

Hear Me Out Music

England & Wales · Charity number 1119049

Details

Other names	MUSIC IN DETENTION
Status	Registered
Legal form	Charitable company
Company number	05943893
Registered	2007-05-02
Register	View on the Charity Commission register

Contact

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Activities

Objects: 1 THE PROMOTION AND PROTECTION OF THE PHYSICAL AND MENTAL HEALTH OF IMMIGRANTS AND ASYLUM SEEKERS, WITH PARTICULAR REFERENCE TO THOSE DETAINED UNDER IMMIGRATION LAWS, THROUGH THE PROVISION OF MUSIC AND OTHER ACTIVITIES.2 THE ADVANCEMENT OF EDUCATION OF THE PUBLIC ABOUT THE POSITION AND EXPERIENCE OF IMMIGRATION DETAINEES, AND THE PROMOTION OF GOOD COMMUNITY RELATIONS BETWEEN PEOPLE OF DIVERSE BACKGROUNDS, WITH PARTICULAR REFERENCE TO THOSE LIVING IN DISADVANTAGED COMMUNITIES, THROUGH THE PROVISION OF MUSIC AND OTHER ACTIVITIES.3 THE ADVANCEMENT OF EDUCATION OF THE PUBLIC, IN PARTICULAR BUT NOT EXCLUSIVELY, CURRENT AND FORMER IMMIGRATION DETAINEES, IN THE CREATIVE ARTS.

Activities: Hear Me Out brings people living in immigration detention centres together with professional musicians and people living in the community, to create and perform powerful artistic work, and convey it to new audiences through live and recorded performance, thereby increasing wellbeing and empathy, and helping change attitudes to migrants.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, The Advancement Of Health Or Saving Of Lives, Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Other Defined Groups

Geography

- **Area of benefit:** UNDEFINED. IN PRACTICE, NATIONAL.
- Scotland
- Bedford
- Cumbria
- Durham
- Islington
- Newham
- Redbridge
- Tower Hamlets

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£371,361	£332,661	-	-
2024-03-31	£285,514	£364,108	-	-
2023-03-31	£347,262	£350,614	-	-
2022-03-31	£319,810	£232,186	-	-
2021-03-31	£257,311	£242,129	-	-

Trustees

Name	Role	Appointed
SUE LUKES	Chair	2007-05-02
Aksa Canolli		2025-12-11
Bridget Rennie		2018-01-30
Clare Scott Booth		2019-02-01
Hannah Wilkinson		2019-07-05
JOANNA RIDOUT		2010-01-28
Kaveh Ghandizadeh Dezfuli		2022-11-22
Kidu Zerabruk Gebreegziabher		2025-12-11
MARIE-ANNE MACKIE		2014-07-31
Syedardavan Nikaeen		2025-12-11
Vebi Kosumi LLB LLM		2007-05-02

Hear Me Out Music

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Accounts

HEAR ME OUT MUSIC
TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025
INDEX

	Page
Company Information	2
Purposes and Benefits	3-4
Artistic Programme and its Impact	5-11
Supporting and Sustaining Quality and Impact	11-15
Structure, Governance and Management	15-16
Financial Review	16-17
Statement of Trustee Responsibilities	17-18
Independent Examiner's report	19
Statement of Financial Activities	20
Balance Sheet	21
Notes to the Accounts	22-27

HEAR ME OUT MUSIC TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

The Trustees, who are also Directors of the charitable company, present their report and the financial statements for Hear Me Out (HMO), formerly Music In Detention, for the year ended 31st March 2025.

COMPANY INFORMATION

REGISTRATION	Company number: 5943893 Charity number: 1119049
BOARD OF TRUSTEES	The following persons have served as members of the Board during the year and up to the date of this report: Clare Scott Booth Aksa Canolli (appointed 11/12/25) Kidu Gerbreegziabher (appointed 11/12/25) Kaveh Ghandizadeh Lamin Joof (resigned 4/7/25) Vebi Kosumi Sue Lukes Marie-Anne Mackie Ardavan Nikaeen (appointed 11/12/25) Bridget Rennie Joanna Ridout Kai Syng Tan (resigned 28/11/24) Hannah Wilkinson
CHIEF EXECUTIVE OFFICER	John Speyer
FINANCE OFFICER	Wendy Lee
REGISTERED OFFICE	Rich Mix 35-47 Bethnal Green Road London E1 6LA
BANKERS	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Tom Wilcox FCIE Counterculture Partnership LLP 23 St Leonards Road Bexhill-on-Sea East Sussex TN40 1HH

PURPOSES AND BENEFITS

Since 2006, Hear Me Out (previously Music In Detention) has been using the connecting, empowering medium of music to improve the situation of some of people held in, or recently released from, the immigration detention and asylum system. Our delivery centres on programmes in Immigration Removal Centres, asylum hotels and barracks. Our vision is of a society in which migrants are treated with dignity and humanity, confidently using the power of their voices to make themselves seen and heard, and finding common ground with the people around them.

Our programme of group music-making sessions and individual talent development offers creative outlets that support self-confidence, relationships and agency, and help develop resilience against the trauma of detention. Our work makes creative spaces and platforms in which people's voices are heard and amplified. People with lived experience of detention and asylum play key roles in our artistic programme and organisational decision-making, and we provide practical and emotional support to help people handle the difficulties they face and play a full part in our work.

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

PUBLIC BENEFIT

Hear Me Out's work gives people held in immigration detention and asylum centres, and other marginalised groups in the UK, access to high quality music-making activities that improve their wellbeing and agency. It helps them develop artistic lives and careers. It provides a platform for their music and experiences to reach public audiences via recordings, performances and story-telling. It strengthens community cohesion and understanding.

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

CHARITABLE OBJECTS

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

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

VISION, MISSION & STRATEGIC AIMS

The charity's vision and mission statements and strategic aims, as set out in its 2017 strategy, are:

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

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

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

Strategic aims:

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

These statements and HMO's wider strategy are currently under review.

ETHICS AND EQUITY PRINCIPLES

Our ethics and equity principles, which we revised during the year, are:

1. Solidarity	Solidarity is the foundation of HMO's work. We seek to build understanding and mutual support across social divides. We are committed to helping the people we work with make their lives better. We have each others' backs.
2. Voice	The people HMO works with are at the centre of everything we do. Their voices give life and power to our creative work, and one voice can speak for many. We support them to assert their agency through their music and life stories.
3. Power through artistic expression	Authentic expression is at the heart of HMO's artistic work, and essential to its quality and power. We want this work to empower its creators and performers, and inspire its audiences.
4. Equity and lived experience	Racism is a structural problem in our society and immigration system. We want people with lived experience, our artists, team and Board to work together to achieve racial equity in HMO, so that race does not determine our outcomes. This means making sure people of diverse backgrounds and identities can flourish in HMO, and committing to co-creation in our artistic work and decision-making.
5. Independence	HMO works in the immigration system while staying independent of it. We will ensure that decisions about our programmes and creative content stay in the hands of the HMO community.
6. Active curiosity	We seek to explore and understand individual experience in all its variety, rather than making assumptions about the complex systems we work in. We are open to challenge and the learning this can bring. This means an active practice of observation, listening, and using all our senses.
7. Respect and co-operation	Good work comes from respect and trust between everyone involved, including participants, artists and partner organisations. We engage and co-operate with places of detention, to deliver the best possible outcomes for people in them. We manage disagreements with care and sensitivity.

ARTISTIC PROGRAMME AND ITS IMPACT

During the 2024-25 year we:

- Ran 128 open-access group music sessions with an estimated 660 people in asylum hotels and barracks in London and Folkestone
- Supported 3 bands, involving 20 people with lived experience of asylum and detention centres, to perform at 6 gigs, to a combined estimated audience of 1450
- Created 2 albums consisting of a total of 5 tracks
- Continued to provide creative mentoring and development for 11 musicians, including 5 with lived experience of asylum and detention centres
- Provided practical and/or emotional support to 11 people with lived experience of asylum and detention centres
- Involved 9 experts by experience in our decision-making and governance

Key events in the 2024-25 year included:

April	April: The Unknowns EP launch gig at Union Chapel . Researchers in our Artist Care partnership begin ethnographic study of current practice at Hear Me Out, Irene Taylor Trust and Good Vibrations
May	Monthly clinical supervision sessions with Partisan resume for artists and staff
June	Band from the Barracks: pop up band from Napier Barracks perform at Hastings City of Sanctuary festival The Unknowns play 3 gigs during Refugee Week, in Wandsworth, Richmond and Tottenham
July	Hear Me Out Band play Leyton Carnival HMO artists perform at Refugee Tales opening event in Oxted, Surrey
August	Summer riots necessitate detailed risk management to ensure we can keep people safe and attend to the stress from the threat of violence Summer social event for colleagues and participants
September	Succession plan put in place for departure of long-standing Chair and Director and making lived experience leadership a key part of our organisation Co-Creation awayday on recruitment processes, ethics/equity framework, board development
October	Mentoring/creative development project completed with first cohort of 11 musicians
November	Practice Forum day for artists, focused on sharing information on/examples of new work, care, skills development
December	HMO featured in Creating connections: The role of arts in bridging divides and bringing communities together , a report by thinktank British Future
January	Artist Care research: ethnographic study of current practice in HMO completed Safeguarding training and reflective session for trustees
February	Showreel for the Hear Me Out Band issued
March	Hear Me Out Band rehearses and works up options for a new band name. Our work with children in asylum hotels reduces from two hotels to one due to shortage of funds

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

Since year end, 2025	Jun: Band from the Barracks perform at Dover Multicultural Festival, musician Kwaku Acheampong presents our BBC Radio 4 Appeal Aug: summer project with children in asylum hotel Nov: presented at Youth Music Network webinar on Artist Care, and Arts & Social Outcomes Network event with funders on co-creation & power-sharing Dec: programme at Napier Barracks ends after 4 years due to the Barracks' closure
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WORK WITH GROUPS

In the 2024-25 year we delivered 80 sessions with children and young people in 2 different asylum hotels in east London, and 44 sessions with men at Napier Barracks in Folkestone. We estimate that these programmes reached 630 adults and children (although the fluid nature of participation in these settings means a margin of error on that figure).

Napier Barracks: Through the year we generally ran 2 sessions most Thursdays, in the afternoon and evening. Attendance was 15-30 in each session. Our pattern of work was to divide delivery into 6-8 week blocks, with a 'sharing performance' at the end of each block, and then a gap of 2-3 weeks before the next block. This approach helps build momentum and confidence, and makes the programme more feasible financially. However budget shortfalls obliged us to cut out some of blocks in the later part of the year, reducing total participation compared to previous years. After the year end we resumed the full delivery pattern, until Napier Barracks closed in December, bringing this programme to an end after 4 years.

Every session was led by two of our Associate Artists. Two provided continuity throughout the programme, leading most sessions, while a number of others added diversity and range. Artists offered a variety of activities during sessions, including open jam sessions for everyone to join in, sharing songs from participants' homelands/cultural, drumming, music tuition (bass/drums/keyboard/voice training), and more structured music making, with artists and participants creating and recording new tracks and rapping over the top.

The method is collaborative. As one puts it, 'musical glue is provided by workshop leaders as necessary.' They 'usually try and start with what the participants bring to the table, so that people involved feel ownership of the material,' for example supporting participants to teach their songs to others and take the lead, or using jamming to develop more structured tracks. There's an emphasis on playing things live, to connect participants more with each other. There's often dancing.

Every year of this programme we have assembled a pop-up 'Band from the Barracks' from among the participants in our sessions, and (with the help of Napier staff) taken them to gig for public audiences. In 2024 they gigged again at the [Hastings Sanctuary Festival](#), and in 2025 at [Dover Multicultural Festival](#). The performances have gone down a treat with the public, with audiences singing and dancing along. The impact of these gigs has been two-fold: band members are empowered and celebrated on stage, while audiences experience new music from talented musicians who are not usually given a public platform within our society.

Asylum hotels: We continued our music programme with children and young people at two asylum hotels in east London, two sessions each, most weekends through the year. As at Napier, we divided the work into 6-8 week blocks, which were sadly curtailed in the later part of the year due to lack of funds, lowering the number of participants compared to previous years. Since the year end we have resumed the full delivery pattern at one hotel, but discontinued sessions at the other, to deliver a full programme but within the resources available.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

Every session has been led by two of our Associate Artists. Usually one leads a whole block, for continuity, while the other changes more, for variety. We select artists for this programme for their skills and experience in working with young children, since most participants are 11 and under.

Of course music is our core activity but other art forms have become important elements in this programme, to address the stress and trauma that the children are experiencing, and the insecurity and sterility of their institutional environment. Essentially, dance channels pent-up emotions and visual art calms them. Artists tend to start with arts and crafts activities as an icebreaker to welcome children, young people and parents into the space. Music and dance activities and games on the mats develop later in the session, sometimes in response to the arts and crafts creations. One artist reported that participants enjoyed 'transforming the mats into hiding boxes, dens and drums and there were some lovely interactions with adults around this.'

We continued the programme during the riots in summer 2024, to show solidarity with the families, and we put in place at pace a series of measures to keep our artists safe, adapt our sessions to the circumstances, and allow reflection and debriefing afterwards.

Local Welcome: We delivered 4 music sessions on a heritage theme on behalf of Local Welcome, which brings people together to prepare and enjoy weekend meals in community spaces. Participants in Derby and Norwich, including refugees, asylum-seekers and other local residents, created and performed songs with lyrics about their stories and experiences. This was the first time Hear Me Out was commissioned to deliver work for a partner organisation. After the year end another commission followed, from the Migrant Refugee Health Project.

Bands: We supported three bands during the year. The pop-up Band from the Barracks (see p6) performed once again at the Hastings Sanctuary Festival. The Hear Me Out Band, soon to be renamed, gigged at the Leyton Carnival and worked on its future plans and branding. The Unknowns launched their first EP live to a full house at Union Chapel in Islington, and played Refugee Week gigs at Battersea Arts Centre, York House Richmond and the Bernie Grant Arts Centre in Tottenham. More gigs have followed since the year end.

We also started fundraising for resources to support the Hear Me Out Band and The Unknowns to develop new repertoire, a distinctive sound, an independent brand and online presence, profile with promoters, and community engagement collaborations with Hear Me Out. We look forward to helping them win recognitions as the superb musicians they are, reaching mainstream music audiences, influencing public attitudes and offering role models to people going through the asylum/immigration system.

New programmes: During the year we worked hard to expand this body of work through new programmes in Immigration Removal Centres and other places of detention. As of December 2025 we expect to start delivering music activities at Dungavel IRC (South Lanarkshire) from early in 2026, and within several months to start programmes at Derwentside IRC (County Durham) and RAF Wethersfield (Essex).

WORK WITH INDIVIDUALS

Through the year we continued to work more intensively with a number of individuals, who typically found us first in group music programmes, and then got involved in one or more more individualised activities, often over 2 or more years.

At the heart of this work is an exchange of skills. Hear Me Out is able to support people's creative development, and their knowledge and skills as experts by experience strengthens our decision-making and artistic work. Around this reciprocal relationship sits an offer of practical and emotional support to help people deal with the many challenges they face.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

Creative mentoring: During the year we completed a mentoring pilot involving 11 mentees: 3 HMO Associate Artists, 3 new HMO artists from marginalised backgrounds, and 5 musicians with lived experience of detention or asylum centres. Following an initial interview, each mentee was offered a bespoke development package. We took a holistic approach, ie providing not just traditional mentoring but other activities designed to address barriers and support progress – for example instrumental coaching, purchase of equipment, paying relocation costs, psychotherapy, work shadowing. Since the year end we have raised funds to continue this scheme, adapted according to learning from the pilot. For example we will improve the integration of creative mentoring and support/casework, to meet individual needs more effectively.

Experts by experience: People with lived experience continued to tell personal stories, via blogs, webinars and videos, to support our communications and fundraising work; to sit on recruitment panels; and contribute to practice forums & programme planning. Milestones reached during or since the year included:

- Engaging people with lived experience for the first time as workshop leaders
- Kwaku Acheampong, who we first met at Napier Barracks in 2022, presenting a national appeal on BBC Radio 4
- 3 experts by experience joining our Board of Trustees: Aksa Canolli, Ardavan Nikaeen and Kidu Gerbreegziabher.

Practical and emotional support: We've continued to provide tailored, flexible, holistic support over short or long periods depending on need. Constancy is key and we have develop sustained relationships with those we support. Support during the year has included:

- Emotional support, checking in, accompaniment at key/difficult moments
- Access to initial legal immigration advice (referral to lawyer for 30-min session)
- General support (not advice) re Home Office processes
- Letters of support around immigration cases
- Advice/support/referrals around housing, benefits, GP registrations, bank accounts etc
- Support to find volunteering opportunities
- Digital access (refurbished devices, data packages)
- Hardship payments
- Travel costs to/support with key appointments (eg medical, official)
- Travel costs to attend substantive interviews etc
- Support to establish social networks
- Low-cost counselling via Black Minds Matter

Since the year end we have reviewed our individual support work and started to codify our practice over the past 2-3 years, to guide future practice and improve support in complex situations.

IMPACT

Napier Barracks: Here is some of our feedback from participants (translated from Farsi by a member of staff):

So he's saying he as well enjoyed the fact that different languages and cultures coming together and sharing with each other. So there's two hours of pure sort of happiness that would otherwise you know, perhaps, it's sort of a guaranteed sharing of happiness amongst the crowd. And he's saying that he doesn't want to be too sort of harsh. But he said at points I felt like if one person singing, the others could be a bit more, either just play the audience part or to come to a prearranged sort of collaboration or joining in with them.... He's saying, having said everything, I think it should be noted again that everyone has their sort of daily stresses,

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

worrying about their case, what's going to happen in the future, the uncertainty - but for these two hours we're all happy, which is the effectiveness of the project.

Yeah, he's saying that the atmosphere that it creates is calming and sort of joyful enough, that it gives everyone the opportunity to sort of, not just to get to know each other and sort of utilise each other's sort of skills, but er... sorry, just to clarify.... Yeah. The ones who share in your happiness or in your joy together, it creates better understanding and appreciation of each other's sort of differences or cultures and things like that. And since then, it's sort of like obvious that if the sessions continue, that sort of order within the sessions will sort of establish itself naturally and organically, because each session, the people who have been there the previous few sessions will know what's expected, or what they expect to do next.

And here are some reflections from our artists:

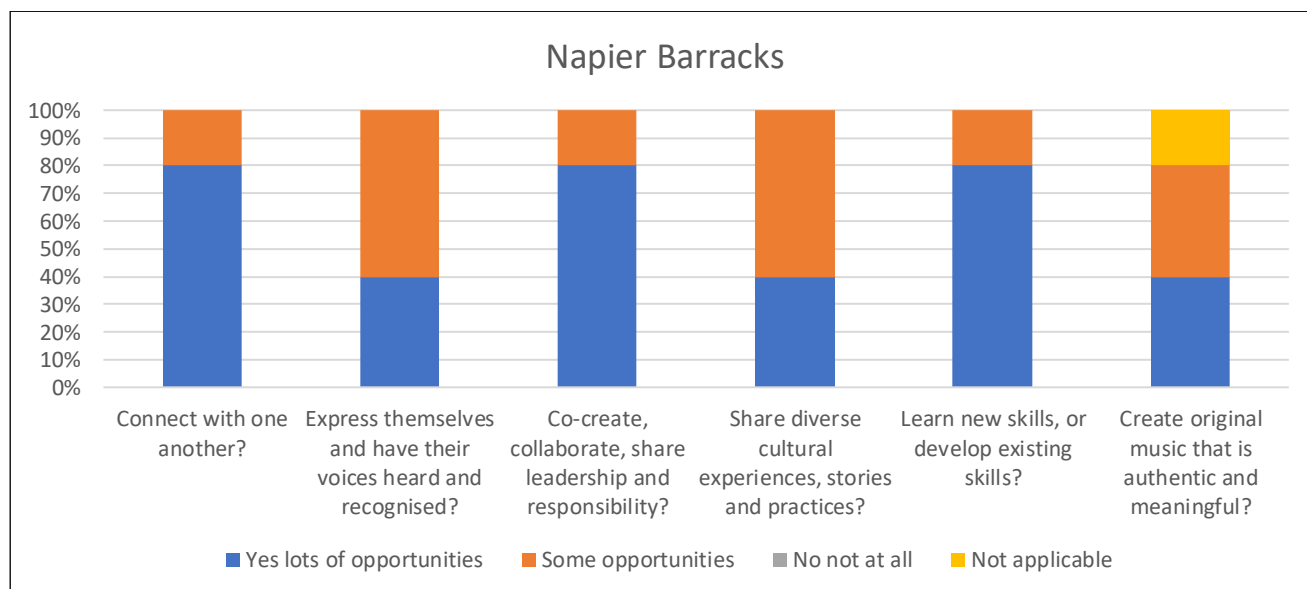
The joy was strong in the room. We have over ten people share songs with us. Everyone joined in with group singing and percussion. Especially one participant who joined the session looking pretty withdrawn. Ten minutes later he was part of the jam, within half an hour he was smiling and joining in.

