

IN PLACE OF WAR CIO

England & Wales · Charity number 1182594

Details

Other names	IN PLACE OF WAR CIC
Status	Registered
Legal form	CIO
Registered	2019-03-22
Register	View on the Charity Commission register

Contact

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Activities

Objects: The object of the CIO is to advance in life and help young people, particularly those living in sites of war, revolution, conflict and human rights abuses, through the medium of art, culture and community action, providing support and activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals, and to promote the protection and preservation of the environment and raise awareness of climate change, particularly where environmental degradation contributes to or arises from conflict.

Activities: In Place of War is a global organisation that uses artistic creativity in places of conflict to create positive change. We enable grassroots change-makers in music, theatre and across the arts to transform cultures of violence and suffering into hope, opportunity and freedom.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Algeria
- Australia
- Bosnia And Herzegovina
- Brazil
- Cambodia
- Colombia
- Congo (Democratic Republic)
- Egypt
- Germany
- Greece
- India
- Israel
- Jordan
- Lebanon
- Morocco
- South Africa
- Sudan
- Sweden
- Tanzania
- Tunisia
- Uganda
- Venezuela
- Zimbabwe

Finances

Period end	Income	Expenditure	Assets	Employees
2025-06-30	£681,012	£564,623	£228,831	3
2024-06-30	£441,406	£410,876	-	-
2023-06-30	£294,205	£378,637	-	-
2022-06-30	£241,143	£275,492	-	-
2021-06-30	£251,470	£263,641	-	-

Trustees

Name	Role	Appointed
Sir Richard Mantle OBE DL	Chair	2022-08-22
Anna Berenfeld		2022-08-22
Celena Nair		2025-03-18
Claire O'Neill		2024-12-17
Darren Cormack		2022-09-08
George Adelman		2025-03-21
Jo Vidler		2026-03-16
Maria Achilleos		2025-03-21
Martin Bremner		2025-03-21
Nadia Zunobia Murtaza Khan		2023-10-31
Professor James Thompson		2019-03-22
Ruci Fixter		2026-03-16
Tomas Shore		2019-07-01

IN PLACE OF WAR CIO

England & Wales - Charity number 1182594

Accounts

Registered Charity Number: 1182594



IN PLACE OF WAR CIO

TRUSTEES' REPORT
AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2025

IN PLACE OF WAR CIO

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IN PLACE OF WAR CIO

REFERENCE AND ADMINISTRATIVE INFORMATION

Trustees	Sir Richard Mantle - Chair Tom Shore Nadia Khan Martin Bremner (appointed 21 March 2025) Maria Achilleos (appointed 21 March 2025) James Thompson George Adelman (appointed 21 March 2025) Darren Cormack Claire O'Neill (appointed 17 December 2024) Celena Nair (appointed 18 March 2025) Anna Berenfeld
Charity Registration Number	1182594
Key Management Personnel	Ruth Daniel (Chief Executive)
Principal Office	First Floor Swan Buildings 20 Swan Street Manchester M4 5JW
Independent Examiner	Bowdon Accounting Services Ltd. Bartle House Oxford Court Manchester M2 3WQ
Bank	Triodos Bank, Deanery Road, Bristol, United Kingdom

Trustees' Annual Report

For the year ended 30 June 2025

The trustees present their report and the unaudited financial statements of In Place of War CIO for the year ended 30 June 2025.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the charity's constitution and the Statement of Recommended Practice – *Accounting and Reporting by Charities (FRS 102)*.

Purposes and aims

The object of the CIO is to advance in life and help young people, particularly those living in sites of war, revolution, conflict and human rights abuses and amongst those whose lives have been adversely affected by war, revolution, conflict or human rights abuses through the medium of art providing support and activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

In Place of War CIO's main activities: We work in conflict situations across 26 countries, primarily in Africa, the Middle East, Latin America and the Balkans. Through an iterative approach of practice backed by and informing robust academic research, we support grassroots change-makers through 3 strategic pillars:

- Conflict
- Climate Change
- Social Injustice

Through the development of:

- Cultural spaces: we support communities to develop safe creative spaces, particularly targeting youth
- Education and entrepreneurialism: we provide a University-certified 'Train the Trainer' programme that enables young entrepreneurs to set up new creative businesses. We also have an alternative education programme called 100 Creative Agents of Change, which helps young people unlock their agency and exchange with change-makers across the world, to design and implement their own creative advocacy projects.
- Artistic collaboration: we provide performance opportunities for women musicians of colour, and theatre training and community performance with able-bodied and disabled actors.
- Conflict and Climate: we have a new project called EarthSonic, using music to tell the stories of climate change to inspire personal and systemic action, especially focused around sharing the stories of where conflict is affecting climate change.

