unrestricted funds					
Designated funds - other	-	-	-	20,550	20,550
Designated project funds	-	-	-	9,901	9,901
General funds	137,591	222,059	179,047	(60,536)	120,067
Total unrestricted funds	137,591	222,059	179,047	(30,085)	150,518
Total funds	374,421	376,234	355,400	0	395,255

The narrative to explain the purpose of each fund is given at the foot of the note below.

Movements in funds (prior year)

	At start of the year £	Income & gains £	Expenditure & losses £	Transfers £	At end of the year £
Adult Male Prisoners	37,001	32,435	120,662	79,903	28,678
Adult Female Prisoners	7,601	-	7,604	1,000	997
Children in Prison	-	39,892	16,542	500	23,850
Making Tracks and progression projects	145,189	78,760	106,285	-	117,664
Sounding Out		18,315	57,704	45,660	6,271
Lullaby Project	30,000	23,400	25,468	2,000	29,932
Music Projects - General	71,207	23,000	40,426	(31,782)	21,999
Personal Development Coordinator	-	19,250	14,562		4,688
Other	16,423	-	-	(16,423)	-
Research	-	3,300	549	-	2,751
Total restricted funds	307,421	238,352	389,802	80,858	236,830
General unrestricted funds	100,340	261,797	143,687	(80,858)	137,591
Total funds	407,761	500,149	533,489	-	374,421

14 Movements in funds (continued)

Purposes of restricted funds

Adult Male Prisoners

Funding received to conduct music projects with men in prison aged 18 years and over.

Adult Female Prisoners

Funding received to conduct music projects with women in prison aged 18 years and over.

Children in Prison

Funding received to conduct music projects with prisoners aged under 18.

Community

Funding received to conduct music projects in the community with adult ex-prisoners (the 'Sounding Out' programme), young people aged between 14-25 at risk of offending (the 'Making Tracks' programme in London and the North-West, and progression projects 'Making Tracks Training' and 'Young Producers'), mothers and fathers in challenging circumstances (the 'Lullaby Project').

Music Projects - General

Funding received for programmes that has yet to be allocated to specific projects; funding received to deliver international commissions.

14 Movements in funds (continued)

Purposes of designated funds

Designated funds - other

Funds to cover the Trust's rent liability in the instance of needing to terminate the agreement early.

Designated project funds

Earned income earmarked for future project delivery.

Transfers between funds

Unrestricted funds and general restricted funds have been transferred to specific restricted funds where there has been a shortfall in funding for particular projects or to use unrestricted funds or general restricted funds for those projects.

15 Operating lease commitments payable as a lessee

Amounts payable under non-cancellable operating leases are as follows for each of the following periods

	Property 2021 £	2020 £
Less than one year	16,442	1,250
2 - 5 Year	4,111	-
	20,553	1,250

16 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.

17 Related party transactions

There are no related party transactions to disclose for 2021 (2020: none).