We recorded a lovely song. We only had one singer however others contributed to the song with drums. Its a powerful message in the lyrics and we feel it came out really well.

One participant used his hands to direct the music in a really beautiful animated way.

It was such a joyful afternoon and evening. A really amazing mix of many cultures and musical style all gelling and together. Extremely inspiring to have been a part of the magic.

The artists also reported, in relation to one block of sessions, that there were 'lots' and 'some' opportunity for all the criteria listed, except in one case where making original music was not a main activity:



Finally, feedback from staff points to the work's wider effect on the centre as a whole:

By the time they're finished with a session or with a series of sessions, they always say, 'I felt like I was given a voice or I was given a platform to express myself'. And yeah, it's always been very, very positive ... I always feel happy to recommend anyone go and attend that session, because it helps, even if they are a spectator it helps.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

So generally, it lifts up the mood. Because ... when you're not here, we feel the difference then, sort of the whole week is monotonous, rather than looking forward to having a bash on Thursday and having a having a laugh, or having a, you know, for some people, its not just a laugh, they come and do very sort of follow more melancholic or serious or sad songs, and it's like a purge. They always say, feel more relaxed or lighter at the end. ... As staff, we always know when Hear Me Out hasn't been in for a while, because soon as you guys are in again and the session starts, the mood, even though not everyone comes, you know, comes to partake, but you know, happiness and positivity spreads as well. So when, when we've had a few sessions, then we can see the difference. It's always uplifts the mood the whole time.

Asylum hotels: Evaluation indicated that we have been able to create a safe, secure space for the children and young people in the midst of the stress of their asylum hotel existence, in which they have been able to relax, connect with caring and parent-like extra adults, imagine and make things they like and can take pride in, choose outcomes, work together, form closer friendships and play well together. Signs of trauma continue, but we are able to respond well, for example using lullabies and songs to calm children upset by sudden loud noises. In more detail, we been able to deliver on three outcomes:

(a) *Wellbeing:* We've seen numerous examples of positive engagement with music, dance and visual arts. Participants expressed themselves through creative activity, improved their concentration spans, and developed new skills. Sample evaluation indicated that all of the sessions involved 'lots of' or 'some' self-expression and skills development. Children developed their musical skills in:

- Instrumental work, eg trying out keyboard, guitar, vocals, ukelele, recorders, drums
- Song-writing and composition
- Music tech software (Logic, Garageband)
- Knowledge of music notation, eg bars and rhythms

Some of the children aged 10+ particularly improved their musical abilities and imaginative scope. A girl who was silent in our sessions began after 5-6 months to talk.

(b) *Resilience:* We've seen children getting absorbed in creative activity (a sign of inner escape), and making creative decisions. Parents told us their children looked forward to our sessions every week, an indicator of deeper engagement.

An artist observed that 'every week the kids want to create a range of dens which feels quite poignant as they live in this transient, crowded, hotel setting.' Participants enjoyed 'transforming the mats into hiding boxes, dens and drums.' This suggests our creative sessions allowed children to reimagine their situation: an expression of agency and perhaps an act of self-protection.

Sample evaluation indicated that all sessions involved 'lots of' or 'some' co-creation or leadership by participants, and ¾ of them involved 'lots of' or 'some' creation of original music. The latter is less frequent largely because it can be difficult in this work to get a whole group to focus on one thing for an extended time.

(c) *Connection:* We've seen children co-operate with each other and make friends. At one hotel staff often joined in too. Based on previous work we expect these connections feed through into interactions generally, ie not just when we are there. Big mural type projects on long paper rolls was often a good focal point for a group activity, as well as singing and playing together. In one instance we understood that children were taking origami techniques and songs they had learned with us to school, to teach them to other pupils (surely a resilience outcome too).

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

Sample evaluation indicated that all of the sessions involved 'lots of' or 'some' connection between participants, and almost all (94%) involved 'lots of' or 'some' sharing of cultures. The latter is less frequent because this type of activity is an option rather than a constant feature.

LEARNING

Hotels and barracks: We view these as places of detention, and in many ways (eg their effect on the people held in them) working in them is very like our previous experience in detention centres. But there are substantial differences too (eg fewer restrictions on communication, minimal activity programmes), and so we have learned and adapted our methods. Now, nearly 4 years since our first sessions in these settings, we have reached a level of maturity in this work. Early experiments have brought us to a more settled stage where ways of working are well established, we continue to refine them and respond to change in the settings, and we are asked and able to support others to develop their own creative programmes for people in asylum hotels in their areas.

Work with children: We've seen many examples of creative outputs, inc art works, song lyrics based on participant emotions, improvised duets, sound-scapes. But the environment's fluidity (necessary for access), and the range of activity (to meet different interests and maintain stimulus), sometimes make it difficult to do concerted work on artistic material. This matters because producing something really good together strengthens participants' identities and relationships. There's no straightforward solution, because this part of our practice is always a balancing act. We continue to explore options.

Support: We've learned from experience what people needed help with, what we can actually do, and which other providers are effective. A couple of complex cases have led us to think carefully about boundaries, and the limits of our support capacity. We have started writing up guidance / protocols to guide future work. For example signposting to other sources of support is vital but sometimes we find that this is not in practice available and must do what we can ourselves.

Far right activism: The riots of summer 2024 made us attend closely to risk management – we mitigated risks to physical safety and emotional wellbeing in our participants, artists and team, and upgraded our risk systems accordingly. We did not anticipate that the spike in violence would evolve into the current climate of ongoing hysteria, in which charities supporting migrants are subjected to lurid accusations, buildings attacked and staff are threatened. HMO has not been targeted as yet, but of course we know others who have been.

We've continued to take stock of this new difficulty, which is not going to end any time soon, and have agreed protective steps. These include upgrading cybersecurity, an 'openness audit' to consider what information we can and can't continue to put into the public realm, issuing a public statement of solidarity with the people we work with, and doing what we can to protect individuals' privacy. The last being limited in scope, it's also necessary to ask individuals in the organisation to consider their own appetite for the raised, unpredictable risks we all now face.

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

RACE EQUITY & CO-CREATION

Our Co-creation Hub continued to meet through the year, chaired by an external specialist. During and since the year this group has continued to oversee the implementation of our Co-Creation Action plan. In particular it worked on the following areas of co-creation practice:

- Reviewing Hear Me Out's ethics/equity framework (see p4)

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

- Developing a new recruitment procedure, which codifies recent more inclusive practice
- Helping the Board design a recruitment process for new trustees and make its practice more informal & inclusive
- Starting a major review of our Equity & Diversity policy

Meanwhile co-creative practice has spread, as learning has developed and decision-makers have diversified. For example:

- Artists with lived experience have begun to lead group music sessions
- People with lived experience routinely sit on recruitment panels, attend our annual Practice Forum alongside artists and staff, and help plan/review delivery
- A musician with lived experience presented our Radio 4 Appeal in Jun25.
- After the year end the number of Trustees with lived experience rose from 1 to 4

Bringing together artists, people with lived experience, trustees & staff in the Co-Creation Hub has been a key step. The group has become well bonded & more equal, the space is safe & reflective, agendas make room for the people round the table, it's an efficient way to get a range of perspectives, and is influencing other meetings/ groups, including the Board.

People with lived experience who are involved in this work have said this new experience is upskilling them. They and artists are finding out more about how HMO runs & the challenges it faces. We're all learning about inclusive decision-making that brings our artistic method into the organisation.

Evaluation has shown that co-creation processes have their own outcomes: *"I have never been put into that kind of position, like having to contribute an opinion on who to hire or which one is better. So it's like it lifts up whatever potential I have inside of me."*

TRAUMA-INFORMED PRACTICE AND ARTIST CARE

Clinical supervision: Monthly reflective practice sessions with [Partisan](#) have continued, and during and since the year were opened to artists and people with lived experience, as well as staff. The sessions have provided a supportive space for difficulties to be aired and practice to be refined, perhaps especially for those working with young children in asylum hotels – eg how to combine different art forms, and respond to challenging behaviours with care and firmness.

Artist Care: This major research project progressed to the next stage, with the University of Wolverhampton leading an ethnographic study of artist care at Hear Me Out, Good Vibrations and the Irene Taylor Trust. The HMO ethnography *"highlight[ed] the strides taken by HMO to support the well-being of their workforce"*, noted much good practice, and suggested improving access and individualisation. The [research as a whole](#) identified 6 draft Artist Care principles:

- A cultural shift is needed across arts sector, including inclusion in budgets
- Support is needed to diversify the sector workforce, as a way to address intersectional inequalities
- Artist care must recognise & support the specialist facilitation (as well as musical) skills needed for work in complex settings.
- Artist care must be connected to care of staff, trustees & participants, and to all working relationships and operations.
- There is no 'typical freelance artist', so a one-size-fits-all approach is not adequate.
- A creative approach is needed to develop care practices that are not contingent on funding

Along with the other partners, we have shared the research and consulted on the principles around the sector. During the year we also established a Sector Reference Group (from arts sector, funder

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

& research organisations) to help guide the research and situate it in its wider context. So the project has become much more widely known and its relevance recognised. For example after the year end we ran a session for Youth Music's practice network. Currently we are bringing new partners into the project and reviewing the plan for the remaining research stages, which was drawn up in 2020.

EVALUATION

Evaluation activities continued during the year in line with our growing range of activities. We carried out surveys, focus groups and interviews with participants, and questionnaires with audiences, to find out their opinions of our work and its impact on them.

Our evaluation review continued. With the updated framework in place, we focused during and since the year on a reset of evaluation tools, indicators, priorities, sampling & schedules. All this is nearly complete and an analysis & report on data since 2020 will follow.

ETHICS & SAFEGUARDING

We have continued to use our Ethics & Equity Framework to provide practical guidance to the team on the application of our ethics principles. We are in the process of adding practical guidance on the application of the revised principles (see p4) in different

Safeguarding work puts our ethics into practice. We continued during the year to take up safeguarding issues when they arose. Our trustees undertook safeguarding training focused on their role. Following this our external safeguarding specialist ran a session to draw out learning and key issues. An action plan was drawn up focused on three areas for improvement:

- Transition from reassurance to assurance
- Improve systems
- Address risk of normalization

The Board is updated every 6 months on the implementation of this action plan.

COMMUNICATIONS

A consistent communications operation through the year increased our reach. For example our Instagram following rose to 1387, our YouTube channel showed growth with 15 new subscribers, and the [full video of the Unknowns live at Union Chapel](#) being our top video (303 views). We also produced a video [showreel](#) for the Hear Me Out Band. The summer months were especially busy, with a series of gigs to promote (see p5). In summer 2025 we also produced a [video interview](#) and other materials to support our BBC Radio 4 Appeal.

During the year we decided to leave X (Twitter), in common with many others, due to the growth of racist and far-right content on the platform, and to join Blue Sky, a new and somewhat untested platform but more in keeping with our values.

FUNDRAISING

Fundraising continued through the year to be delivered by freelancers, working with our Director, and supported by a small (1 day pw) grants fundraising role within the staff team. We appreciate very much the support of all our donors, without whom we could not operate.

Individual giving: During 2024-25 we raised a total of £42k from individual donations, our best ever annual total (2023-24: £40k). Of this total, about £24.5k (58%) came from the Christmas and 'Arts for Impact' public appeals, hosted on the Big Give website. These intensive campaigns, with

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

match funding and tight deadlines, continue to be our most effective method of motivating individual donors, and are now established part of our calendar. About 60 regular donors provided a further £9.2k (22%). Within the total donated, we continued to see a growth, albeit more modest than in 2023-24, in the number and total value of larger donations, mostly from committed supporters whose generosity we hugely appreciate.

Grants fundraising: During 2024-25 we secured 24 grants totalling £277k, a conversion rate of 30% (2023-24: 18 grants, £189k, 26%). The total raised, £88k (47%) more than in the previous year, has only been exceeded twice in the last 10 years. This was a very good result at a time when fundraising was getting so difficult across the whole charity sector.

However the previous year's lower total meant a lower opening balance, the amount of income already secured in previous years was much lower (mainly due to the end of substantial multi-year funding from the Paul Hamlyn Foundation), and a number of the new grants were awarded late in the financial year. So the budget for the year was very tight, and far from being able to ease this by exceeding fundraising targets, it looked likely for a while that we might fall short. Significant expenditure cuts were thus a serious possibility, that we were happily able to avert in the end.

Wider context: Our best fundraising results, in 2020-23, enabled Hear Me Out to grow. But in 2023-25 fundraising has become a great deal more difficult. Broadly, high needs and low public funding are placing huge pressure on grantmakers; some major trusts have narrowed or refocused their priorities, making us a poor fit, or closed to restructure, taking resources out of the sector. Several longstanding funders have ended their support, and growing pressures on migrants and migration charities are forcing funders in that space to prioritise.

We've also seen indications of lower public donations, probably due to the cost of living, and perhaps also the increasing hostility to migrants, although our established donors remain committed, for which we are very grateful.

In response to these difficulties, throughout 2025 we have been conducting an income strategy review, to identify options for growing and diversifying income: for example, earned income, applying for regular (NPO) Arts Council funding, and building relationships with individuals able to make major donations. In the coming months we will select options for further work. But new income streams will take time to develop. Meanwhile our growth is proving hard to maintain.

To manage these problems in the shorter term, we set a budget for 2025-26 with expenditure reduced by 12%, through cuts to delivery and staff hours. This has made in-year fundraising more manageable, although results have been slow and modest further cuts have been necessary.

As we approach 2026-27 we will be carefully assess our income position , and if necessary reduce costs further. The range of work described in this report is delivered by a team in which each role is distinct and each needs all the others. If significant additional cuts prove necessary, we will have to consider whether this model remains feasible, or if the scope of the work will have to narrow.

STAFF & VOLUNTEERS

The Trustees thank Hear Me Out's small team of salaried and freelance staff for their hard work and great commitment in challenging times. During the year there were 4.4 full time equivalent staff. Following the above savings after the year end, there are now 4.0 full time equivalent staff, nearly all part-time. The roles are:

- Director
- Artistic Director
- Programme & Evaluation Manager
- Communications Manager
- Participation & Safeguarding Manager
- Support Worker

- Administration & Finance Co-ordinator
- Finance Officer
- Grants Fundraising
- Individual Giving

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Hear Me Out Music, formerly Music In Detention, is a company limited by guarantee and a registered charity. Incorporated on 22nd September 2006, its original Memorandum and Articles of Association were amended in 2007 and comprehensively reviewed in 2011. New Articles of Association were adopted at the Annual General Meeting on 31st January 2012 and continue to govern the charity's work. An amendment, adopted on 12th February 2014, ensures a minimum annual turnover of Trustees. The change of name was registered with Companies House on 19th March 2021.

Music In Detention was registered as a charity with effect from 2nd May 2007. Its charitable objects (see p3) were revised during the 2011-12 year, approved by the Charity Commission on 25th October 2011, and included in the new Articles of Association referred to above. The name change to Hear Me Out was accepted by the Commission on 2nd June 2021.

BOARD & SUB-COMMITTEES

The charity's Board of Trustees met four times during the year. Our Finance Sub-Committee and Co-creation Hub (see p11-12) also each met four times. After the year end we established a Strategy Working Group which meets monthly.

The Trustees all give their time voluntarily and received no benefits from the charity for their role as trustees.

Information about remuneration of trustees for work undertaken that fell outside their role as trustees is provided on p26.

STAFF & PREMISES

Through the 2024-25 year the charity employed 7 salaried staff and 5 freelances (see p14), not including freelance artists. The employed staff resource at the year end was 3.8 (full time equivalent). Including freelances the total resource was 4.4. The highest salary was 2.2 times the lowest. The charity continued to rent office space at Rich Mix in central/east London.

RISK MANAGEMENT

The Trustees note their duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. A new risk register was produced during the year and is reviewed every 6 months.

The riots in summer 2024 posed significant risks because of our work in asylum hotels. The charity continued this work throughout this period, and took steps to mitigate the risks to the physical safety and emotional wellbeing of our participants, artists and team. These risks have been kept under review, in the light of the continuing threats arising from far-right activity, and further actions have been taken since the year end to protect as far as possible the safety of individuals with roles in the charity.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

During the year the charity continued to operate robust safeguarding procedures. Training was carried out for trustees, an action plan was produced, and the Board is being updated every 6 months on its implementation.

Hear Me Out's activities during the year were delivered by freelance artists engaged directly by Hear Me Out, under contracts and schedules of work.

During the year the charity continued to monitor and manage its finances closely. The Finance Sub-Committee met on a quarterly basis and made recommendations to the Board. Actions to support this work included income analysis, finance reviews, and detailed tracking of planned and pending bids, with bids for new projects separated from those for existing operating costs.

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

At the time of writing the Board of Trustees has approved the use of £20,000 of the charity's contingency reserve, should this prove necessary, to support the charity's budgeted expenditure in the 2025-26 financial year. In this event the remaining contingency reserve will be more than that required for the charity to meet its legal obligations in the event of closing down.

On this basis the charity has secured all but approximately £20,000 of the grant income and individual donations required to cover all projected activities in the 2025-26 year, and so our grant fundraising efforts are now mainly focused on future years.

The Finance Sub-Committee will continue to follow its established procedures to manage the funding available, continue effective operations, and (if necessary at any point in the future) make savings to ensure a positive closing balance for the year.

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports a surplus of expenditure over income of £38,700.

RESERVES

The accounts show reserves of £117,921 of which £21,000 are restricted funds and £96,921 are unrestricted. £49,653 of these unrestricted reserves were designated to a contingency reserve, which is managed according to the reserves policy set out below.

The balance of the unrestricted funds, £47,268, are not restricted in their purpose by the funder, but have been raised to further Hear Me Out's planned activities and priorities, and will be spent on the artistic programme and operating costs in 2025-26, in accordance with those plans and the expectations of funders.

RESERVES POLICY

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

- To buffer unexpected falls in income
- To allow the taking of opportunities which may arise
- To support strategic development

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

- To ensure that the charity has financial resilience and good financial management
- To ensure that the charity can meet its legal obligations in the event of closing down

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

When reserves are below our target we will normally manage income shortfalls by controlling expenditure and use reserves only for the above purposes. We will retain in the reserve sufficient funds to meet our legal obligations in the event of closure.

We aim to accumulate reserves equivalent to three months' costs, defined (by a Board decision after the year end) by average expenditure over the current and previous two years. In 2024-25 (based on average expenditure 2022-25) that translates into £87,282 (2023-24: £78,909). On 31st March 2025 the amount held in the contingency reserve was £49,653 (2023-24: £49,037). We plan to meet target of three months' costs by March 2028.

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

During the 2024-25 year, investment income of £616 was transferred into the contingency reserve (2023-24: £1,307 of investment income).