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

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

Achievements and performance

The charity's main activities and who it tries to help are described below. All its charitable activities focus on lasting social change and are undertaken to further In Place of War CIO charity's charitable purposes for the public benefit.

Key areas of activity during the year included:

- Ongoing support to grassroots cultural organisations through training, mentoring, equipment provision and small-scale grants.
- Continued delivery and development of the EarthSonic programme, using music and sound to communicate the impacts of climate change and engage young people in creative climate action.
- Delivery of education and capacity-building programmes designed to strengthen leadership, sustainability and organisational resilience among artists and cultural practitioners.
- International and UK-based exchanges, residencies and learning programmes that facilitated peer learning, collaboration and knowledge exchange across borders.

Where projects concluded during the year, outcomes were reviewed and learning captured to inform future programme design. New projects initiated during the period focused on deepening partnerships, strengthening governance and embedding environmental and access considerations across the organisation's work.

The trustees consider that the charity continued to deliver public benefit through these activities by expanding access to cultural participation, supporting livelihoods, strengthening community infrastructure and amplifying under-represented voices.

Project by Project breakdown

EarthSonic (whole programme overview)

Project dates: September 2023 – ongoing

Project leads: Ruth Daniel, Saria Tourbah

EarthSonic is In Place of War's overarching climate programme, using music and sound to tell the story of climate change in ways that are human, emotional and grounded in lived experience. The programme responds to a widening gap between climate science and public engagement, recognising that data alone is not enough to create understanding, empathy or action. EarthSonic brings together artists, scientists, Indigenous communities and grassroots organisers to translate ecological change into sound, story and shared cultural experience.

During June 2024 – June 2025, EarthSonic operated as a multi-strand programme spanning sound archiving, artist development, education, place-based delivery and public engagement. Activity in this period focused on strengthening long-term infrastructure (particularly the Sounds Archive), piloting new participation pathways for young people and artists facing barriers, and developing major creative works that would later reach public audiences. This was also a consolidation year, embedding care-led, ethical collaboration models across all EarthSonic strands.

Across the programme, EarthSonic prioritised access, dignity and agency. Work was designed to redistribute resources, knowledge and visibility towards those closest to climate disruption, while building platforms that can sustain creative and educational activity beyond individual projects or funding cycles.

Outputs & activity (June 2024 – June 2025):

- Delivery and coordination of multiple EarthSonic sub-projects (Archive, Fund, Futures, Local, Live and creative commissions)
- Development and application of ethical frameworks for sound collection and artist collaboration

- Programme management across UK and international partners
- Integration of creative practice, climate education and public engagement

Impact: EarthSonic continued to establish itself as a credible interdisciplinary model for climate storytelling through music. During the period, it strengthened cross-sector relationships between artists and environmental experts, supported early-stage creative work that would later reach large audiences, and invested in infrastructure that enables sustained participation rather than one-off interventions.

Sounds Archive

Project dates: Ongoing

Project lead: Merlyn Driver

The **EarthSonic Sounds Archive** documents, preserves and activates sounds of the Earth and climate change from around the world. It functions as a core piece of infrastructure for the EarthSonic programme, providing ethically sourced environmental recordings that enable musicians, young people and communities to engage creatively with climate change, biodiversity loss and ecological storytelling through sound.

During **June 2024 – June 2025**, the Sounds Archive delivered activity across four interconnected areas: publication of curated Sound Banks, direct support for music projects, mentoring and skills development, and public access. Four curated Sound Banks were published in collaboration with partners including **Sound of the Year Awards, RSPB, Xeno Canto** and sound recordist **Izabela Dłużyk**, with two further Sound Banks (EarthSonic Fund and *Sounds of Fire*) developed for release in early 2026.