PRINCIPAL FUNDING SOURCES

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

- | | |
|--------------------------------------|------------------------------------|
| • A B Charitable Trust | • Kent Community Foundation |
| • Alchemy Foundation | • Lady Marian Gibson Trust |
| • Arts Council England | • Leigh Trust |
| • Awards For All | • Lightbulb Trust |
| • BBC Children In Need | • Lochlands Trust |
| • Bergman Lehane Trust | • Musgrave Family Charitable Trust |
| • Bromley Trust | • Network for Social Change |
| • Charles S French Charitable Trust | • Pat Newman Memorial Trust |
| • Evan Cornish Foundation | • Paul Hamlyn Foundation |
| • Garden Court Chambers Special Fund | • Postcode Society Trust |
| • Garfield Weston Foundation | • Promenaders Musical Charities |
| • Harold Hyam Wingate Foundation | • Souter Charitable Trust |
| • Imagine Foundation | • And one anonymous trust |

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

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

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

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

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

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

Signed:



Date: 9th January 2026

Sue Lukes
Chair
On behalf of the Board

INDEPENDENT EXAMINER'S REPORT

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

I report to the Trustees on my examination of the accounts of the charitable company for the year ended 31st March 2025.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

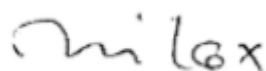
INDEPENDENT EXAMINER'S STATEMENT

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

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

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

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



Tom Wilcox FCIE
23 St Leonards Road
Bexhill-on-Sea
East Sussex
TN40 1HH

The date upon which my opinion is expressed is: 23rd January 2025

HEAR ME OUT MUSIC

Statement of Financial Activities (including income and expenditure account) For year ended 31 March 2025

		2025 <u>Unrestricted</u> <u>funds</u>	2025 <u>Restrict</u> <u>ed funds</u>	2025 <u>TOTAL</u> <u>FUNDS</u>	2024 <u>TOTAL</u> <u>FUNDS</u>
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Income</u>					
Donations	2	294,736	63,957	358,693	281,174
Income from charitable activities:	3	12,052	0	12,052	3,034
Investment income	4	616	0	616	1,307
Total Income		307,404	63,957	371,361	285,515
<u>Expenditure</u>					
Costs of raising funds		28,238	0	28,238	32,364
Expenditure on charitable activities	5-7	237,875	66,548	304,423	331,745
Total expenditure		266,113	66,548	332,661	364,109
Net income/(Expenditure)		41,291	(2,591)	38,700	(78,594)
Transfer between funds		0	0	0	0
Net movement in funds for the year		41,291	(2,591)	38,700	(78,594)
<u>RECONCILIATION OF FUNDS</u>					
Total funds brought forward		55,630	23,591	79,221	157,815
Total funds carried forward		96,921	21,000	117,921	79,221

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

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

HEAR ME OUT MUSIC

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

Balance Sheet as at 31 March 2025

		<u>2025</u>		<u>2024</u>	
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Current Assets</u>					
Debtors	13	53,671		16,115	
Cash at bank		74,365		80,472	
Total current assets			128,036		96,587
<u>Current Liabilities</u>					
Creditors falling due within one year	14	10,115		17,366	
Total current liabilities			10,115		17,366
Net Current assets			117,921		79,221
Total assets less current liabilities			117,921		79,221
<u>The funds of the charity</u>	21				
<u>Unrestricted funds</u>					
Designated funds - contingency reserve		49,653		49,037	
General unrestricted funds		47,268		6,593	
Total unrestricted funds			96,921		55,630
Restricted funds			21,000		23,591
Total funds			117,921		79,221

For the financial year ended 31 March 2025 the Directors are satisfied that the charitable company was entitled to exemption from audit under Section 477 of the Companies Act 2006 and no notice has been deposited under Section 476. The accounts have been examined by an Independent Examiner, in accordance with section 145 of the Charities Act 2011. His report appears on page 19.

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

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

Signed:



Name:

Clare Scott Booth, Treasurer

Approved by the Board of Trustees on: 9th January 2026

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

HEAR ME OUT MUSIC
Notes to the accounts

1. ACCOUNTING POLICIES

(a) Basis of preparation

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

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

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

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

(c) Income

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

(d) Donated services and facilities

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

(e) Expenditure and irrecoverable VAT

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

(f) Fund accounting

Unrestricted Funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided to set aside to use for a specific purpose. Restricted funds are funds which are to be used for purposes specified by the funder.

(g) Debtors

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

(h) Cash at bank and in hand

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

(i) Creditors

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

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

HEAR ME OUT MUSIC

Notes to the accounts

	2025 £	2025 £	2025 £	2024 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS				
<u>Grants received</u>				
29th May 1961 Charitable Trust			0	5,000
A B Charitable Trust		4,000	4,000	25,000
Alchemy Foundation	1,000		1,000	500
Arts Council England		3,000	3,000	0
Awards For All		19,957	19,957	0
BBC Children In Need		19,000	19,000	11,000
Bergman Lehane Trust	1,500		1,500	1,500
Bromley Trust	25,000		25,000	15,000
Charles S French Charitable Trust		4,000	4,000	0
D'Oyly Carte Charitable Trust			0	4,000
Evan Cornish Foundation	7,500		7,500	0
Foyle Foundation			0	15,000
Garden Court Chambers Special Fund	2,000		2,000	0
Garfield Weston Foundation	30,000		30,000	30,000
Hadrian Trust			0	1,000
Harold Hyam Wingate Foundation		5,000	5,000	5,000
Imagine Foundation	10,000		10,000	10,000
Kent Community Foundation		5,000	5,000	0
Lady Marian Gibson Trust	2,000		2,000	0
Lawson Trust			0	2,000
Leigh Trust	3,000		3,000	3,000
Lightbulb Trust	30,000		30,000	0
Lochlands Trust	2,500		2,500	0
Lucille Graham Trust			0	5,000
Michael Guest Charitable Foundation			0	2,000
Musgrave Family Charitable Trust		1,000	1,000	0
Network for Social Change	8,010		8,010	0
Orange Tree Trust			0	2,500
Palca Stevenson Giving CIO			0	1,000
Pat Newman Memorial Trust	1,000		1,000	0
Paul Hamlyn Foundation	80,000		80,000	80,000
Peguera Trust			0	500
Postcode Society Trust	25,000		25,000	0
Promenaders Musical es	20,100		20,100	0
Schroder Charity Trust			0	3,000
Souter Charitable Trust	3,000		3,000	0
Thomas Sivewright Catto Charitable Settlement			0	750
Victoria Wood Foundation			0	5,000
Whitaker Charitable Trust			0	2,000
Youth Music			0	10,813
Anonymous trust		3,000	3,000	0

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

HEAR ME OUT MUSIC Notes to the accounts

	2025 £	2025 £	2025 £	2024 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
<u>2. INCOME FROM DONATIONS (cont'd)</u>				
Donations from individuals	38,015		38,015	34,475
Gift Aid Receivable	5,112		5,112	5,385
Pro bono contributions			0	750
	<u>294,736</u>	<u>63,957</u>	<u>358,693</u>	<u>281,174</u>
<u>3. INCOME FROM CHARITABLE ACTIVITIES</u>				
Other income and contributions	12,052	0	12,052	3,034
	<u>12,052</u>	<u>0</u>	<u>12,052</u>	<u>3,034</u>
<u>4. INVESTMENT INCOME</u>				
Deposit account interest			616	1,307
<u>5. EXPENDITURE ON CHARITABLE ACTIVITIES</u>				
Asylum hotels			27,393	30,957
Napier Barracks			13,196	23,777
Remote delivery - DIY radio			0	2,333
Hear Me Out Band residency & gig			0	6,019
Hear Me Out Band			1,958	7,437
The Unknowns			3,823	2,520
Other music making activities			4,860	25
Mentoring & individual support			3,491	830
Co-Creation			3,246	6,539
Quality & impact			13,624	14,540
Artistic and audience development			3,007	1,568
Support costs (note 6)			227,901	231,932
Governance costs (note 7)			1,923	3,269
			<u>304,423</u>	<u>331,745</u>
<u>6. SUPPORT COSTS</u>				
Staff costs (note 9)			193,119	191,785
Financial management fees			5,250	7,356
Travel expenses and conferences			2,830	4,841
Office costs			24,871	25,282
Communications and website costs			1,832	2,667
			<u>227,901</u>	<u>231,931</u>
<u>7. GOVERNANCE COSTS</u>				
Board meeting and company costs			442	2,167
Trustee expenses			642	550
Independent Examiner			840	552
			<u>1,923</u>	<u>3,269</u>

Three trustees received reimbursement of expenses totalling £642 during the year (2024: 3 trustees - £550).

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

HEAR ME OUT MUSIC

Notes to the accounts

	2025	2024
	£	£
8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging:		
Depreciation	0	0
Accountancy services	5,250	7,356
Independent Examiner fee	840	552
Trustee Emoluments	642	820

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

Salaries	172,104	140,558
Employer's National Insurance Contributions	14,637	12,393
Less - Employment Allowance	(5,000)	(5,000)
Employee salary sacrifice contributions to pension	3,555	2,373
Employer's pension contributions	7,080	8,572
Recruitment	5	3,530
Other costs	738	29,360
	193,119	191,785

No employees received employee benefits exceeding £60,000 (2024 - nil).

10. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	2024	2024	2024
	£	£	£
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>
Income			
Donations	231,861	49,313	281,174
<i>Income from charitable activities:</i>	3,034		3,034
Investment income	1,307		1,307
Total Income	236,202	49,313	285,515
Expenditure			
Costs of raising funds	32,364		32,364
Expenditure on Charitable activities	236,479	95,266	331,745
Total expenditure	268,843	95,266	364,109
Net Income/(Expenditure)	(32,641)	(45,953)	(78,594)

RECONCILIATION OF FUNDS

Total funds brought forward	88,272	69,543	157,815
Total funds carried forward	55,631	23,590	79,221

11. STAFF NUMBERS

The average monthly head count during the year was seven (2024: five and a half).

12. PENSIONS

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity contribution is restricted to the contributions disclosed in note 9. The costs of the defined contribution scheme are included within support costs. The designated money purchase plan is managed by NEST although staff may choose other plans. The plan invests the contributions made by the employee and employer in an investment fund to build up over the term of the plan. The pension fund is then converted into a pension upon the employee's normal retirement age, which is defined as

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

HEAR ME OUT MUSIC Notes to the accounts

12. PENSIONS (cont'd)

when they are eligible for a state pension. The total expense ratio of the NEST plan is 0.3 % and this is deducted from the investment fund annually. The charity has no liability beyond making its contributions and paying across the deductions for the employee's contributions.

	2025	2024
	£	£
13. DEBTORS		
Grants Receivable	0	0
Trade debtors	0	400
Other debtors	410	227
Prepayments and accrued income	53,261	15,488
	53,671	16,115

14. CREDITORS

Trade creditors	3,444	7,675
Taxation & social security	3,588	3,209
Other creditors		612
Accruals	3,085	5,868
	10,116	17,364

15. COMPANY STATUS

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

16. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

17. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2025 (2024: none).

18. RELATED PARTIES

During the year 1 trustee, Lamin Joof, was paid a total of £558 in fees for work on communications and the artistic programme, carried out in his capacity as a person with lived experience of immigration detention. The rate of remuneration was the same as paid to non-trustees providing similar services. The work was procured in accordance with clauses 6.3 & 6.5 of the Articles of Association, and was additional to his role as a trustee, for which he was not remunerated. He was also loaned £600, interest-free, to assist in a family emergency; repayment instalments began after the year end and the loan is due to be repaid in full by July 2026. No other remuneration or other benefit was paid to him or any other trustee in 2024-25. (2024: 1 trustee, Lamin Joof, was paid £2,000 for work on communications and the programme.)

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Cash at bank and in hand	3,712	49,653	21,000	74,365
Other net assets /(liabilities)	43,556	0	0	43,556
	47,268	49,653	21,000	117,921

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2025

HEAR ME OUT MUSIC Notes to the accounts

20. STATEMENT OF FUNDS

	Balance at 31 Mar 2024 £	Incoming Resources £	Resources Expended £	Transfers between funds £	Balance at 31 Mar 2025 £
<u>Unrestricted funds</u>					
Designated funds	49,037	616			49,653
General funds	6,593	306,788	266,113		47,268
	55,630	307,404	266,113		96,921
<u>Restricted funds</u>					
AB Charitable Trust		4,000	4,000		0
Anonymous trust		3,000	3,000		0
Arts Council England	7,591	3,000	10,591		0
Awards for All		19,957	19,957		0
BBC Children In Need		19,000	19,000		0
Charles S French Charitable Trust		4,000	4,000		0
Craignish Trust	5,000				5,000
Hadrian Trust	1,000				1,000
Harold Hyam Wingate Foundation		5,000			5,000
Kent Community Foundation		5,000	5,000		0
Musgrave Family Charitable Trust		1,000	1,000		0
Sir James Knott Trust	5,000				5,000
Victoria Wood Foundation	5,000				5,000
	23,591	63,957	66,548	0	21,000
TOTAL FUNDS	79,221	371,361	332,661	0	117,921

- Unrestricted funds are available to be spent for any of the purposes of the charity.
- Designated funds have been set aside by the Trustees to provide for contingencies, as outlined in the reserve policy. £616 was added to this fund to bring it toward the reserves target (2024: £1,307).
- Funds from the Craignish Trust will be used in 2025-26 for work at Dungavel IRC.
- Funds from Sir James Knott Trust and the Hadrian Trust will be used in 2025-26 for work at Derwentside IRC.
- Funds from the Harold Hyam Wingate Foundation will be used in 2025-26 for work at Napier Barracks.
- Funds from the Victoria Wood Foundation will be used in 2025-26 for work with asylum seekers in Cumbria.

Hear Me Out Music

England & Wales - Charity number 1119049

Accounts

HEAR ME OUT MUSIC
TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024
INDEX

	Page
Company Information	2
Purposes and Benefits	3-4
Artistic Programme and its Impact	4-9
Supporting and Sustaining Quality and Impact	9-12
Structure, Governance and Management	12-14
Financial Review	14-15
Statement of Trustee Responsibilities	15
Independent Examiner's report	16
Statement of Financial Activities	17
Balance Sheet	18
Notes to the Accounts	19-24

HEAR ME OUT MUSIC TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

The Trustees, who are also Directors of the charitable company, present their report and the financial statements for Hear Me Out (HMO), formerly Music In Detention, for the year ended 31st March 2024.

COMPANY INFORMATION

REGISTRATION	Company number: 5943893 Charity number: 1119049
BOARD OF TRUSTEES	The following persons have served as members of the Board during the year and up to the date of this report: Clare Scott Booth Lamin Joof Kaveh Ghandizadeh (appointed 22/11/22) Vebi Kosumi Sue Lukes Marie-Anne Mackie Alastair Owen (resigned 7/6/23) Bridget Rennie Joanna Ridout Kai Syng Tan (resigned 28/11/24) Hannah Wilkinson
CHIEF EXECUTIVE OFFICER	John Speyer
FINANCE OFFICER	Wendy Lee
REGISTERED OFFICE	Rich Mix 35-47 Bethnal Green Road London E1 6LA
BANKERS	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Tom Wilcox FCIE Bank Chambers Main Street Hawes North Yorkshire DL8 3QL

PURPOSES AND BENEFITS

Since 2006, Hear Me Out (previously Music In Detention) has been using the connecting, empowering medium of music to improve the situation of some of people held in the immigration detention and asylum system, or recently released from these places. Our delivery has historically focused on people detained in Immigration Removal Centres, and has now expanded to include people in asylum hotels and barracks. Our vision is of a society in which migrants are treated with dignity and humanity, confidently using the power of their voices to make themselves seen and heard, and finding common ground with the people around them.

Our programme of group music-making sessions and individual creative development offers creative outlets that support self-confidence, relationships and agency, and help develop resilience against the trauma of detention. Our work makes creative spaces and platforms in which people's voices are heard and amplified.

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

PUBLIC BENEFIT

Hear Me Out's work gives people held in immigration detention and asylum centres, and other marginalised groups in the UK, access to high quality music-making activities that improve their wellbeing and resilience. It helps them develop artistic lives and careers. It provides a platform for their original songs and music, recordings and performances which reach a wider public audience. It fosters good community relations and encourages empathy and understanding about migrants.

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

CHARITABLE OBJECTS

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

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

VISION, MISSION & STRATEGIC AIMS

The charity's vision and mission statements and strategic aims, as set out in its 2017 strategy, are:

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

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

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

Strategic aims:

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

RACE EQUITY AND ETHICS PRINCIPLES

Hear Me Out's values place the people we work with, and their wellbeing, at the centre of all our work. We engage with the detention and immigration system in its complexity, while carefully safeguarding our independence from it. We do not advocate for specific changes in the law on immigration or detention, but seek to provide a platform for the music and stories of those experiencing it, and increase public understanding of their experience.

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

Since the year end we have set out the principles below for our revised Ethics and Equity Framework, to guide everything we do in our work and our organisation:

- | | |
|---|------------------------------------|
| (i) Voice and voices | (v) Diversity and lived experience |
| (ii) Solidarity | (vi) Respect and co-operation |
| (iii) Artistic quality and authenticity | (vii) Independence |
| (iv) Active curiosity | |

ARTISTIC PROGRAMME AND ITS IMPACT

The 2023-24 year saw our largest ever programme of music activities. During the year we:

- Ran 190 open-access group music sessions with an estimated 1280 people in asylum hotels and barracks in London and Folkestone
- Ran 16 rehearsals for bands involving 11 people with lived experience of asylum and detention centres
- Put on 8 performances to a combined estimated audience of 1010
- Created 2 albums consisting of a total of 8 tracks
- Provided creative mentoring and development for 11 musicians, including 5 with lived experience of asylum and detention centres
- Provided practical and/or emotional support to 13 people with lived experience of asylum and detention centres

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

- Involved 11 experts by experience in our decision-making and governance

Key events in the 2023-24 year included:

April	Helped put on two Arts and Social Outcomes Network events on Fair Pay Artist Care research: Rapid Evidence Assessment shared at academic conference
May	Creative mentoring scheme now running for established artists, emerging artists and artists with lived experience Performance by music group at Napier Barracks
June	<i>Band from the Barracks</i> : pop up band from Napier Barracks perform at Hastings Sanctuary Festival Asylum hotel programme successfully moves to new location in East London
July	<i>More Than A Label</i> : co-created individual giving campaign, devised and produced by people with lived experience Rehearsals with The Unknowns (band formed at asylum hotel in 2022)
August	Performance by children at asylum hotel in East London
September	One of our participants publishes a blog in the Migrant Women's Press
October	Recording residencies for Hear Me Out Band and The Unknowns Blog published on More Than A Label in SOFII fundraising magazine <i>Story of Change</i> captures our work to date on organisational co-creation
November	New role in team: support worker starts work Practice Forum day for artists, focused on values, new practice and the bands
December	New programme with children opens at a second asylum hotel in East London Performance by children at asylum hotel in East London Our first Christmas appeal on the Big Give raises £6,900.
January	Jo Hudson-Lett joins Hear Me Out as our new Artistic Director
February	Helped plan, and spoke at, Clinks "resilient workforce" event Performance by music group at Napier Barracks
March	<i>Arts for Impact</i> appeal on the Big Give raises £11,400.
Since year end, 2024	April: The Unknowns EP launch and gig at Union Chapel. Researchers in our Artist Care partnership begin ethnographic study of current practice at Hear Me Out, Irene Taylor Trust and Good Vibrations June: Band from the Barracks: pop up band from Napier Barracks perform at Hastings City of Sanctuary festival June: The Unknowns play 3 gigs during Refugee Week, in Wandsworth, Richmond and Tottenham July: Hear Me Out Band play Leyton Carnival, HMO artists perform at Refugee Tales opening event in Oxted, Surrey

WORK WITH GROUPS

In the 2023-24 year we delivered 104 sessions with children and young people in 3 different asylum hotels in East London, and 86 sessions with men at Napier Barracks in Folkestone. We estimate that these programmes reached 1280 adults and children (although the fluid nature of participation in these settings means a margin of error on that figure). This level of delivery is our

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

largest ever. We have moved from periodic single days and short projects to a series of programmes delivered almost every week.

Napier Barracks: The Napier programme is well-established, and we find people making their way across the windswept yard on wet winter nights to join our sessions. Dividing the programme into 6-8 week blocks, with breaks of 1-2 weeks in between, has given the work more shape and momentum, and helps strengthen its outcomes. In our choice of artists (who deliver the work in pairs) we have experimented with continuity and variety, keeping one lead artist for most sessions but varying the second artist. In June 2024, repeating a successful venture in 2023, a Napier 'pop-up band' called Band from the Barracks were an exuberant highlight at the City of Sanctuary festival in Hastings. So as well as supporting the men at Napier, we have also helped bring their music and physical presence out of the Barracks perimeter and into a public space, where their humanity and creativity were appreciated and celebrated.

Asylum hotels: Our work with children living with their parents in asylum hotels in East London grew. We continued regular music and arts sessions on Sundays with children at an asylum hotel in Newham, adopting the same block system as at Napier, for the same reasons. Activities included drawings, dance/movement activities, games, and making music together. Each block led to a 'sharing' performance for parents and hotel staff, a structure which helped to focus the children's creativity. The participants in Newham were mainly aged 2 to 8. In December, with new funding from BBC Children In Need, we were able to expand the programme to another hotel back in Redbridge, where participants are pre-school children and teenagers.

Bands: We've supported three bands. The pop-up Band from the Barracks has now twice brought participants from Napier Barracks to perform at the Hastings Sanctuary Festival. The Hear Me Out Band has recorded its first EP (to launch soon), and is gigging at the Leyton Carnival this month. The Unknowns, formed by participants in our 2022 Islington asylum hotel programme, have held rehearsals and studio sessions, recorded their first EP, launched it live to a full house at Union Chapel in Islington, and played 3 gigs in Refugee Week. They have progressed from performing mainly covers to their own compositions, and are increasingly self-managing. We're working out plans to build distinct band identities, profiles, audiences, repertoire and gigging opportunities, with potentially powerful effects around empowering band members, influencing audiences' attitudes and offering role models to people going through the asylum/immigration system.

WORK WITH INDIVIDUALS

Group music-making has always been our central activity. In the last 2-3 years we have been gradually doing more 1:1 work, and in 2023-24, with the recruitment of a support worker and the launch of our creative mentoring scheme, work with individuals has become a significant and integral part of our programme. We're devising individual packages to support people's creative development, and they're getting involved as experts by experience in delivery and decision-making in our organisation. And wrapped around this exchange of skills is the offer of practical and emotional support to help people deal with the many challenges they face.

In 2023-24 we mentored 11 people, supported 14 band members, and provided practical/emotional support to 13 people. 11 were involved in experts by experience work and 3 served on our Board and/or our Co-Creation Working Group. Some people were involved in more than one of these interventions. The total number of people involved in these activities was 24.

Creative mentoring: we piloted this new scheme with 11 mentees: 3 HMO Associate Artists, 3 new HMO artists from marginalised backgrounds, and 5 musicians with lived experience of detention or 'quasi-detention'. Initial 'diagnostic' interviews identified creative ambitions and support needs, which in some cases were high. We then identified a development/support package for each

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

mentee, eg instrumental coaching, purchase of equipment, developing workshop facilitation skills, advice from music industry professionals, counselling/therapy. This holistic approach goes wider than traditional mentoring. Evaluation now in progress will inform the next phase of this work.

Experts by experience: this work has grown and become a normal part of our organisational practice. People with lived experience have led and contributed to music workshops, communications and fundraising projects, performances, programme planning, practice forums and staff recruitment panels, and have joined our Board and co-creation working group.

Support: We've responded to people's practical and emotional needs with a growing support repertoire, including:

- Helping people find a lawyer, get information about their legal position, address problems in hotels, avoid homelessness, sort benefits, travel to appointments
- Writing letters to support asylum claims and address accommodation problems
- Providing hardship payments; buying people refurbished phones/laptops/software; storing someone's possessions while they are in a hostel; helping them find a place to live
- Signposting to specialist services
- Organising social activities
- Being with people when they are most distressed or just need to talk.

Previously this work was shared across the team. Appointing a part-time support worker has added capacity and expertise, but relationships are part of the support so this remains a shared activity.

IMPACT

We devised games to elicit feedback from young children in asylum hotels on what they liked best in our music and arts sessions. Answers included: piano, piano and guitar, flute [recorder], guitar, marching. They wanted to do more of: painting, making boxes, watercolours, songs, dancing. Asked what else they would like to do, they said: assembly, guitar, dancing, hide and seek, singing, painting, jokes, drama, reading books, making bracelet, friends, football, piano. The range of answers perhaps illustrates how little activity is available to them. Children also told us:

[This piece of music] is a place I can fly away to and be in a dream.

We know you care about us because you come and see us every Sunday.

We also spoke with parents to gauge their opinions about our sessions. They told us their children had become more withdrawn/shy with others in their new surroundings, and there was not enough for them to do, so they were spending a lot of time just with their parents (some of them single parents) and cooped up in their family rooms. In this context our sessions were occupying the children, supporting their development, and reducing their parents' stress:

So I remember this morning. She was having her breakfast, right? Her mum told that the people here came for those activities, the ones that you now do? So she just said, Oh, I'm going, I just finished up my breakfast.

So yes, we need the children to be involved in such activities, for their development, and also my own daughter, she was not able to engage a lot with the big children. She was too shy, she was hesitating to talk with others. But I can see the development.

Please don't underestimate what you have done for our families... you have brought so much joy and I can see them so happy. You do a lot. You give this to us here and we want to some day give this back to the UK.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

We also carried out some evaluation of our individual work with adults. Participants in this work identified as its most important effects:

- Availability when most needed: *'I didn't know where to turn, I didn't know who to talk to... At that critical moment, that's when I found you.'*
- Practical support: *'I had no idea that I would start legal act[ion] and try to try to sort this out again... And if not for your help, I'm not sure if I could try.'*
- Emotional support/accompaniment: *'When I got that negative decision, it broke my wings... And it just, it was beautiful, having people there saying, if you need anything, we are here, you know, sometimes we don't need more than that.'*
- Recognition of expertise: *'I haven't honestly found an organisation like Hear Me Out... because I have seen how dedicated you are... to compensate the work people do for you.'*
- Extending aspirations: *'I have never been put into that kind of position, like having to contribute an opinion on who to hire or which one is better. So it lifts up whatever potential I have inside of me.'*
- Being heard: *'I definitely know that our voice has actually impacted people that we never thought we could have reached. And we never thought that we could actually be a voice to many.'*
- Connections/relationships: *'I sincerely feel you as my family.'*

The 'Band from the Barracks' gig at Sanctuary Festival in Hastings provided a unique opportunity to showcase our work and the people we work with to a public audience. This allowed us to reach new audiences and connect with them. One audience member said: *"(The band was) definitely the highlight of the Festival. So rarely do we hear the individual stories from the people who arrive at our shores seeking refuge and safety. A young Ghanaian musician told us 'I was a human before I was a race' - it takes so much courage to bare your soul to a roomful of strangers - a soul that is trying to express itself and not be defined by the way others see them."*

LEARNING

Children in asylum hotels: This work has been among our most challenging. The children responded enthusiastically, but over time began to show signs of stress and disturbance. We attributed this mainly to the stress and insecurity of their situation, which can only increase as stays lengthen without families' cases progressing. We responded quickly by providing extra capacity artists and staff in sessions, taking and sharing specialist advice, introducing more physical movement (and a choreographer) into the sessions, and establishing a core group of artists who bring particular expertise and continuity to the work. Partisan, an innovative mental health practice that has been providing 'clinical' supervision and guidance on trauma-informed practice, have helped us respond in a psychologically informed way to the children's needs and manage the stress and distress that comes from working with children with so many unmet needs. We're exploring the possibility of doing this in a more structured and continuous way, through a partnership with the Baobab Centre for Young Survivors in Exile.

Mentoring: our pilot scheme has not all been mentoring in the classic sense. Creative support has taken many forms and some people's difficulties made us think in the team about how to respond and to what extent we could help. We've learned that when people face multiple challenges, we have to work holistically for support/development packages to be effective, be clear about what we can and can't help with. One change in the next phase will be to improve the integration of creative mentoring and support/casework, to meet individual needs more effectively.

Bands: We've seen how the bands can act as role models to others with similar lived experience, help us reach our target audiences and support changes in public awareness and attitudes. This

requires stronger repertoire, brand identities and promotion, and a business model suited to the music industry and not a straightforward fit for a charity. This is new work for us and unusual work in the sector.

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

RACE EQUITY & CO-CREATION

People with lived experience have continued getting more involved in our organisation. The 'experts by experience' work has been knitting us together, their involvement in a range of organisational processes (that is still growing) now feels natural, and they're much more part of the team. It's good to see the distance between the charity and the people it exists for decreasing. The theory of change is that this will increase our impact, because decisions will be better, and the co-creation process has its own outcomes: developing talent, skills and new practices for all involved, and creating a safe and inclusive environment for more people to join.

Structures: We documented our process to date and key principles/values, and drew up a multi-year Action Plan, delivery of which is now in progress. The initial working group of people with lived experience, artists, staff and trustees has become a standing, externally facilitated Board sub-committee, meeting bi-monthly to oversee delivery of the actions and draw together learning. Structural change is taking time and the action plan is probably a 3-year project. Work is now progressing on reviews of Hear Me Out's Ethics Framework and Recruitment procedures.

Recruitment and leadership: We recruited a new Artistic Director in December, moulding the process to attend not just to fairness between applicants, but to who would feel able or entitled to apply in the first place. More than half the applicants brought lived experience and migrant histories. We appointed Johanne Hudson-Lett, who among other things has worked for some years for us as an artist, brought wide relevant experience and is the child of Windrush migrants. Along with other recruitment, this has brought the team of 10 staff and regular freelancers from all white (2022) to 6 white, 4 global majority (2024), including 1 migrant and 3 children of refugees/migrants. As time goes on we will look to ensure this feeds through into improved outcomes.

Our Board has started to overhaul how it operates. Our governance is strong but the Board still has a more formal culture that is out of kilter with the more open, creative style that has grown in the rest of the organisation. We seek to distinguish between what is really needed for good governance and what may be just the result of professional or class conventions.

Practice: We're finding more and more ways for people to collaborate and learn from each other. One band member, recently granted Leave To Remain, has been mentored by one of our Associate Artists and will soon co-lead with another some workshops for groups of asylum seekers and local people in Norwich and Derby. Experts by experience are now routinely involved in committee work, communications projects, recruitment and programme development.

'[More Than A Label](#)' was a public individual giving campaign devised and produced last summer by a group of people with lived experience, facilitated by an HMO fundraiser and one of our artists. Among other things it brought us nine new regular donors and boosted our online profile.

We've been working out aims and plans for the bands we're supporting, and band members have been closely involved in that. The direction of travel is towards more independence and self-management, and some band members are already taking up leadership roles.

TRAUMA-INFORMED PRACTICE AND ARTIST CARE

Our partner [Partisan](#) continued to provide us with 'clinical supervision', generally at monthly intervals, and during the year we moved from staff-only supervision to sessions for artists and staff. Sessions included workshops on trauma-informed practice, reflection on challenges arising in our work, and support to handle the emotional toll the work can bring on those delivering it.

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

The first stage of the research consists of:

- A rapid evidence assessment: completed in the previous year and shared at an academic conference in April 2023
- An ethnographic study of existing artist care provision in the three music organisations: the partners raised most of the funds for this in the year, the work started in spring 2024, staff and artists were interviewed, and the research report in the autumn has brought valuable insights into our current practice that will help us develop it further.

The first stage is now complete, and will greatly influence the design of the second stage. This will comprise 18 months of action research into the efficacy of different artist care interventions, and will take place when we have raised enough funds for it.

EVALUATION

Evaluation activities continued during the year in line with our growing range of activities. We carried out focus groups and interviews with participants, and questionnaires with audiences, to find out their opinions of our work and its impact on them. We adapted existing tools to new situations, such as music sessions with young children and 1:1 work (see p7-8).

Our evaluation review led by Dr Ash Brockwell, strategic evaluation specialist at Green Spiral and the London Interdisciplinary School, continued. With the updated framework now in place, we have focused our work on the accompanying system of indicators and tools, now greatly helped by the research expertise of our new Programme and Evaluation Manager, Lizzie Fort.

ETHICS & SAFEGUARDING

We have continued to use our Ethics Framework (see p3) to provide practical guidance to the team on the application of our ethics principles. It is now being reviewed in the light of our co-creation values (see p9) and other recent changes, to form a new Ethics and Equity Framework.

Safeguarding work puts our ethics into practice. We continued during the year to take up safeguarding issues when they arose. We delivered another round of safeguarding training for artists and staff, led by institutional safeguarding specialist Helen Holly, and revised to address safeguarding in new settings. Our trustees undertook safeguarding training focused on their role. A follow-up session will soon draw out learning and key issues for their future attention.

COMMUNICATIONS

Consistent and strong communications through the year increased our reach, for example:

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

- 215 new newsletter subscribers
- 440 new Facebook followers, including Lesbians and Gays Support the Migrants (26k followers) and Glasgow No Evictions Campaign (8.3k followers).
- 475 new Instagram followers including Ben & Jerry's (102k followers), MyAnna Buring (Actress & activist, 67k followers), artist Soumik Datta (34k), Conversations from Calais (27.5k followers), Queer Circle (18k), producer for daily Guardian podcast 'Today in Focus'.
- 210 new X/Twitter followers including Barbara Keeley, Shadow Minister for Music & Tourism (28.7k) and Campaign for the Arts (17.5k), Editor of The Big Issue (8k).

We have recently decided to leave X, in common with many others, due to the growth of racist and far-right content on the platform.

During the year we secured publication in Migrant Women Press of a blog by one of our participants. The 'Band from the Barracks' was mentioned in articles in [Sussex Express](#) and [Hastings Online Times](#) about the Hastings Community of Sanctuary Festival that the band performed at. [Showcase of Fundraising Innovation & Inspiration](#) published a case study of our 'More Than A Label' co-created fundraising campaign, which brought a 1,300% increase in Instagram reach, a 655% increase in Facebook reach, and a 268% increase in Facebook page likes.

We also promoted our group workshops, marketed The Unknowns' EP gig, produced a video of our children's workshops for a fundraising campaign, and began a review (which is ongoing) of our website content, brand narrative and language guidance.

FUNDRAISING

Fundraising continued through the year to be delivered by freelancers, working with our Director. We also created a small (1 day pw) grants fundraising role in the staff team. We appreciate very much the support of all our donors, without whom we could not operate.

Grants fundraising: In 2020-23 we had much stronger fundraising results than in previous years, probably because of improvements in our fundraising operation and budgeting in the few years before that. These have enabled Hear Me Out to grow significantly: our annual expenditure has risen in the last 5 years from around £200k to around £350k. In 2023-24 our results were still good – we raised 17 grants totalling £179k, from 52 bids totalling £732k, a success rate of 24% – but not as good as the averages of £321k raised, and a 50% success rate, over the previous 3 years. This meant a lower closing balance, with £30k carried forward for spending in 2024-25 (compared to £110k the previous year), necessitating a large but tight budget with reductions in core delivery and other key commitments, and a big in-year fundraising requirement.

During 2024-25 results have also been slow. Like many others we are experiencing an exceptionally difficult fundraising climate, with possibly unprecedented pressure on grantmakers' resources. We have navigated through the year with our expenditure budget intact (bar modest savings), but had not experienced the same uncertainty for 5-6 years. We can see a path to raising the funds we need for 2025-26, and the shortage of multi-year grants means we are used to replenishing most of the pot every year. But it's difficult to say at this point whether we will achieve this. Accordingly we are also preparing for scenarios in which significant reductions in costs might be needed.

Individual giving: During the year we raised a total of £40k from individual donations, our best ever annual total by a margin of £10k. About 60% of these funds (including Gift Aid) came from a single anonymous donation of £6k, and two match-funded public appeals on the Big Give website – £7k from the Christmas appeal and £11k from the March 'Arts for Impact' appeal. We have trialled different methods in recent years and have found these tightly structured crowdfunding campaigns, with a clear ask, match and deadline, generate the most income. So we have

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

continued to use this approach since the year end, and have been able to modestly increase the total raised in a single campaign.

By contrast, the More Than A Label campaign raised a modest immediate total of £900, but also brought very high engagement on social media (see p11), and £650 pa in new regular donations.

We continue to pursue online public fundraising, which helps build Hear Me Out's profile and grows our community of supporters, and at the same time to appreciate and nurture that community and look for ways to bring them closer to our work, for example through online conversations with participants, artists and staff.

Income review: For the longer term, and in response to the challenging fundraising climate, we have started a review of our income strategy. We last did this in 2016 and it had substantial effects. We want to find ways to widen our sources of income, and growing our reserves to help us absorb better the ups and downs of fundraising. We'll be assessing the potential of earned income, corporate partnerships and commissioning, as well as additions to our individual giving and grants fundraising, to help us sustain our work.

STAFF & VOLUNTEERS

The Trustees thank Hear Me Out's small team of salaried and freelance staff for their hard work and great commitment. During and after the year there were 4.5 full time equivalent staff, as follows:

- Director (full time): John Speyer
- Artistic Director (0.5 FTE): Gini Simpson (till Jul 2023), Johanne Hudson-Lett (from Jan 2024)
- Programme & Evaluation Manager (0.6FTE): Eb Jordan (till Feb 2024), Sally Jaquet (Apr 2023-May 2024), Lizzie Fort (from May 2024)
- Communications Manager (0.6 FTE): Anna Zabow, and maternity cover Bekki Frost (from Apr 2024)
- Participation & Safeguarding Manager (0.2 FTE): Zoe Burton
- Support Worker (0.5 FTE): Max Ibrahim (from Nov 2023)
- Administration & Finance Co-ordinator (0.4 FTE): Rosie Harries (till May 2023), Shakhana Jeyananthan (from Jun 2023)
- Finance Officer (0.1 FTE): Wendy Lee
- Grants fundraising (0.3 FTE): Phoebe Walker (and Jenny Fawson, maternity cover Jan-Sep 2024) and Anna Zabow (and Bekki Frost, maternity cover from Apr 2024)
- Individual giving (0.2 FTE): Emma Bracegirdle (till Sep 2023), and then Kate Fordham

The trustees welcome Johanne Hudson-Lett, Lizzie Fort, Bekki Frost, who started working at Hear Me Out during/after the year, to the team, as well as Kate Fordham, who has rejoined us.

We also thank Emma Bracegirdle and Kirsty Gallagher for their pro bono work on fundraising and communications. The value of this pro bono work in the year (£750) is included in the Statement of Financial Activities on p17.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Hear Me Out Music, formerly Music In Detention, is a company limited by guarantee and a registered charity. Incorporated on 22nd September 2006, its original Memorandum and Articles

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

of Association were amended in 2007 and comprehensively reviewed in 2011. New Articles of Association were adopted at the Annual General Meeting on 31st January 2012 and continue to govern the charity's work. An amendment, adopted on 12th February 2014, ensures a minimum annual turnover of Trustees. The change of name was registered with Companies House on 19th March 2021.

Music In Detention was registered as a charity with effect from 2nd May 2007. Its charitable objects (see p3) were revised during the 2011-12 year, approved by the Charity Commission on 25th October 2011, and included in the new Articles of Association referred to above. The name change to Hear Me Out was accepted by the Commission on 2nd June 2021.

BOARD & SUB-COMMITTEES

The charity's Board of Trustees met four times during the year. Our Finance Sub-Committee and Co-creation Hub (see p9) also each met four times.

The Trustees all give their time voluntarily and received no benefits from the charity. During the year one trustee, Lamin Joof, was paid a total of £2000 in fees for work on HMO's communications and programme development, carried out in his capacity as a person with lived experience of immigration detention. The rates of remuneration were the same as paid to non-trustees with lived experience of detention who provided similar services. The work was procured in accordance with clauses 6.3 & 6.5 of the Articles of Association, and was additional to his role as a trustee, for which he was not remunerated. No other remuneration or other benefit was paid to him or any other trustee in 2022-23.

STAFF & PREMISES

Through the year the charity employed 9 salaried staff and 5 freelances (listed on p12), not including freelance artists. The employed staff resource at the year end was 4.0 (full time equivalent). Including freelances the total resource was 4.5. The highest salary was 2.2 times the lowest. The charity continued to rent desk space at Rich Mix in central/east London.

RISK MANAGEMENT

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

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

Hear Me Out's activities during the year were delivered by freelance artists engaged directly by Hear Me Out, under contracts and schedules of work.

During the year the charity continued to monitor and manage its finances closely. The Finance Sub-Committee met on a quarterly basis and made recommendations to the Board. Actions to support this work included income analysis, finance reviews, and detailed tracking of planned and pending bids, with bids for new projects separated from those for existing operating costs.

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

At the time of writing the charity has secured (subject to one remaining confirmation) all the grant income and individual donations required to cover all projected activities in the 2024-25 year, and

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

so our grant fundraising efforts are focused on future years. The Finance Sub-Committee will continue to follow its established procedures to manage the funding available, continue effective operations, and (if necessary at any point in the future) make savings to ensure a positive closing balance for the year.

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports a deficit of expenditure over income of £78,594.

RESERVES

The accounts show reserves of £79,221 of which £23,591 are restricted funds and £55,630 are unrestricted. £49,037 of these unrestricted reserves were designated to a contingency reserve, which is managed according to the reserves policy set out below.

The balance of the unrestricted funds, £6,593, are not restricted in their purpose by the funder, but have been raised to further Hear Me Out's planned activities and priorities, and will be spent on the artistic programme and operating costs in 2024-25, in accordance with those plans and the expectations of funders.

RESERVES POLICY

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

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

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

When reserves are below our target we will normally manage income shortfalls by controlling expenditure and use reserves only for the above purposes. We will retain in the reserve sufficient funds to meet our legal obligations in the event of closure.

We aim to accumulate reserves equivalent to three months' costs, defined (by a Board decision after the year end) by average expenditure over the current and previous two years. In 2023-24 (based on average expenditure 2021-24) that translates into £78,909 (2022-23: £68,709). On 31st March 2024 the amount held in the contingency reserve was £49,037 (2021-22: £47,730). We plan to meet target of three months' costs by March 2027.

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

During the 2022-23 year, investment income of £1,307 was transferred into the contingency reserve (2022-23: £564 of investment income).