The Archive directly supported multiple music releases during the period. Sounds from the Archive were sampled across every track of *The Last Scream* album, as well as two singles from *The Last Scream Vol. 2*, each accompanied by species-led online storytelling. Additional sound collections were curated to support projects including *Flow*, *Sailing the Sonic Sea*, *Natural Connections (Myanmar)* and the developing *Sounds of Conflict* project.

Alongside creative delivery, the Archive played a central role in mentoring and skills development. Young people received guidance in sound recording and archiving through the EarthSonic Fund and EarthSonic Futures, with wider skills support delivered via EarthSonic Local and EarthSonic Live. In mid-2025, the Archive was opened to the public, enabling free sound downloads and submissions via SoundCloud. Development also began on the **EarthSonic Radio** concept, laying the groundwork for expanded public engagement from 2026.

Outputs & activity (June 2024 – June 2025):

- 4 Sound Banks published (with 2 additional banks prepared for 2026)
Support for **2 albums and 2 singles** using archive sounds
- **19 sound collections** comprising **1,000+ sound files**
Sounds from **130+ confirmed species**, including **11 extinct species**
- **12 young people** from three continents receiving direct mentoring
Hundreds more supported indirectly via EarthSonic Local and Live

Audience & engagement:

- **2,568** Sounds Archive webpage views
- **86,887** social media views across Sounds Archive content
Sound Banks accessed in **50+ countries**
- **96** public sound downloads
- **2** public sound submissions

Impact:

The Sounds Archive became a core enabling platform for EarthSonic, directly underpinning creative production, education and public engagement. By making selected sounds freely available, the Archive encouraged musicians and the public to incorporate environmental sound into creative practice, with downloads exceeding expectations despite minimal promotion.

Mentoring activity delivered particularly strong impact, equipping young people with technical, creative and transferable skills. One EarthSonic Fund participant secured direct employment as a result of their involvement. Engagement data showed that sound-led content, especially collaborative posts with artists and partner organisations, achieved high reach and significantly extended EarthSonic's audiences.

Quote:

"Listening closely to the environment through recording changed how I understand my relationship to nature." – *Participant*

EarthSonic Fund

Project dates: December 2024 – ongoing

Project lead: Merlyn Driver

Partner: Roland

The **EarthSonic Fund** is a targeted micro-funding and mentoring programme designed to widen access to nature sound recording for Global Majority young people (aged 18–30) facing barriers linked to conflict, climate change and social injustice. Delivered in partnership with Roland and the Sound of the Year Awards, the Fund equips participants with tools, skills and confidence to explore nature sound recording as a creative and professional pathway, while contributing new sounds to the EarthSonic ecosystem.

During **June 2024 – June 2025**, the EarthSonic Fund moved into active delivery. Six recipients were selected in coordination with trusted grassroots cultural organisations across multiple regions. Each participant received a nature sound recording kit (Roland R-07 recorder, headphones and windshield) alongside a £500 microgrant, typically shared between the participant and their partner organisation. Participants were supported through structured mentoring, technical guidance and documentation, with training covering sound recording practice, metadata, archiving and ethical field recording.

Support was delivered primarily online, with in-person field mentoring provided where possible, including ongoing support for the Helsinki-based participant. Educational materials were developed and translated into participants' languages, and participant profiles were shared via the EarthSonic website and social media. All participants were supported to prepare recordings for submission to the **Sound of the Year Awards** in 2026.

Outputs & activity (June 2024 – June 2025):

- **6 young people supported** across West Papua (Indonesia), Ecuador, Colombia, Finland and the UK
- **6 sound recording equipment bundles** distributed
- **6 microgrants of £500** issued
- At least **30 minutes of sound recordings** submitted by 5 participants (equipment delays affected one participant)
- Hundreds of individual sound recordings collected, most with detailed metadata
- Soundscapes recorded across rainforest, coastal, waterfall, national park and biodiverse reserve environments
- **Audience & engagement:**
- **579** views across EarthSonic Fund webpages
- **15,015** Instagram views across EarthSonic Fund content

- 1,991 TikTok views on a single Fund-related reel

Impact: The EarthSonic Fund successfully introduced participants to nature soundscape recording, building highly transferable creative and technical skills. Participant feedback indicated increased confidence, deeper connection to local environments and strengthened interest in environmental action.