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

PRINCIPAL FUNDING SOURCES

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

- 29th May 1961 Charitable Trust
- A B Charitable Trust
- Alchemy Foundation
- BBC Children In Need
- Bergman Lehane Trust
- Bromley Trust
- D'Oyly Carte Charitable Trust
- Foyle Foundation
- Garfield Weston Foundation
- Hadrian Trust
- Harold Hyam Wingate Foundation
- Imagine Foundation
- Lawson Trust
- Leigh Trust
- Lucille Graham Trust
- Michael Guest Charitable Foundation
- Orange Tree Trust
- Palca Stevenson Giving CIO
- Paul Hamlyn Foundation
- Peguera Trust
- Schroder Charity Trust
- Thomas Sivewright Catto Charitable Settlement
- Victoria Wood Foundation
- Whitaker Charitable Trust
- Youth Music

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

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

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

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

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

Signed:



Date:

13th December 2024

Sue Lukes

Chair

On behalf of the Board

INDEPENDENT EXAMINER'S REPORT

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

I report to the Trustees on my examination of the accounts of the charitable company for the year ended 31st March 2024.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

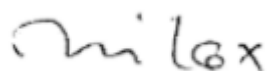
INDEPENDENT EXAMINER'S STATEMENT

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

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

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

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



Tom Wilcox FCIE
Bank Chambers
Main Street
Hawes
North Yorkshire
DL8 3QL

The date upon which my opinion is expressed is: 15 December 2024

HEAR ME OUT MUSIC

Statement of Financial Activities (including income and expenditure account) For year ended 31 March 2024

		2024 <u>Unrestricted funds</u>	2024 <u>Restricted funds</u>	2024 <u>TOTAL FUNDS</u>	2023 <u>TOTAL FUNDS</u>
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Income</u>					
Donations	2	231,861	49,313	281,174	345,359
Income from charitable activities:	3	3,034	0	3,034	1,340
Investment income	4	1,307	0	1,307	564
Total Income		236,201	49,313	285,514	347,262
<u>Expenditure</u>					
Costs of raising funds		32,364	0	32,364	30,816
Expenditure on Charitable activities	5-7	236,479	95,265	331,744	319,798
Total expenditure		268,843	95,265	364,108	350,614
Net income/(Expenditure)		(32,642)	(45,952)	(78,594)	(3,352)
Transfer between funds		0	0	0	0
Net movement in funds for the year		(32,642)	(45,952)	(78,594)	(3,352)
<u>RECONCILIATION OF FUNDS</u>					
Total funds brought forward		88,272	69,543	157,815	161,167
Total funds carried forward		55,630	23,591	79,221	157,815

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

The notes on pages 19 to 24 form part of these accounts.

HEAR ME OUT MUSIC

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

Balance Sheet as at 31 March 2024

		<u>2024</u>		<u>2023</u>	
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Current Assets</u>					
Debtors	13	16,115		12,045	
Cash at bank		80,472		158,723	
Total current assets			96,587		170,768
<u>Current Liabilities</u>					
Creditors falling due within one year	14	17,365		12,952	
Total current liabilities			17,366		12,953
Net Current assets			79,221		157,815
Total assets less current liabilities			79,221		157,815
<u>The funds of the charity</u>	21				
<u>Unrestricted funds</u>					
Designated funds - contingency reserve		49,037		47,730	
General unrestricted funds		6,593		40,542	
Total unrestricted funds			55,630		88,272
Restricted funds			23,591		69,543
Total funds			79,221		157,815

For the financial year ended 31 March 2024 the Directors are satisfied that the charitable company was entitled to exemption from audit under Section 477 of the Companies Act 2006 and no notice has been deposited under Section 476. The accounts have been examined by an Independent Examiner, in accordance with section 145 of the Charities Act 2011. His report appears on page 16.

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

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

Signed:



Name:

Clare Scott Booth, Treasurer

Approved by the Board of Trustees on: 13th December 2024

The notes on pages 19 to 24 form part of these accounts.

HEAR ME OUT MUSIC
Notes to the accounts

1. ACCOUNTING POLICIES

(a) Basis of preparation

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

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

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

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

(c) Income

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

(d) Donated services and facilities

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

(e) Expenditure and irrecoverable VAT

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

(f) Fund accounting

Unrestricted Funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided to set aside to use for a specific purpose. Restricted funds are funds which are to be used for purposes specified by the funder.

(g) Debtors

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

(h) Cash at bank and in hand

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

(i) Creditors

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

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

HEAR ME OUT MUSIC

Notes to the accounts

	2024 £	2024 £	2024 £	2023 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS				
<u>Grants received</u>				
29th May 1961 Charitable Trust	5,000		5,000	5,000
A B Charitable Trust	25,000		25,000	0
Alchemy Foundation	500		500	0
Arts Council England			0	27,000
Austin & Hope Pilkington Trust			0	1,000
Awards For All			0	10,000
Baring Foundation			0	1,526
BBC Children In Need		11,000	11,000	0
Bergman Lehane Trust	1,500		1,500	1,500
Bromley Trust	15,000		15,000	10,000
Charles S French Charitable Trust			0	4,000
D'Oyly Carte Charitable Trust		4,000	4,000	3,000
Eleanor Rathbone Charitable Trust			0	3,000
Evan Cornish Foundation			0	7,500
Foyle Foundation	15,000		15,000	0
Garden Court Chambers Special fund			0	1,500
Garfield Weston Foundation	30,000		30,000	0
Hadrian Trust		1,000	1,000	0
Harold Hyam Wingate Foundation		5,000	5,000	5,000
Imagine Foundation	10,000		10,000	20,000
Kent Community Foundation			0	5,000
Lawson Trust		2,000	2,000	0
Leigh Trust	3,000		3,000	0
Lightbulb Trust			0	30,000
Lucille Graham Trust		5,000	5,000	3,000
Michael Guest Charitable Foundation	2,000		2,000	0
Network for Social Change Charitable Trust			0	20,000
Orange Tree Trust		2,500	2,500	0
Palca Stevenson Giving CIO	1,000		1,000	0
Parabola Foundation			0	20,000
Patsy Wood Trust			0	2,681
Paul Hamlyn Foundation	80,000		80,000	80,000
Peguera Trust	500		500	0
Schroder Charity Trust		3,000	3,000	0
Sir James Knott Trust			0	5,000
Thomas Sivewright Catto Charitable Settlement	750		750	0
Tudor Trust			0	20,000
Victoria Wood Foundation		5,000	5,000	3,500
Weinstock Fund			0	3,000
Whitaker Charitable Trust	2,000		2,000	1,000
Youth Music		10,813	10,813	29,222

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

HEAR ME OUT MUSIC Notes to the accounts

	2024 £	2024 £	2024 £	2023 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS (cont'd)				
Donations	34,475		34,475	19,563
Gift Aid Receivable	5,385		5,385	2,949
Pro bono contributions	750		750	418
	<u>231,861</u>	<u>49,313</u>	<u>281,174</u>	<u>345,359</u>
3. INCOME FROM CHARITABLE ACTIVITIES				
Other income and contributions	3,034	0	3,034	1,340
	<u>3,034</u>	<u>0</u>	<u>3,034</u>	<u>1,340</u>
4. INVESTMENT INCOME				
Deposit account interest			1,307	564
5. EXPENDITURE ON CHARITABLE ACTIVITIES				
Asylum hotels			30,957	16,802
Napier Barracks			23,777	27,930
Remote delivery - DIY radio			2,333	714
Young people			0	24,436
Hear Me Out Band residency no 1			0	11,478
Hear Me Out Band residency no 2 & gig			6,019	9,747
Hear Me Out Band			7,437	0
The Unknowns			2,520	0
Refugee Tales			0	1,933
Mentoring & individual support			830	0
Former detainees			25	257
Co-Creation			6,539	0
Quality & impact			14,540	2,729
Safeguarding			0	8,291
Artistic and audience development			1,568	10,163
Support costs (note 6)			231,932	200,112
Governance costs (note 7)			3,269	5,206
			<u>331,744</u>	<u>319,798</u>
6. SUPPORT COSTS				
Staff costs (note 9)			191,785	162,250
Financial management fees			7,356	7,335
Travel expenses and conferences			4,841	3,650
Office costs			25,282	20,647
Communications and website costs			2,667	6,230
			<u>231,932</u>	<u>200,112</u>
7. GOVERNANCE COSTS				
Board meeting and company costs			2,167	3,969
Trustee expenses			550	778
Independent Examiner			552	460
			<u>3,269</u>	<u>5,206</u>

Three trustees received reimbursement of expenses of £550 during the year (2022: 4 trustees - £778).

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2024

HEAR ME OUT MUSIC

Notes to the accounts

	<u>2024</u>	<u>2023</u>
	£	£
8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging:		
Depreciation	0	0
Accountancy services	7,356	7,335
Independent Examiner fee	552	460
Trustee Emoluments	<u>820</u>	<u>1,085</u>

One trustee, Lamin Joof, was paid a total of £2,000 in fees for work on HMO's communications and programme, carried out in his capacity as a person with lived experience of immigration detention. The rates of remuneration were the same as paid to non-trustees with lived experience of detention who provided similar services. The work was procured in accordance with clauses 6.3 & 6.5 of the Articles of Association. No other remuneration or other benefit was paid to him or any other trustee in 2023-24. (2023: 1 trustee, Lamin Joof, was paid £1,085 for work on communications and the programme.)

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

Salaries	140,558	143,063
Employer's National Insurance Contributions	12,393	12,091
Less - Employment Allowance	(5,000)	(5,000)
Employee salary sacrifice contributions to pension	2,373	2,186
Employer's pension contributions	8,572	8,264
Recruitment	3,530	1,156
Other costs	29,360	491
	<u>191,785</u>	<u>162,251</u>

No employees received employee benefits exceeding £60,000 (2023 - nil).

10. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	2023	2023	2023
	£	£	£
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>
Income			
Donations	215,611	129,748	345,359
Income from charitable activities:	1,340		1,340
Investment income	563		563
Total Income	<u>217,514</u>	<u>129,748</u>	<u>347,262</u>
Expenditure			
Costs of raising funds	30,816		30,816
Expenditure on Charitable activities	155,011	164,787	319,798
Total expenditure	<u>185,827</u>	<u>164,787</u>	<u>350,614</u>
Net Income/(Expenditure)	31,687	(35,039)	(3,352)

RECONCILIATION OF FUNDS

Total funds brought forward	56,585	104,582	161,167
Total funds carried forward	<u>88,272</u>	<u>69,543</u>	<u>157,815</u>

11. STAFF NUMBERS

The average monthly head count during the year was five and a half (2023: seven).

HEAR ME OUT MUSIC
Notes to the accounts

12. PENSIONS

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

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

	2024	2023
	£	£
<u>13. DEBTORS</u>		
Grants Receivable	0	0
Trade debtors	400	10,000
Other debtors	227	1,815
Prepayments and accrued income	15,488	230
	<u>16,115</u>	<u>12,045</u>

14. CREDITORS

Trade creditors	7,675	5,446
Taxation & social security	3,209	3,857
Other creditors	612	3,169
Accruals	5,868	480
	<u>17,364</u>	<u>12,952</u>

15. COMPANY STATUS

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

16. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

17. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2024 (2023: none).

18. RELATED PARTIES

There were no disclosable related party transactions during the year (2023: none).

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Cash at bank and in hand	6,343	49,037	25,091	80,472
Other net assets /(liabilities)	250	0	(1,500)	(1,250)
	<u>6,593</u>	<u>49,037</u>	<u>23,591</u>	<u>79,222</u>

HEAR ME OUT MUSIC
Notes to the accounts

20. STATEMENT OF FUNDS

	Balance at 31 Mar 2023 £	Incoming Resources £	Resources Expended £	Transfers between funds £	Balance at 31 Mar 2024 £
<u>Unrestricted funds</u>					
Designated funds	47,730	1,307			49,037
General funds	40,542	234,894	268,843		6,593
	88,272	236,201	268,843	0	55,630
<u>Restricted funds</u>					
Arts Council England	13,951		6,360		7,591
BBC Children In Need		11,000	11,000		0
Charles S French Charitable Trust	4,000		4,000		0
Craignish Trust	5,000				5,000
D'Oyly Carte Charitable Trust		4,000	4,000		0
Eleanor Rathbone Charitable Trust	3,000		3,000		0
Evan Cornish Foundation	7,500		7,500		0
Hadrian Trust		1,000			1,000
Harold Hyam Wingate Foundation		5,000	5,000		0
Kent Community Foundation	5,000		5,000		0
Lawson Trust		2,000	2,000		0
Lucille Graham Trust		5,000	5,000		0
Network for Social Change Charitable Trust	20,000		20,000		0
Orange Tree Trust		2,500	2,500		0
Schroder Charity Trust		3,000	3,000		0
Sir James Knott Trust	5,000				5,000
Souter Charitable Trust	3,000		3,000		0
Victoria Wood Foundation		5,000			5,000
Youth Music	3,092	10,813	13,905		0
	69,543	49,313	95,265	0	23,591
TOTAL FUNDS	157,815	285,514	364,108	0	79,221

- Unrestricted funds are available to be spent for any of the purposes of the charity.
- Designated funds have been set aside by the Trustees to provide for contingencies, as outlined in the reserve policy. £1,307 was added to this fund to bring it toward the reserves target (2032: £564).
- Funds from Arts Council England will be used in 2024-25 for the artists' mentoring scheme.
- Funds from the Craignish Trust will be used in 2024-25 for work at Dungavel IRC.
- Funds from Sir James Knott Trust and the Hadrian Trust will be used in 2024-25 for work at Derwentside IRC.
- Funds from the Victoria Wood Foundation will be used in 2024-25 for work with asylum seekers in Cumbria.

Hear Me Out Music

England & Wales - Charity number 1119049

Accounts

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

	Pages
Company Information	2
Purposes and Benefits	3-4
Artistic Programme and its Impact	4-11
Supporting and Sustaining Quality and Impact	11-15
Structure, Governance and Management	15-16
Financial Review	16-18
Statement of Trustee Responsibilities	18
Independent Examiner's report	19
Statement of Financial Activities	20
Balance Sheet	21
Notes to the Accounts	22-27

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

The Trustees, who are also Directors of the charitable company, present their report and the financial statements for Hear Me Out (HMO), formerly Music In Detention, for the year ended 31st March 2023.

COMPANY INFORMATION

REGISTRATION	Company number: 5943893 Charity number: 1119049
BOARD OF TRUSTEES	The following persons have served as members of the Board during the year and up to the date of this report: Clare Scott Booth Lamin Joof Kaveh Ghandizadeh (appointed 22/11/22) Vebi Kosumi Sue Lukes Marie-Anne Mackie Alastair Owen (resigned 7/6/23) Bridget Rennie Joanna Ridout Kai Syng Tan Hannah Wilkinson
CHIEF EXECUTIVE OFFICER	John Speyer
FINANCE OFFICER	Wendy Lee
REGISTERED OFFICE	Rich Mix 35-47 Bethnal Green Road London E1 6LA
BANKERS	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Tom Wilcox Counterculture Partnership LLP Unit 115 Ducie House Ducie Street Manchester M1 2JW

PURPOSES AND BENEFITS

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

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

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

PUBLIC BENEFIT

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

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

CHARITABLE OBJECTS

Hear Me Out’s charitable objects, as revised in 2012, are set out in its governing document, the Articles of Association:

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

VISION, MISSION & STRATEGIC AIMS

The charity’s vision and mission statements and strategic aims, as set out in its 2017 strategy, are:

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

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

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

Strategic aims:

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

RACE EQUITY AND ETHICS PRINCIPLES

Hear Me Out's values place the people we work with, and their wellbeing, at the centre of all its work. We engage with the detention and immigration system in its complexity, while carefully safeguarding our independence from it. We do not advocate for specific changes in the law on immigration or detention, but seek to provide a platform for the voices of those experiencing it, and increase public understanding of their experience.

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

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

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

ARTISTIC PROGRAMME AND ITS IMPACT

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

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

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

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

Key events in the 2022-23 year included:

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

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

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

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

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

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

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

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

ARTISTIC PROGRAMME

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

IMPACT & LEARNING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

WORK WITH INDIVIDUALS

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

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

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

RACE EQUITY & CO-CREATION

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

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

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

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

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

WELLBEING AND TRAUMA-INFORMED PRACTICE

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

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

ARTIST CARE PROJECT

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

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

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

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

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

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

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

EVALUATION

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

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

ETHICS & SAFEGUARDING

We have continued to use our Ethics Framework (see p3) to provide practical guidance to the staff team on the application of our ethical principles.

Safeguarding work puts our ethics into practice. We continued during the year to take up safeguarding issues when they arose. During and after the year we delivered two further rounds of safeguarding training for artists and staff around our revised procedures. These were led by institutional safeguarding specialist Helen Holly. We revised the content of this training to include our new delivery settings, the barracks and hotels. Our next steps will include devising training for Hear Me Out's trustees.

COMMUNICATIONS & MARKETING

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

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

We grew our social media profile:

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

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

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

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

FUNDRAISING

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

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

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

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

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

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

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

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

STAFF & VOLUNTEERS

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

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

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

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Hear Me Out Music, formerly Music In Detention, is a company limited by guarantee and a registered charity. Incorporated on 22nd September 2006, its original Memorandum and Articles of Association were amended in 2007 and comprehensively reviewed in 2011. New Articles of Association were adopted at the Annual General Meeting on 31st January 2012 and continue to govern the charity's work. An amendment, adopted on 12th February 2014, ensures a minimum annual turnover of Trustees. The change of name was registered with Companies House on 19th March 2021.

Music In Detention was registered as a charity with effect from 2nd May 2007. Its charitable objects (see p3) were revised during the 2011-12 year, approved by the Charity Commission on 25th October 2011, and included in the new Articles of Association referred to above. The name change to Hear Me Out was accepted by the Commission on 2nd June 2021.

BOARD & SUB-COMMITTEES

The charity's Board of Trustees met four times during the year. Our Finance Sub-Committee met five times. The Co-creation Working Group (see p11) met three times.

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

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

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

STAFF & PREMISES

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

RISK MANAGEMENT

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

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

Hear Me Out's activities during the year were delivered by freelance artists engaged directly by Hear Me Out, under contracts and schedules of work.

During the year the charity continued to monitor and manage its finances closely. The Finance Sub-Committee met on a quarterly basis and made recommendations to the Board. Actions to support this work included income analysis, finance reviews, and detailed tracking of planned and pending bids, with bids for new projects separated from those for existing operating costs.

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

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

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports a deficit of expenditure over income of £3,352.

RESERVES

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

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

The balance of the unrestricted funds, £40,542, are not restricted in purpose by the funder, but have been raised to further Hear Me Out's planned activities and priorities, and will be spent on the artistic programme and operating costs in 2023-24, in accordance with those plans and the expectations of funders.

RESERVES POLICY

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

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

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

When reserves are below our target we will normally manage income shortfalls by controlling expenditure and use reserves only for the above purposes. We will retain in the reserve sufficient funds to meet our legal obligations in the event of closure.

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

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

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

PRINCIPAL FUNDING SOURCES

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

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

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

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

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

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

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



Signed:

Date:

30th November 2023

Sue Lukes
Chair
On behalf of the Board

INDEPENDENT EXAMINER'S REPORT

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

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

RESPONSIBILITIES AND BASIS OF REPORT

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

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

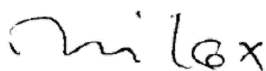
INDEPENDENT EXAMINER'S STATEMENT

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

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

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

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



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

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

HEAR ME OUT MUSIC

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

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

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

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

HEAR ME OUT MUSIC

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

Balance Sheet as at 31 March 2023

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

For the financial year ended 31 March 2023 the Directors are satisfied that the charitable company was entitled to exemption from audit under Section 477 of the Companies Act 2006 and no notice has been deposited under Section 476. The accounts have been examined by an Independent Examiner, in accordance with section 145 of the Charities Act 2011. His report appears on page 19.

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

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

Signed:



Name:

Clare Scott Booth, Treasurer

Approved by the Board of Trustees on: 30th November 2023

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

HEAR ME OUT MUSIC
Notes to the accounts

1. ACCOUNTING POLICIES

(a) Basis of preparation

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

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

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

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

(c) Income

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

(d) Donated services and facilities

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

(e) Expenditure and irrecoverable VAT

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

(f) Fund accounting

Unrestricted Funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided to set aside to use for a specific purpose. Restricted funds are funds which are to be used for purposes specified by the funder.

(g) Debtors

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

(h) Cash at bank and in hand

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

(i) Creditors

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

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

HEAR ME OUT MUSIC

Notes to the accounts

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

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

HEAR ME OUT MUSIC Notes to the accounts

	2023 £	2023 £	2023 £	2022 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS (cont'd)				
Grants below £1000			0	1,750
Donations from individuals	19,563		19,563	15,930
Gift Aid Receivable	2,949		2,949	2,878
Donated services	418		418	3,775
	215,611	129,748	345,359	318,026

3. INCOME FROM CHARITABLE ACTIVITIES

Other income and contributions	1,340	0	1,340	1,382
	1,340	0	1,340	1,382

4. INVESTMENT INCOME

Deposit account interest			564	402
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5. EXPENDITURE ON CHARITABLE ACTIVITIES

Music making with former detainees			257	298
Music making in asylum hotels			16,802	5,705
Music making with young people			24,436	11,803
Hear Me Out Band residency no 1			11,478	0
Remote delivery - DIY radio			714	3,007
Hear Me Out Band residency no 2 & gig			9,747	0
Adapting services R & D			0	622
Napier Barracks			27,930	0
Delivery partner support			0	11,243
Refugee Tales			1,933	0
Safeguarding			8,291	3,150
Evaluation costs			2,729	904
Artistic and audience development			10,163	5,454
Support costs (note 6)			200,112	159,851
Governance Costs (note 7)			5,206	2,485
			319,798	204,522

6. SUPPORT COSTS

Staff costs (note 9)			162,250	132,840
Financial management fees			7,335	7,243
Travel expenses and conferences			3,650	2,175
Office costs			20,647	13,994
Communications and website costs			6,230	3,599
			200,112	159,851

7. GOVERNANCE COSTS

Board meeting and company costs			3,969	1,835
Trustee expenses			778	170
Independent Examiner			460	480
			5,206	2,485

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

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

HEAR ME OUT MUSIC

Notes to the accounts

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

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

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

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

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

10. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

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

11. STAFF NUMBERS

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

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

HEAR ME OUT MUSIC Notes to the accounts

12. PENSIONS

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

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

	2023 £	2022 £
<u>13. DEBTORS</u>		
Grants Receivable	0	0
Trade debtors	10,000	2,875
Other debtors	1,815	0
Prepayments and accrued income	230	291
	12,045	3,166

14. CREDITORS

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

15. COMPANY STATUS

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

16. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

17. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2023 (2022: none).

18. RELATED PARTIES

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

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

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

HEAR ME OUT MUSIC
Notes to the accounts

20. STATEMENT OF FUNDS

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

- Unrestricted funds are available to be spent for any of the purposes of the charity.
- Designated funds have been set aside by the Trustees to provide for contingencies, as outlined in the reserve policy. £564 was added to this fund to bring it toward the reserves target (2022: £5,000).
- Funds from Arts Council England will be used in 2023-24 for the artists' mentoring scheme.
- Funds from the Charles S French Charitable Trust, Eleanor Rathbone Charitable Trust and Youth Music will be used in 2023-24 for work with children in asylum hotels.
- Funds from the Craignish Trust will be used in 2023-24 for work at Dungavel IRC.
- Funds from the Evan Cornish Foundation and Network for Social Change will be used in 2023-24 for work with people in various detention and related settings.
- Funds from the Kent Community Foundation and Souter Charitable Trust will be used in 2023-24 for work at Napier Barracks.
- Funds from Sir James Knott Trust will be used in 2022-23 for work at Derwentside IRC.

Hear Me Out Music

England & Wales - Charity number 1119049

Accounts

HEAR ME OUT MUSIC
TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022
INDEX

	Pages
Company Information	2
Purposes and Benefits	3-4
Artistic Programme and its Impact	4-11
Supporting and Sustaining Quality and Impact	11-15
Structure, Governance and Management	15-17
Financial Review	17-18
Statement of Trustee Responsibilities	18
Independent Examiner's report	19
Statement of Financial Activities	20
Balance Sheet	21
Notes to the Accounts	22-27

HEAR ME OUT MUSIC TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

The Trustees, who are also Directors of the charitable company, present their report and the financial statements for Hear Me Out (HMO), formerly Music In Detention, for the year ended 31st March 2022.

COMPANY INFORMATION

REGISTRATION	Company number: 5943893 Charity number: 1119049
BOARD OF TRUSTEES	The following persons have served as members of the Board during the year and up to the date of this report: Clare Scott Booth Peter Frankental (resigned 22/2/22) Lamin Joof Kaveh Ghandizadeh (appointed 22/11/22) Vebi Kosumi Sue Lukes Marie-Anne Mackie Alastair Owen Bridget Rennie Joanna Ridout Kai Syng Tan Hannah Wilkinson
CHIEF EXECUTIVE OFFICER	John Speyer
COMPANY SECRETARY	Debbie Mace
REGISTERED OFFICE	Kings Place Music Base 90 York Way London N1 9AG
BANKERS	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Andrew Wells Counterculture Partnership LLP Unit 115 Ducie House Ducie Street Manchester M1 2JW

PURPOSES AND BENEFITS

Hear Me Out, previously Music In Detention, uses the connecting, empowering medium of music to improve the situation of some of the most marginalised people in our society—those with lived experience, current or past, of immigration detention.

Our programme offers creative outlets which support self-confidence, relationships and agency, and help develop resilience against the trauma of detention. The platforms we create enable urgent voices to be more widely heard. We work in a politically sensitive field, focusing on creative expression and potential at the human level, and putting the people we support at the centre of our work.

Our delivery has historically focused on Immigration Removal Centres, but we are now increasingly working across a range of related facilities where people seeking asylum in the UK, or subject to other forms of immigration control, are increasingly held.

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

Our work makes spaces and conditions in which participants have their voices heard and amplified through creative processes and platforms. This develops confidence and agency for people whose sense of value has been consistently undermined.

PUBLIC BENEFIT

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

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

CHARITABLE OBJECTS

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

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

VISION, MISSION & STRATEGIC AIMS

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

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

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

Strategic aims:

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

ETHICS PRINCIPLES

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

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

ARTISTIC PROGRAMME AND ITS IMPACT

The lockdown and other covid restrictions were still in force at the start of the year, making normal delivery impossible. They began to relax during the year, making it possible to gradually resume face to face music activities. During the year we:

- Ran 27 music sessions with 245 people in 'contingency' asylum accommodation in Folkestone and London
- Ran 15 music sessions with 46 young people in Crawley and London
- Staged 3 live performances with a combined audience of 500

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

- Created our third set of 'DIY Radio' shows and distributed them to an estimated 800 people in immigration detention centres
- Created a total of 3 albums consisting of 24 tracks

Key events in the 2021-22 year included:

April	Mentoring opportunities provided for a group of our Associate Artists
May	Board decides to explore possible music programmes outside detention centres, in barracks and asylum hotels, and other immigration facilities Safeguarding training for artists and staff
June	First face to face music workshops since start of pandemic: project with young people at Hazelwick School, Crawley <i>Windrush</i> : Performances at Windrush Festival at the Bernie Grant Centre, Tottenham, north London <i>Freedom to Sing</i> : community choirs around the country make audio and video cover versions of an original song created at Dover IRC
July	Research by 4 Hear Me Out Associate Artists to find effective ways of working with people in 'contingency' asylum accommodation, and other immigration facilities.
August	The Big Issue publish a story about Lamin Joof, musician and Hear Me Out Trustee
September	<i>Voices to the World</i> : An intensive project with young people in East London to create the DIY Radio 3 audio package for people in detention NTS Radio interview O'Neil Stewart about the power of music
October	Hear Me Out launches on Instagram
November	Music video and playlist shared at the Tottenham Literary Festival Recruited Administration & Finance Co-ordinator (new post) Regular clinical supervision starts to support staff wellbeing and trauma informed practice
December	<i>Napier drop-in</i> : Music sessions start for people at Napier Barracks, Kent, at a nearby drop-in centre <i>12 Days in Detention</i> awareness-raising campaign over Christmas period
January	Recruitment round brings 5 new Associate Artists into the team
February	Safeguarding training for artists and staff Recruited Post-Detention Project Worker (new post)
March	<i>Islington hotels</i> : Weekly sessions start close to two asylum hotels in Islington Intensive project and performance to launch weekly programme, onsite at Napier Barracks First artists' Practice Forum since 2019, taking stock of developments since 2019
Since year end	A second Practice Forum, focused on co-creation Weekly sessions start with children at an asylum hotel in east London Successful crowdfunding campaign to support our work in asylum hotels Post-detention programme launched with intensive residency for musicians who have spent time in detention, leading to a live gig by the new Hear Me Out Band at the Windrush Festival, Bernie Grant Arts Centre, Tottenham Co-creation: Facilitator recruited and working group formed to develop co-creation across the organisation

CONTEXT

This year, like the last, has been a turbulent time in the detention system, which has been dramatically altered by the growth in arrivals of people seeking asylum, in boats and lorries, on the south coast. Thousands of people, carrying with them the experiences that drove them to the UK and the trauma of perilous journeys, have been placed in a diversified and largely deregulated system of facilities, of which Immigration Removal Centres (IRCs) are now only one part.

25,000 people were detained in IRCs during 2021, 80% of them asylum cases and 68% for less than 3 months (though the longest stay was 3½ years). Thus the detention system is being used largely to hold people recently arrived rather than those facing removal. At the end of 2021 more people were detained under immigration rules in prisons than in IRCs, suggesting an increasing reliance on prisons to hold former prisoners facing deportation. Wings of IRCs, or even whole centres, were temporarily or permanently redesignated as Short-Term Holding Facilities (a classification mainly used for holding rooms at ports), thus reducing greatly their obligations towards the people they hold.

Meanwhile there has been a massive growth in ‘contingency accommodation’ for people seeking asylum. The disused and dilapidated Napier Barracks near Folkestone holds around 300 people for periods of 60-90 days. In some ways more worrying is the huge reliance on hotels. They don’t look like detention, but they feel like it, because they involve the same insecurity. Worse is the absence of facilities and activities which might alleviate it. At the year end there were around 25,000 asylum seekers in hotels leased by Home Office contractors (not including 12,000 Afghan evacuees on a different scheme), compared to 800 people in IRCs (where capacity is 2200) and 600 immigration detainees in prisons.

Recognising that only a minority of the people we are here to support are still being held in the system that we have previously worked in, our Board decided during the year that we should where possible offer programmes to people held in this wider range of settings, to bring them desperately needed support and the benefits of music-making. We then worked with a group of our most experienced artists to devise new programmes, and with our partners and networks to secure access to some of these places. Programmes in asylum accommodation then began towards the end of the year. We also continued our work to support people in detention and to secure a return to face-to-face programmes in IRCs. This work continues.

ARTISTIC PROGRAMME

Crawley: Through a new partnership with Hazelwick School we set up a programme of workshops for Year 9 students. We ran two workshops per week for different groups, delivered by two pairs of artists, in the last half term of the school year (Jun-Jul 2021). Workshops were held after school and included learning about immigration detention, alongside ‘hard’ music making skills and ‘soft’ employability skills. The young people learnt about detention centres from the lead artists, our archive of tracks and an online interview with a musician with lived experience of detention. The plan was to develop new tracks, record them and send them into detention centres at Gatwick Airport and across the UK as part of the DIY Radio programme, and perform the tracks at the end of year school concert. Due to high levels of COVID in the school during this time, which required teachers to isolate, there weren’t enough teachers to supervise the programme and we had to cancel the end of the project. We had great feedback from the School.

Voices to the World - Soundtracks: In September 2021 we created DIY Radio 3, ‘Voices to the World’. This involved working with a group of disadvantaged young people in London to create an audio package for people in detention. This intensive residency was delivered over 2 full weekends, plus 2 rehearsal sessions and a live gig at National Youth Theatre in London, as part of a

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

DWP Kickstart event, matching young people to employment opportunities in the creative industries. The residency was planned with Generation Uncovered. The young people were involved in planning meetings, production, recruitment, social media campaigns, documentation and all aspects of creative producing. They were mentored by staff from HMO and Da Crib youth centre. A second group of young people were recruited and, alongside Generation Uncovered and HMO artists, made and recorded 6 new songs to be sent into detention centres as part of DIY Radio 3. [You can listen to DIY Radio Episode 3 here.](#)

DIY Radio was developed for lockdown but has opened up extra potential, as a way to support people in detention centres without face-to-face music programmes. We also explored with artists its possible adaptation to other settings where people are held in small numbers (eg immigration detainees in prisons) and/or for very short periods (eg Short Term Holding Facilities), making in-person group music-making difficult to organise. We hope to trial such adaptations soon. In addition the project proved to be a powerful tool for learning about detention, and developing creative skills and soft skills.

Tottenham: HMO artist O'Neil Stewart performed songs he'd written while incarcerated in detention, including favourite, "A Cup of Tea", at the Windrush Festival at the Bernie Grant Arts Centre in June 2021. This two-day festival was a celebration of Windrush Day and the contribution of Caribbean communities to life in the UK. O'Neil was supported by backing band Generation Uncovered, a group of young people initially supported by Da Crib Youth Centre and working as a fully produced band performing across London. Goodhead and Generation Uncovered performed to an intergenerational audience of about 200, mainly local people of colour. The event was socially distanced due to Covid restrictions. Feedback was very positive.

In November we presented creative content at the Bernie Grant Centre's annual Literature Festival. A music video was introduced by Hear Me Out trustee Lamin Joof. O'Neil produced a playlist from our media player relating to the festival theme of Black Revolutionary Love, which was played throughout the festival. BGC also profiled a blog by one of the young people who had taken part in the September project.

Napier Barracks: In December we began monthly sessions at St Paul's Church Hall in Folkestone, as part of a weekly drop-in service, where men held at Napier Barracks could come for information, advice and activities. We ran sessions in the morning and afternoon which were well received by the men and partner providers. The drop-in was a response to providers' difficulties in securing lack of access inside the Barracks site. However these were later resolved, and in March we started on-site delivery with four consecutive days of workshops, culminating in a sharing event on site which attracted approximately 40 people performing and an audience of 80. The project was well supported by Barracks staff and we had excellent feedback from participants.

Since then we have been running weekly sessions, two every Thursday. The activity programme has grown at Napier but is still small compared to our experience in detention centres, and evaluation makes clear that our sessions are meeting a real need, with continuity especially important for participants who have such a lot to bear. Running evening instead of morning sessions has boosted the take-up. Since the year end, in August, we decided to discontinue our sessions at the drop-in, in order to focus our resources on the on-site programme.

Asylum hotels: In March we started weekly sessions for residents in asylum hotels in Islington, north London. Morning and afternoon sessions take place in community premises a mile apart, each close to a hotel housing men recently arrived in the UK, most of them from countries in the Middle East. Men and women from at least two other hotels in the vicinity have also joined the sessions. In the morning we are the sole provider. We have a whatsapp group to remind

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

participants of the sessions and share material in between. In the afternoons there is a drop-in with information, legal support and translation going on alongside us.

Soon after the year end we also started weekly sessions at an asylum hotel in Redbridge, east London. This hotel holds both men on their own and families with children. We have been running two sessions every Sunday, mostly with children of pre- and primary school age. We have seen increasing signs of stress in our time there, and there is no doubt that our sessions provide an expressive outlet and gentle structure that is very much needed. About 15-20 children of pre-school and primary school age have attended the morning sessions each week. Working towards a performance at the hotel brought out the best of their creativity as they prepared drawings and music together, to share with their parents and the very helpful staff at the hotel.

These programmes in 'contingency' asylum accommodation – at Napier Barracks and these hotels in London – are a major commitment for us. Together they make up the largest volume of delivery we have ever undertaken. In addition these settings are similar to detention centres in some ways but very different in others, and also in themselves changeable, so we have learned and adapted as we've gone along.

Post-detention programme: After the year end, we launched a 4-day intensive residency at Rising Tide in Hackney for the newly formed Hear Me Out Band, which includes a number of musicians who have spent time in detention. A body of high quality music was created from scratch and performed at the Windrush celebrations at the Bernie Grant Arts Centre in Tottenham. A further project and performance is planned for January 2023.

IMPACT & LEARNING

Process: We learned a great deal from our first few months' work in hotels and barracks, with our evaluation activities focusing a lot on process as well as impact:

- (a) Participants in 'contingency accommodation' (CA), unlike those in Immigration Removal Centres (IRCs), are allowed to leave the premises. We trialled delivery on and off site, and learned that either may work depending on various factors. At Napier, the drop-in began because on-site access was difficult to secure, and as energetic weekly sessions on-site have got established, attendance at the monthly drop-in have fallen. In Redbridge we have to work onsite to ensure children's easy access to sessions. In Islington we thought on-site sessions would increase attendance, but tests did not bear this out, and feedback highlighted the value of being able to get away from the 'prison-like' hotel environments.
- (b) Participants in CA also have smartphones (IRCs only allow 'burner' phones). This changes the dynamic in and out of music sessions. We can run Whatsapp groups to share information and recordings, and participants can share their favourite music and film each other. We're learning how to make creative use of this, eg to strengthen involvement and musical range.
- (c) We thought carefully about protocols for sharing creative content, photos, video etc. Informed consent is legally required, ethically vital, and challenging in a fluid situation with limited English-speaking, while social media exposure can endanger people who have faced serious dangers before arrival in the UK. As the risk level is difficult to evaluate, we decided on a 'no faces' rule. This protects participants and simplifies procedures.
- (d) Participants in asylum hotels often have very little support or access to services. So we have got more involved in responding to individuals' needs, including hardship, welfare and health concerns.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

We have also gained a sense of the CA system and how it compares to the IRCs we are familiar with:

- (e) Physically, the barracks look more like a prison or camp and the hotels have a blander institutional feel, but both lack the high barbed wire and double locks of IRCs. People can come and go if they have the confidence and means to do so. These are advantages.
- (f) Psychologically, we see little difference, since CA and IRCs performs the same function, namely to hold people in limbo, with no time limit, while they wait for a decision or action on their cases. So the insecurity and endless not-knowing are the same, and equally harmful.
- (g) Institutionally, CA lacks the facilities and activities which might alleviate this stress. In IRCs you can access healthcare, welfare support, education, worship, chaplaincy, a gym, a library. The hotels provide food and rooms and little else. Napier Barracks now has a series of regular activities, but still a lot less than IRCs.

Impact: A few weeks into our sessions in Islington we ran a focus group with participants, to assess our early efforts and look for ways to improve them. A group of eight men from Sudan, Eritrea and Syria, placed at a nearby asylum hotel, took part. After an energetic and elated music and dance session, the discussion was calm and immensely respectful, with everyone sat in a circle, taking turns and waiting patiently for their words to be translated. They had important things to say and it felt like they appreciated being taken seriously. An Arabic-speaking colleague from a drop-in partner kindly translated in the focus group, and also provided a written translation for us from an audio recording of the discussion. Here are some extracts (each paragraph is a different speaker):

I am very happy to attend this activity and spend some useful and enjoyable my time, and I think that (in addition to the fun element of the activity) it is an opportunity to learn some English vocabulary through some of the songs that we hear, so I suggest that in the future you play some traditional English songs with clear and easy lyrics because learning the language makes it much easier to integrate. What I also love about these sessions is the cultural exchange between us because we all come from different parts of world, so I also suggest that each person (or each group) share a song from their home country.

For me, spending time in this centre with all the activities it holds brings me out of the state of frustration that I live in at the hotel, where I spend the worst days of my life. The diversity among the people present is very nice, as everyone comes from a different country and have songs specific to their region. And although we do not fully understand the meaning of the lyrics of all the songs we hear, the music still brings us together through the collective activities and dancing... Coming to centre gave me the opportunity to get acquainted with other people who are staying at the same hotel as I am, an opportunity that we did not have before.

For me, I feel like spending time in this centre takes a lot of bad feelings out of my heart, and stops the sad thoughts that come to my mind, because staying in the hotel is difficult, so coming to the centre helps me forget my worries. I want to thank you, and although I enjoy the songs, which you play, I suggest that you focus on English songs to help us learn some words.

I am happy with everything that is happening in these musical sessions, but I think that others will not be able to understand us if we sing in Sudanese, and that listening to songs in English will be an opportunity for us to learn English, but at the end, music is the universal language that brings people together regardless of their mother language.

I thank you for this beautiful time that we spend in this musical program, and I hope that it continues regardless of the type of music we hear, as all types of music are beautiful, but even more importantly we get to spend time with each other and enjoy ourselves in a group.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

What I liked most about this activity is that I felt as if you are my family, because we are all here without our families and we all miss them, and I feel that this compensates for that in a way. As for the music that we listen to, it brings us out of the depression that we are constantly living in and feeling at the hotel, as we do not talk to each other in the hotel despite our presence together, but we share a lot of conversations when we come to the centre, and we have the opportunity to meet new people.

I really liked my participation in the Dabkeh dance with the group, which I prefer as it remind me a lot of my homeland, and everyone's participation in the dance made me happy. If these sessions had not helped us greatly in overcoming the difficult conditions in which we live in the hotel, we would not have participated in them again.... The Dabkeh songs are more important for me than learning the language, because the time I spend at the centre is for enjoyment.

[What is the difference between here and the hotel?] The hotel is like a prison and here it is like a family... If we could spend more time in the centre, and sleep here, we would be happier!

The time in the hotel always follows the same routine, some of us feel that we will go mad, because there is a lot of free time and there is nothing to do but think about their families and their bad situation in the hotel.

Next, here is an in-depth example of impact from our work in the wider community. One of the participants in the Voices to the World project (see p6) was Namugga, an Alternative Soul artist from north London. She described the experience in a blog for our website:

We often go through life being the centre of our own world, concerned only with our struggles and problems, with little to no concern for those outside of our universe. Being a first generationer, whose parents were once asylum seekers and have spent time in a detention Centre, the Hear Me Out organisation was something that resonated with my desire to give something back. I've always been made aware of how much of a privilege it is to have been born in the UK, let alone bear a United Kingdom passport, being told anecdotes of people who'd work for pennies, scraping by, by any means necessary because the quality of life here is currently better than where they've come from. The sacrifices that have been made, selling all that they own just to reach the border and be denied access. To step foot on the land and be detained for God knows how long.

Many of the individuals who've been detained have no idea how long they'll be detained or how long until they're sent back to their country of origin. They're living in a void and unfortunately the majority of our society has no idea. Not only that, but even some first and second generationers are so far removed from the struggle of what it took to get here that they start regurgitating the same rhetoric of 'No more immigrants' and 'They're taking all of our jobs'.

Coming from such encounters has really sparked a flame within me to do something more, to give in any capacity that I can and the Hear Me Out organisation granted me that wish. Hear Me Out collaborated with 'Generation Uncovered', 'The Crib', and 'Rising Tide', by bringing young musicians, between the ages of 18-25 together with industry professional musicians to collaborate in creating songs to uplift the spirits of people detained in Immigration Detention Centres. The songs will be sent into the Centres and played out to them.

It was refreshing, especially easing out of the lockdown restrictions to enter a space with other artists, creatives with likeminded drive and intention. Hence, it didn't take too long for us to get familiar with each other. Since we were all aware of what the brief would be with the songs, everything came together quite seamlessly.

We wanted to create songs that would be relatable to the migrants detained, we wanted to let them know that they haven't been forgotten about by us on the outside.

We wanted to create songs that are comforting, uplifting and informative, and I feel that we were able to achieve that. One of our songs explores the frustration of being heard but not understood or cared about and the monotony of everyday life. Another of our songs talks about the longing for a loved one whose distance doesn't serve anything other than feeding the desire to see that person again. Fundamentally, we wanted to create songs that not only address their current circumstances but all the emotional turmoil that we as humans experience every day. We wanted the songs we created to be their form of outlet and comfort.

Hear Me Out allowed us to create a bond with each other through music. Collectively, it has armoured us with all the information required to spread awareness to our peers and loved ones. Hear Me Out opened my eyes further to the injustices that detainees are enduring.

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

MUSIC AFTER DETENTION

The previous 2-3 years have seen a gradual growth in Hear Me Out's work with people after release from immigration detention: an intensive residency and performance, co-created radio shows for detainees, decision making panels, presentations and Q&As with community groups, stories on our website. Building on this, during the year we secured funding from the Baring Foundation to progress to a more structured programme, and recruited a new member of staff to help deliver it.

People's lives after release from detention are fraught with practical and psychological challenges: ongoing insecurity in their status, destitution, trauma from the detention experience, money problems, family problems. Our research with people using and providing post-detention support showed that what is currently available is insufficient and inconsistent, and in some cases may fail to identify the trauma people have experienced in detention. So it's essential for us to provide personal support alongside creative opportunities. So the programme comprises:

- Individual creative development pathways, such as mentoring, shadowing, learning/skills development, and paid/voluntary activity in the arts, with partners and ourselves
- Personal support: a consistent relationship with constancy of support within clear boundaries, help to access specialist support elsewhere, and digital inclusion
- Creative residencies: bringing participants living in different parts of the country together at least once a year, to create and record original music, and perform it to local audiences.
- Leadership: bringing lived experience into our work and organisation, eg through decision-making panels, sharing stories, and supporting individuals to become artists or trustees.

After the year end we launched this programme with the June residency and performance (see p8), and got to work setting up individual support programme. We will report on this next year.

CO-CREATION

Co-creation has always been central in our artistic work, and during the year the task of establishing it in our organisational structures too became a key part of our future programme. The aim is for decision-making to flow from an equally balanced alliance of professional experience and lived experience. This means finding ways to share power with the people Hear Me Out was set up to support, and changing how our Board and staff team operate. The Board and team have all signed up to this work in principle.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

We also understand that knowledge equity is easier to acknowledge in principle than to make effective in practice, because co-creation involves challenges to norms established in the wider sector and/or our organisation and/or us as individuals, and we are each at different places in our understanding and experience. With this in mind we have, as initial steps:

- Drawn up a bullying and harassment policy, with a strong focus on anti-discriminatory practice, to define expectations and set a framework for managing problems.
- Recruited an external facilitator, Jenny Williams of Take The Space, to help us work out in more detail the principles and practices needed to make this work effective.
- Set up a Co-Creation Working Group of Hear Me Out artists, people with lived experience of detention, trustees and staff.

This group of eight, including five people of colour, has since the year end begun to lead and support two parallel processes:

- (a) A whole organisation programme of learning and planning, commissioned by our Board: group discussions will feed into a 'practice forum' after Christmas. Modelled on our artist practice forums, this will provide an open space for staff, artists, participants and trustees to share perspectives. It will establish shared understanding and aims, and prioritise subsequent projects and processes, probably including work on recruitment, board culture and processes, and fundraising/communications narratives.
- (b) Developing practice: staff are already changing our methods and piloting new initiatives. The working group is a source of expertise. It will give advice to help new practices succeed, and draw together learning to ensure each project informs the next. For example it is supporting the development of a co-created fundraising campaign.

Looking ahead, this work is sure to include improving the representation of people with relevant lived experience in our staff team and Board, which are still mostly white. A provisional target is an even leadership mix of lived experience and professional experience in the organisation's leadership. A review of recruitment processes is one task for the coming year.

In all this our Associate Artists are a huge asset. Their diversity of backgrounds and experiences, including of racism and lack of privilege, bring them closer as leaders to the people they work with. They powerfully model the inclusion we advocate for, and bring an ability to empathise with the experiences of the people they work with, which strengthens the impact of delivery, and the longevity of its outcomes. The artists' Practice Forum in April focused on co-creation, drawing the artists into the organisational context and modelling new practices for staff and trustees.

WELLBEING AND TRAUMA-INFORMED PRACTICE

For several years we have been working with music practitioner and research partners (Irene Taylor Trust, Good Vibrations, Royal Northern College of Music, University of Wolverhampton) to set up an action research project to test ways of supporting the wellbeing of our freelance artists, who do challenging and emotionally taxing work without the security that salaried staff have. The project has potential for sector-wide impact. We have been able to start work on its first stage, and are engaging with funders interested in supporting later stages. At HMO we have experimented with action research, coaching and mentoring as ways of supporting artists' wellbeing and professional development, and after the year end developed a mentoring scheme for established and emerging artists, including musicians with experience of detention and other marginalising life experiences that can hold them back. So mentoring is becoming a tool for both wellbeing and diversification.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

Meanwhile, working with people after release from detention has brought home its traumatic effects on those who experience it, and the importance of support for them and those supporting them. As with artist care this can take the form of specific interventions but our general processes and practices also need to be looked at to ensure they do not increase people's difficulties. So we have engaged a psychotherapist to provide a form of 'clinical supervision' to staff (as a team and individually), to attend to our own wellbeing, help us think through how we work together and with our participants, and learn about trauma.

One member of the team acts as a champion around safeguarding and participation, advising colleagues on how to work safely and successfully with people who are or have been in detention or related facilities (see p6). For example we have made changes to some payment procedures so that due diligence does not disempower or communicate a lack of trust, and are ensuring that when people contribute to our work by telling their stories, they have full editorial control. Looking ahead, we're exploring options for further training on trauma and trauma-informed practice. The aim is not to be trying to treat trauma but to ensure that by working safely and collaboratively we help people get through it and don't unintentionally re-stimulate it.

EVALUATION

After around 18 months of Covid restrictions, evaluation activities resumed during the year along with the return of face-to-face music-making to our artistic programme. At a time of big changes in our programme, evaluation with participants has given us valuable learning on process as well as data on the outcomes of the work.

Our current evaluation framework was devised in 2018-19 with Norma Daykin, Visiting Professor of Arts as Wellbeing. During and since the year a review of the framework has been in progress, led by Dr Ash Brockwell, strategic evaluation specialist at Green Spiral and the London Interdisciplinary School, to ensure it accommodates key changes in our work: the wider range of settings and the greater importance of artistic outcomes and audience outcomes. We will next overhaul the accompanying indicators and toolkit.

Evaluation takes place at intervals through each year, so as to test, adapt and refine our practice as it develops. This frequency will provide iterative feedback loops to inform the development of new work. We aim to collate and analyse evaluation data across all our work programmes and produce a summative annual report during the 2023-24.

ETHICS & SAFEGUARDING

We have continued to use our Ethics Framework (see p3) to provide practical guidance to the staff team on the application of our ethical principles.

Safeguarding work puts our ethics into practice. We continued during the year to take up safeguarding issues when they arose, in relation to specific individuals and broader concerns about treatment of detainees. We completed during the year a major revision of our safeguarding policies and procedures, in the light of changes in the law, the voluntary sector and our own delivery arrangements. The new policies, and a condensed version for artists, also include guidance on online working. During and after the year we delivered three rounds of safeguarding training for artists and staff around our revised procedures.

COMMUNICATIONS & MARKETING

Hear Me Out's new brand, name and website launched just before the start of the year, and soon after a specialist communications professional joined the team. As a result the year saw a major step forward in our communications capabilities.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

In relation to our own channels, we:

- Worked with the web developers to trouble-shoot the new website and make further improvements, especially to our innovative [music player](#).
- Commissioned and published participant (see p10), artist and staff blogs for the website.
- Significantly increased activity and engagement on social media, including launching Hear Me Out on Instagram and LinkedIn.
- Began working regularly with photographer and videographer Akil Wilson, who we met via our work with Generation Uncovered, and has provided a bank of high quality images.
- Recruited more than 100 new newsletter subscribers, and achieved open and click rates above industry averages.
- Promoted Hear Me Out events, launches, gigs, and fundraising/awareness campaigns.

During and after the year we secured coverage in external publications, with resulting growth in social media engagement, including:

- 15 minute segment with O'Neil Stewart on NTS Radio for a podcast about the power of music to help people – featuring HMO music and O'Neil singing on air!
- The Big Issue published Lamin Joof's story, originally produced for our website, as a [full-page piece](#) in their Refugee Special edition.
- Gal-dem magazine published a [feature](#) about our work in their political section, interviewing Lamin, artist Johanne Hudson-Lett, and Gini Simpson our Artistic Director.
- Lamin and artist Jonathan Russell did a joint interview with Positionen (a German music magazine) about HMO's work.
- Promotion of website content in newsletters from the Mayor of London's cultural team and from National Criminal Justice Arts Alliance.
- A joint blog on co-creation, by Gini and Director John Speyer featured in the Culture Health Wellbeing Alliance's newsletter.

FUNDRAISING

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

Grants fundraising: During the year we secured 27 grants totalling £261,000 from 50 applications for £702,000. Of these grants £90,000 covered the income shortfall in the budget for the year, £48,000 was for extra expenditure added to the budget during the year, and £123,000 was for future years, thus providing a healthy opening balance for the 2022-23 year. This was the second year running of strong results at a time of high pressure on grantmakers, giving us some confidence that greater investment and structure in our fundraising practice, in place since 2018, were making our work more sustainable. Our turnover grew in the same period from £218,000 to £261,000.

More detailed analysis shows that we have increased the range of grants of different sizes as well as the totals raised, increased the number of funders supporting us on a recurring basis (only 28% of grants in 2020-22 were from new funders), and built up a bedrock of over £100,000 a year made up of grants below £25,000, upon which larger grants can build. However, those larger grants remain relatively few, while multi-year grants have also been harder to secure in recent years.

In this context the continued support of our 'multi-year funders' is indispensable and greatly appreciated. Key challenges are to increase the volume of larger and multi-year grants, which can make so much difference to our scope and stability. Meanwhile most of our income must be brought in afresh every year, making high unsecured income totals a regular occurrence.

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

Since the year end we have had one major success: a 3-year grant of £240,000 from the Paul Hamlyn Foundation. This is hugely consequential for us and we thank the Foundation for its renewed support. At the same time other grants fundraising has brought in less than in the same period in the previous two years. So we have more to do to resource our work in the coming year.

Individual giving: We set a target of £31,000 for the year, raised £19,000 during it and a further £11,000 from a [crowdfunding campaign](#) whose implementation was deferred till after the year end. The total of £30,000 was our highest ever. Regular donations increased by 26%, and advances in our communications work (see p14) enabled us to win donors from the general public. The crowdfunder increased social media engagement and attracted 50 new donors. Giving via social media campaigns increased, but gifts from existing networks of support increased more. We are extremely grateful for a major gift from a previous donor, a Justgiving campaign by a relative of one of our founders, and collections by two synagogues with members involved in Hear Me Out.

We continue to pursue public fundraising, which helps build Hear Me Out's profile and grows our community of supporters, and at the same time to appreciate and nurture that community and look for ways to bring them closer to our work, for example through online conversations with participants, artists and staff. We are also reviewing our individual giving work, among other things to take account of the likely effect of the cost of living crisis on people's ability to donate.

STAFF & VOLUNTEERS

The Trustees thank Hear Me Out's small team of salaried and freelance staff for their hard work and immense commitment. We created two new posts during the year, to cover growing workload in administration and post-detention support. The team during and since the year was:

- Director: John Speyer
- Artistic Director: Gini Simpson
- Programme & Evaluation Manager: Ellen Jordan
- Communications & Marketing Manager: Anna Zabow
- Participation & Safeguarding Manager: Zoe Burton
- Post-Detention Support Worker: Ali Ghaderi
- Administration & Finance Co-ordinator: Rosie Harries
- Finance Officer: Debbie Mace
- Fundraising: Phoebe Walker, Emma Bracegirdle, Kate Fordham

The trustees welcome Rosie Harries and Ali Ghaderi, who started working at Hear Me Out during and after the year respectively, to the team.

We very much appreciate the support of volunteer Betty Welch, who continued to played an important role in engaging with our supporters. We also thank Franklyn Sweeney, the Akram Khan Company, Clod Ensemble, Adah Paris and Girda Niles for their pro bono work on project development and mentoring. The value of this pro bono work in the year (£3,775) is included in the Statement of Financial Activities on p20.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Hear Me Out Music, formerly Music In Detention, is a company limited by guarantee and a registered charity. Incorporated on 22nd September 2006, its original Memorandum and Articles of Association were amended in 2007 and comprehensively reviewed in 2011. New Articles of

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

Association were adopted at the Annual General Meeting on 31st January 2012 and continue to govern the charity's work. An amendment, adopted on 12th February 2014, ensures a minimum annual turnover of Trustees. The change of name was registered with Companies House on 19th March 2021.

Music In Detention was registered as a charity with effect from 2nd May 2007. Its charitable objects (see p3) were revised during the 2011-12 year, approved by the Charity Commission on 25th October 2011, and included in the new Articles of Association referred to above. The name change to Hear Me Out was accepted by the Commission on 2nd June 2021.

BOARD & SUB-COMMITTEES

The charity's Board of Trustees met four times during the year. Our Finance Sub-Committee met three times. Shortly before the year end the Board set up a Co-creation Working Group (see p11).

The Trustees all give their time voluntarily and received no benefits from the charity. During the year one trustee, Lamin Joof, was paid a total of £376 in fees for work on communications and programme development, carried out in his capacity as a person with lived experience of immigration detention. The rates of remuneration were the same as those paid to non-trustees with lived experience of detention who provided similar services. The work was procured in accordance with clauses 6.3 & 6.5 of the Articles of Association, and was additional to his role as a trustee, for which he was not remunerated. No other remuneration or other benefit was paid to him or any other trustee in 2021-22.

STAFF & PREMISES

Through the year the charity employed 6 salaried staff and 3 freelances (listed on p12-13). The employed staff resource at the year end was 3.3 (full time equivalent). Including freelances the total resource was 3.7. The highest salary was 2.2 times the lowest. The charity continued to rent desk space at Kings Place in central London, and as Covid restrictions eased in autumn 2021 staff began to use it again, while also continuing to work some hours from home.

RISK MANAGEMENT

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

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

Hear Me Out's activities during the year were delivered by freelance artists engaged directly by Hear Me Out, under contracts and schedules of work.

During the year the charity continued to monitor and manage its finances closely. The Finance Sub-Committee on a quarterly basis and made recommendations to the Board. Actions to support this work included detailed income analysis, finance reviews, and detailed tracking of planned and pending bids, with bids for new projects separated from those for existing operating costs.

During the year the charity increased its contingency reserve (see p17) in order to protect the charity against continuing uncertainty in its operating environment and fundraising prospects.

At the time of writing the charity has secured all the funding required to cover all projected activities in the 2022-23 year, and our fundraising efforts are focused on future years. The Finance

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

Sub-Committee will continue to follow its established procedures to manage the funding available, continue effective operations, and (should this be necessary at any point in the future) make savings to ensure a positive closing balance for the year.

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports a surplus of income over expenditure of £87,616.

RESERVES

The accounts show reserves of £161,167 of which £104,582 are restricted funds and £56,585 are unrestricted. £47,166 of these unrestricted reserves were designated to a contingency reserve, which is managed according to the reserves policy set out below.

The balance of the unrestricted funds, £9,419, are not restricted in purpose by the funder, but have been raised to further Hear Me Out's planned activities and priorities, and will be spent on music making activities and operating costs in 2022-23, in accordance with those plans and the expectations of funders.

RESERVES POLICY

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

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

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

When reserves are below our target we will normally manage income shortfalls by controlling expenditure and use reserves only for the above purposes. We will retain in the reserve sufficient funds to meet our legal obligations in the event of closure.

We aim to accumulate reserves equivalent to three months' costs, defined (by a Board decision after the year end) by average expenditure over the current and previous two years. In 2021-22 (based on average expenditure 2019-22) that translates into £58,505. On 31st March 2022 the amount held in the contingency reserve was £47,166. We plan to meet target of three months' costs by March 2024.

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

During the 2021-22 year, investment income of £402 and unrestricted grant income of £5,000 was transferred into the contingency reserve (2020-21 – £106).

PRINCIPAL FUNDING SOURCES

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

- 1970 Trust
- 29th May 1961 Charitable Trust
- A B Charitable Trust
- Albert Hunt Trust
- Alchemy Foundation
- Arts Council England
- Baring Foundation
- Bergman Lehane Trust
- Bromley Trust
- Craignish Trust
- Edith M Ellis Charitable Trust
- Evan Cornish Foundation
- Foyle Foundation
- Garfield Weston Foundation
- Grocers Charity
- Imagine Foundation
- Leigh Trust
- Lightbulb Trust
- Lochlands Trust
- Lucille Graham Trust
- Michael Guest Charitable Foundation
- Orange Tree Trust
- Parabola Foundation
- Peguera Trust
- Schroder Charitable Trust
- Society of the Holy Child Jesus
- Souter Trust
- Thomas Sivewright Catto Charitable Settlement
- Tudor Trust
- Youth Music

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

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

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

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

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

Signed:



Date:

22nd November 2022

Sue Lukes

Chair

On behalf of the Board

INDEPENDENT EXAMINER'S REPORT

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

I report to the Trustees on my examination of the accounts of the charitable company for the year ended 31st March 2022.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

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

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

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



Andrew Wells FMAAT
Counterculture Partnership LLP
Unit 115 Ducie House,
Ducie Street,
Manchester, M1 2JW

The date upon which my opinion is expressed is: 28th November 2022

HEAR ME OUT MUSIC

Statement of Financial Activities (including income and expenditure account) For year ended 31 March 2022

		2022 <u>Unrestricted</u> <u>funds</u>	2022 <u>Restricted</u> <u>funds</u>	2022 <u>TOTAL</u> <u>FUNDS</u>	2021 <u>TOTAL</u> <u>FUNDS</u>
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Income</u>					
Donations	2	169,581	148,445	318,026	256,588
<i>Income from charitable activities:</i>	3	1,382	0	1,382	617
Investment income	4	402	0	402	106
Total Income		171,365	148,445	319,810	257,311
<u>Expenditure</u>					
Costs of raising funds		27,663	0	27,663	23,231
Expenditure on Charitable activities	5-7	137,638	66,885	204,523	218,898
Total expenditure		165,301	66,885	232,186	242,129
Net income/(Expenditure)		6,064	81,560	87,624	15,182
Transfer between funds		0	0	0	0
Net movement in funds for the year		6,064	81,560	87,624	15,182
<u>RECONCILIATION OF FUNDS</u>					
Total funds brought forward		50,521	23,022	73,543	58,361
Total funds carried forward		56,585	104,582	161,167	73,543

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

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

HEAR ME OUT MUSIC

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

Balance Sheet as at 31 March 2022

		<u>2022</u>		<u>2021</u>	
	<u>Notes</u>	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
<u>Current Assets</u>					
Debtors	13	3,166		2,201	
Cash at bank		173,978		92,348	
Total current assets			177,144		94,549
<u>Current Liabilities</u>					
Creditors falling due within one year	14	15,977		21,006	
Total current liabilities			15,977		21,006
Net Current assets			161,167		73,543
Total assets less current liabilities			161,167		73,543
<u>The funds of the charity</u>	21				
<u>Unrestricted funds</u>					
Designated funds - contingency reserve		47,166		41,764	
General unrestricted funds		9,419		8,757	
Total unrestricted funds			56,585		50,521
Restricted funds			104,582		23,022
Total funds			161,167		73,543

For the financial year ended 31 March 2022 the Directors are satisfied that the charitable company was entitled to exemption from audit under Section 477 of the Companies Act 2006 and no notice has been deposited under Section 476. The accounts have been examined by an Independent Examiner, in accordance with section 145 of the Charities Act 2011. His report appears on page 17.

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

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

Signed:



Name:

Clare Scott Booth, Treasurer

Approved by the Board of Trustees on:

22nd November 2022

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

HEAR ME OUT MUSIC
Notes to the accounts

1. ACCOUNTING POLICIES

(a) Basis of preparation

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

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

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

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

(c) Income

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

(d) Donated services and facilities

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

(e) Expenditure and irrecoverable VAT

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

(f) Fund accounting

Unrestricted Funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided to set aside to use for a specific purpose. Restricted funds are funds which are to be used for purposes specified by the funder.

(g) Debtors

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

(h) Cash at bank and in hand

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

(i) Creditors

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

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

HEAR ME OUT MUSIC

Notes to the accounts

	2022 £	2022 £	2022 £	2021 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS				
<u>Grants received</u>				
1970 Trust	2,000	0	2,000	2,000
29th May 1961 Charitable Trust	5,000	0	5,000	0
A B Charitable Trust	15,000	0	15,000	15,000
Albert Hunt Trust	2,000	0	2,000	0
Arts Council England	2,273	1,500	3,773	33,954
Austin & Hope Pilkington Trust	0	0	0	1,000
Baring Foundation	0	38,142	38,142	8,000
Belacqua Trust	0	0	0	2,000
Bergman Lehane Trust	1,250	0	1,250	1,250
Bromley Trust	10,000	0	10,000	10,000
Craignish Trust	0	5,000	5,000	0
D'Oyly Carte Charitable Trust	0	0	0	3,000
Edith M Ellis Charitable Trust	0	3,000	3,000	0
Eleanor Rathbone Trust	0	0	0	3,000
Emerton Christie Charity	0	0	0	2,000
Ernest Hecht Charitable Foundation	0	0	0	5,420
Evan Cornish Foundation	0	12,000	12,000	10,000
Foyle Foundation	20,000	0	20,000	0
Garfield Weston Foundation	30,000	0	30,000	0
Gatwick Airport Community Fund	0	0	0	1,817
Goldsmith's Company Charity	0	0	0	3,000
Grocers' Charity	0	3,000	3,000	0
Harold Hyam Wingate Foundation	0	0	0	5,000
Imagine Foundation	10,000	0	10,000	8,000
Leigh Trust	3,000	0	3,000	1,500
Lightbulb Trust	0	30,000	30,000	0
Little Butterfly Foundation	0	0	0	5,000
Lochlands Trust	2,500	0	2,500	2,500
Lucille Graham Trust	0	5,000	5,000	2,000
Mercers Company Charity	0	0	0	12,472
Michael Guest Charitable Foundation	1,000	0	1,000	0
Network for Social Change	0	0	0	6,698
Orange Tree Trust	0	2,500	2,500	0
Parabola Foundation	10,000	0	10,000	0
Paul Hamlyn Foundation	0	0	0	20,000
Schroder Charitable Trust	0	5,000	5,000	3,000
Sir Jules Thorn Trust	0	0	0	1,000
Society of the Holy Child Jesus	10,000	0	10,000	0
Souter Charitable Trust	0	3,000	3,000	2,000
Sussex Community Foundation (GFF)	0	0	0	5,000
Tudor Trust	25,000	0	25,000	32,000
Victoria Wood Foundation	0	0	0	5,000

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

HEAR ME OUT MUSIC Notes to the accounts

	2022 £	2022 £	2022 £	2022 £
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
2. INCOME FROM DONATIONS (cont'd)				
Youth Music	0	36,528	36,528	0
Grants below £1000	1,750	0	1,750	300
Government grants - SSP/CJRS	0	0	0	7,684
Donations	15,930	0	15,930	14,911
Gift Aid Receivable	2,878	0	2,878	1,810
Donated services	0	3,775	0	19,273
	<u>169,581</u>	<u>148,445</u>	<u>318,026</u>	<u>256,588</u>
3. INCOME FROM CHARITABLE ACTIVITIES				
Other income and contributions	1,382	0	1,382	617
	<u>1,382</u>	<u>0</u>	<u>1,382</u>	<u>617</u>
4. INVESTMENT INCOME				
Deposit account interest			402	106
5. EXPENDITURE ON CHARITABLE ACTIVITIES				
Music making with former detainees			298	2,605
Music making in contingency accommodation			5,705	0
Music making with young people			11,803	0
Remote delivery - Artist packs			0	5,870
Remote delivery - DIY radio			3,007	4,240
Remote delivery - Video projects			0	2,560
Adapting services			622	0
Music making in local communities			0	4,704
Delivery partner support			11,243	4,000
Safeguarding			3,150	0
Evaluation costs			904	725
Artistic and audience development			5,454	6,770
Support costs (note 6)			159,851	186,305
Governance Costs (note 7)			2,485	1,119
			<u>204,523</u>	<u>218,898</u>
6. SUPPORT COSTS				
Staff costs (note 9)			132,840	126,169
Financial management fees			7,243	8,540
Travel expenses and conferences			2,175	176
Office costs			13,996	5,570
Communications, rebranding and website costs			3,599	45,850
			<u>159,851</u>	<u>186,305</u>
7. GOVERNANCE COSTS				
Board meeting and company costs			1,835	491
Trustee expenses			170	148
Independent Examiner			480	480
			<u>2,485</u>	<u>1,119</u>

Three trustee received reimbursement of expenses of £170 during the year (2021 - 1 trustee - £148).

HEAR ME OUT: REPORT OF TRUSTEES, YEAR ENDED 31 MARCH 2022

HEAR ME OUT MUSIC

Notes to the accounts

	<u>2022</u>	<u>2021</u>
8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging:		
Accountancy services	7,243	8,540
Independent Examiner fee	480	480
Trustee Emoluments	376	9,125

One trustee – Lamin Joof – was paid a total of £376 in fees for work on HMO’s communications and programme development, carried out in his capacity as a person with lived experience of immigration detention. The rates of remuneration were the same as paid to non-trustees with lived experience of detention who provided similar services. The work was procured in accordance with clauses 6.3 & 6.5 of the Articles of Association. No other remuneration or other benefit was paid to him or any other trustee in 2021-22 (Prior year – one trustee – Alistair Owen – was paid for work on communications, rebranding and the website – a total of £9,125 in fees).

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

Salaries	115,942	109,879
Employer's National Insurance Contributions	9,930	9,195
Less – Employment Allowance	(4,000)	(4,000)
Employee salary sacrifice contributions to pension	2,057	2,902
Employer's pension contributions	7,080	6,767
Recruitment	1,492	940
Other costs	339	486
	132,840	126,169

No employees received employee benefits exceeding £60,000 (2021 – nil).

10. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	2021 £ <u>Unrestricted</u>	2021 £ <u>Restricted</u>	2021 £ <u>TOTAL</u>
Income			
Donations	170,908	85,680	256,588
<i>Income from charitable activities:</i>	617	0	617
Investment income	106	0	106
Total Income	171,631	85,680	257,311
Expenditure			
Costs of raising funds	22,781	450	23,231
Expenditure on Charitable activities	122,925	95,973	218,898
Total expenditure	145,706	96,423	242,129
Net Income/(Expenditure)	25,925	(10,743)	15,182
RECONCILIATION OF FUNDS			
Total funds brought forward	24,596	33,765	58,361
Total funds carried forward	50,521	23,022	73,543

11. STAFF NUMBERS

The average monthly head count during the year was five (2021 – five).

HEAR ME OUT MUSIC
Notes to the accounts

12. PENSIONS

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

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

	2022	2021
	£	£
<u>13. DEBTORS</u>		
Other debtors	2,886	1,810
Prepayments and accrued income	280	391
	<u>3,166</u>	<u>2,201</u>

14. CREDITORS

Trade creditors	11,278	15,417
Taxation & social security	2,789	1,987
Other creditors	0	162
Accruals	1,910	3,440
	<u>15,977</u>	<u>21,006</u>

15. COMPANY STATUS

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

16. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

17. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2022 (2021 - none).

18. RELATED PARTIES

There were no disclosable related party transactions during the year (2021 - none).

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Cash at bank and in hand	18,046	47,166	108,766	173,978
Other net assets /(liabilities)	(8,627)	0	(4,184)	(12,811)
	<u>9,419</u>	<u>47,166</u>	<u>104,582</u>	<u>161,167</u>

HEAR ME OUT MUSIC
Notes to the accounts

20. STATEMENT OF FUNDS

	Balance at 31 Mar 2021	Incoming Resources	Resources Expended	Transfers between funds	Balance at 31 Mar 2022
	£	£	£	£	£
<u>Unrestricted funds</u>					
Designated funds	41,764	402	0	5,000	47,166
General funds	8,757	170,963	165,301	(5,000)	9,419
	50,521	171,365	165,301	0	56,585
<u>Restricted funds</u>					
Arts Council England	4,230	1,500	5,730	0	0
Baring Foundation	0	38,142	2,548	0	35,594
Craignish Trust	0	5,000	0	0	5,000
Gatwick Airport Community Trust	1,817	0	1,817	0	0
Edith M Ellis Charitable Trust	0	3,000	0	0	3,000
Evan Cornish Foundation	0	12,000	6,000	0	6,000
Grocers' Charity	0	3,000	3,000	0	0
Harold Hyam Wingate Foundation	5,000	0	5,000	0	0
Lightbulb Trust	0	30,000	10,000	0	20,000
Lucille Graham Trust	0	5,000	0	0	5,000
Orange Tree Trust	0	2,500	0	0	2,500
Schroder Charity Trust	0	5,000	0	0	5,000
Souter Charitable Trust	0	3,000	0	0	3,000
Sussex Community Foundation (Crawley Cultural Fund)	4,975	0	4,975	0	0
Sussex Community Foundation (Gatwick Community Fund)	5,000	0	3,600	0	1,400
Tudor Trust	2,000	0	2,000	0	0
Youth Music	0	36,528	18,440	0	18,088
Pro bono services	0	3,775	3,775	0	0
	23,022	148,445	66,885	0	104,582
TOTAL FUNDS	73,543	319,810	232,186	0	161,167

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

Designated funds have been set aside by the Trustees to provide for contingencies, as outlined in the reserve policy. £5,000 was added to this reserve to bring it toward the target identified by the trustees (2020-21 £20,000).

Funds from the Baring Foundation and Lucille Graham Trust will be used in 2022-23 for work with former detainees, including a residency.

Funds from the Craignish Trust will be used in 2022-23 for work at Dungavel IRC.

Funds from the Edith M Ellis Charitable Trust, Lightbulb Trust and Orange Tree trust will be used in 2022-23 for work in contingency accommodation and related facilities.

Funds from the Schroder Charity Trust will be used in 2022-23 for projects for people in IRCs.

Funds from the Souter Charitable Trust will be used in 2022-23 for work at Derwentside IRC.

Funds from the Sussex Community Foundation (Gatwick Community Fund) will be used in 2022-23 for the DIY Radio project.

Funds from Youth Music will be used in 2022-23 for work with children and young people.

Hear Me Out Music

England & Wales - Charity number 1119049

Accounts

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

	Pages
Company Information	2
Purposes and Benefits	3-4
Music Programmes and their Impact	4-9
Supporting and Sustaining Quality and Impact	9-13
Structure, Governance and Management	13-14
Financial Review	14-16
Statement of Trustee Responsibilities	16
Independent Examiner's report	17
Statement of Financial Activities	18
Balance Sheet	19
Notes to the Accounts	20-25

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

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

COMPANY INFORMATION

REGISTRATION	Company number: 5943893 Charity number: 1119049
BOARD OF TRUSTEES	The following persons have served as members of the Board during the year and up to the date of this report: Clare Scott Booth Emily Cherry (resigned 26/5/20) Peter Frankental Lamin Joof Vebi Kosumi Sue Lukes Marie-Anne Mackie Alastair Owen Bridget Rennie Joanna Ridout Kai Syng Tan Hannah Wilkinson
CHIEF EXECUTIVE OFFICER	John Speyer
COMPANY SECRETARY	Debbie Mace
REGISTERED OFFICE	Kings Place Music Base 90 York Way London N1 9AG
BANKERS	Co-operative Bank PLC PO Box 101 1 Balloon Street Manchester M60 4EP
INDEPENDENT EXAMINER	Andrew Wells Counterculture Partnership LLP 99 Western Road Lewes East Sussex BN7 1RS

PURPOSES AND BENEFITS

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

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

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

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

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

PUBLIC BENEFIT

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

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

CHARITABLE OBJECTS

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

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

VISION, MISSION & STRATEGIC AIMS

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

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

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

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

Strategic aims:

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

ETHICS PRINCIPLES

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

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

MUSIC ACTIVITIES AND THEIR IMPACT

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

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

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

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

Key events in the year included:

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

MUSIC ACTIVITIES

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

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

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

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

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

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

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

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

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

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

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

The first project began with an encounter with someone who had spent time in three different detention centres. In wide ranging discussion, supported by our Artistic Director, the young people asked searching questions and he spoke about difficult experiences. This gave them a direct and personal introduction to our work. They then selected Song of Freedom, recorded in Harmondsworth IRC in 2008, and created a video featuring green spaces, open skies and sunlight. "Song of Freedom" can be viewed at <https://www.youtube.com/watch?v=I0pPXEw6bGo>.

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

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

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

IMPACT

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

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

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

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

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

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

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

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

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

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

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

SUPPORTING AND SUSTAINING QUALITY AND IMPACT

ARTISTIC PRACTICE AND DEVELOPMENT

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

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

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

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

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

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

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

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

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

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

PEOPLE WITH LIVED EXPERIENCE OF DETENTION

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

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

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

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

EVALUATION

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

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

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

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

ETHICS & SAFEGUARDING

We have continued to use our Ethics Framework (see p3) to provide practical guidance to the staff team on the application of our ethical principles.

Safeguarding work puts our ethics into practice. We continued during the year to take up safeguarding issues when they arose, in relation to specific individuals and broader concerns about treatment of detainees. We completed, shortly after the year end, a major revision of our safeguarding policies and procedures, in the light of changes in the law, the voluntary sector and our own delivery arrangements. The new policies, and a condensed version for artists, also include guidance on online working. We delivered safeguarding training for artists and staff around our revised procedures, and plan two further rounds of training to ensure all can attend.

BRAND & COMMUNICATIONS

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

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

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

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

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

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

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

FUNDRAISING & INCOME

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

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

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

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

STAFF & VOLUNTEERS

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

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

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

- Fundraising: Phoebe Walker, Chloe Amstein, Emma Bracegirdle

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

We also very much appreciate the support of very able volunteers. Lucy Hallam and Rania van den Ouweland undertook the transcription of a volume of evaluation focus groups and lyrics. This work has now been made a little easier by new software but is still a large manual task. And Betty Welch has played an important role in engaging with our supporters.

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Hear Me Out Music, formerly Music In Detention, is a company limited by guarantee and a registered charity. Incorporated on 22nd September 2006, its original Memorandum and Articles of Association were amended in 2007 and comprehensively reviewed in 2011. New Articles of Association were adopted at the Annual General Meeting on 31st January 2012 and continue to govern the charity's work. An amendment, adopted on 12th February 2014, ensures a minimum annual turnover of Trustees. The change of name was registered with Companies House on 19th March 2021.

Music In Detention was registered as a charity with effect from 2nd May 2007. Its charitable objects (see p3) were revised during the 2011-12 year, approved by the Charity Commission on 25th October 2011, and included in the new Articles of Association referred to above. The name change to Hear Me Out was accepted by the Commission on 2nd June 2021.

BOARD & SUB-COMMITTEES

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

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

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

STAFF & PREMISES

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

RISK MANAGEMENT

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

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

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

During the year the charity continued to monitor and manage its finances closely. The Finance Sub-Committee met once per quarter and made recommendations to the Board. Actions to support this work included detailed income analysis, quarterly finance reviews, contingency planning to manage risks around unsecured income, and detailed tracking of planned and pending bids, with bids for new projects separated from those for existing operating costs.

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

At the time of writing the charity has secured 93% of the funding required to cover all projected activities in the 2021-22 year, and our fundraising efforts are chiefly focused on future years. The Finance Sub-Committee will continue to follow its established procedures to manage the funding available, continue effective operations, and (should this be necessary at any point in the future) make savings to ensure a positive closing balance for the year.

FINANCIAL REVIEW

RESULT FOR THE YEAR

The Board of Directors reports a surplus of income over expenditure of £15,182.

RESERVES

The accounts show reserves of £73,543 of which £23,022 are restricted funds and £50,521 are unrestricted. £41,764 of these unrestricted reserves were designated to a contingency reserve, which is managed according to the reserves policy set out below.

The balance of the unrestricted funds, £8,757, are not restricted in purpose by the funder, but have been raised to further Hear Me Out's planned activities and priorities, and will be spent on music making activities and operating costs in 2021-22, in accordance with those plans and the expectations of funders.

RESERVES POLICY

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

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

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

When reserves are below our target we will normally manage income shortfalls by controlling expenditure and use reserves only for the above purposes. We will retain in the reserve sufficient funds to meet our legal obligations in the event of closure.

We aim to accumulate reserves up to a level equal to three months' normal activity. In 2020-21 that translates into £60,532. On 31st March 2021 the amount held in the contingency reserve was £41,764, and during the subsequent year this has increased to £46,764. We plan to increase it further each year, so that the target of three months' costs is met by March 2023.

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

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

PRINCIPAL FUNDING SOURCES

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

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

STATEMENT OF TRUSTEE RESPONSIBILITIES

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

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

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

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

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

Signed:



Date: 8th December 2021

Sue Lukes, Chair

On behalf of the Board

INDEPENDENT EXAMINER'S REPORT

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

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

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

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

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

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



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

The date upon which my opinion is expressed is: 8th December 2021

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

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

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

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

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

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

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

Balance Sheet as at 31 March 2021

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

For the financial year ended 31 March 2021 the Directors are satisfied that the charitable company was entitled to exemption from audit under Section 477 of the Companies Act 2006 and no notice has been deposited under Section 476. The accounts have been examined by an Independent Examiner, in accordance with section 145 of the Charities Act 2011. His report appears on page 17.

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

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

Signed:



Name:

Clare Scott Booth, Treasurer

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

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

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

1. ACCOUNTING POLICIES

(a) Basis of preparation

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

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

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

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

(c) Income

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

(d) Donated services and facilities

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

(e) Fund accounting

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

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

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

(f) Debtors

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

(g) Cash at bank and in hand

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

(h) Creditors

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

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

Notes to the accounts

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

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

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

3. INCOME FROM CHARITABLE ACTIVITIES

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

4. INVESTMENT INCOME

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

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

6. SUPPORT COSTS

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

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

7. GOVERNANCE COSTS

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

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

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

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

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

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

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

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

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

10. STAFF NUMBERS

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

11. COMPARATIVE FOR THE STATEMENT OF FINANCIAL ACTIVITIES

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

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

12. PENSIONS

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

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

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

14. CREDITORS

Trade creditors	15,417	3,814
Taxation & social security	1,987	2,647
Other creditors	162	191
Accruals	3,440	1,100
	21,006	7,752

15. COMPANY STATUS

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

16. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

17. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2021 (2020 - none).

18. RELATED PARTIES

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

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

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

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

20. STATEMENT OF FUNDS

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

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

Designated funds have been set aside by the Trustees to provide for contingencies, as outlined in the reserve policy. £20,000 was added to this reserve to bring it toward the target identified by the trustees.

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

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

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

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