A significant and unexpected outcome was the **direct employment of one participant, Inti Manobanda Manobanda**, who worked as a digital content creator with partner organisation **El Terreno (Ecuador)** for several months as a direct result of skills developed through the Fund. Participants' recordings will also contribute to future Sound Banks and EarthSonic projects, extending the impact of the programme beyond its immediate delivery period.

Engagement data showed particularly strong performance for collaborative posts featuring participants, reinforcing the value of centring young voices and lived experience within climate and biodiversity storytelling.

Quote:

"Walking with the microphone in hand is a form of connection. It has taught me to stop, to tune my ears, and to respect the rhythm of the mountain."
— *EarthSonic Fund participant*

TAKKUUK

Project dates: 2023 – ongoing

Project lead: Ruth Daniel,

Partners: BICEP, Zak Norman (visual artist); Charlie Miller (filmmaker); Ninja Tune

TAKKUUK is an immersive audio-visual film, installation and touring project created by **BICEP** in collaboration with **In Place of War** and **EarthSonic**. The project centres Indigenous artists from the Arctic region, weaving perspectives on culture, language, identity, colonialism and environmental change into a globally accessible cultural work that connects climate change to lived experience.

During **June 2024 – June 2025**, **TAKKUUK** was in its **final development and pre-launch phase**. Activity during this period focused on production, coordination and preparation for public launch, as the project evolved from concept into a completed film and installation. This included creative development with artists and collaborators, finalisation of audiovisual assets, partnership coordination, and planning for launch, communications and touring activity.

The work undertaken during this period laid the foundations for **TAKKUUK's** public premiere and wider dissemination, which took place **after the end of the reporting period**.

Outputs & activity (June 2024 – June 2025):

- Completion of the **TAKKUUK** film and installation content
- Finalisation of soundtrack material in preparation for release
- Partnership development and coordination with artists, labels and venues
- Planning and preparation for public launch, communications and touring
- Development of participation pathways linking audiences to EarthSonic's wider work

Impact: Within the reporting period, **TAKKUUK** represented a significant strategic investment for EarthSonic, positioning the programme to deliver its most ambitious public-facing work to date. The project strengthened partnerships with internationally recognised artists and collaborators, elevated Indigenous-led climate storytelling

within EarthSonic's portfolio, and expanded organisational capacity to deliver large-scale, cross-platform cultural projects.

The development work undertaken during this phase ensured that TAKKUUK was prepared to reach wide international audiences and to convert cultural engagement into deeper participation through EarthSonic's movement and calls to action once publicly launched.

The Last Scream

Project dates: January 2025 – ongoing

Project leads: Merlyn Driver, Holly Johnson Fontanelli

The Last Scream is a music and storytelling series built from rare and urgent biodiversity recordings, including the last known recordings of extinct species alongside sounds of endangered and newly discovered species. Working with biologists, sound recordists and specialist archives, the project brings biodiversity loss and extinction into cultural space through music, using sound as a bridge between scientific knowledge and public engagement.

During **June 2024 – June 2025**, *The Last Scream* moved into active delivery, combining sound sourcing, rights and licensing, artist collaboration, research and release management. The team sourced recordings from scientists and specialist archives, secured permissions through licence agreements, curated sound collections for artists, and managed associated administration including rights and royalty flows. Alongside the music, the project delivered substantial editorial and storytelling output, including species research, track-level narratives, and artist and species profiles published across the EarthSonic website and social channels.

Key milestones during the period included the release of *The Last Scream Vol. 1* album in **February 2025**, preceded by the single *TIK TIK TIK*. Work on *Vol. 2* also began during the reporting period, with the release of *Poq* in April 2025 and continued curation and mastering across the year.

Outputs & activity (June 2024 – June 2025):

- 1 album released (*The Last Scream Vol. 1*)
- 3 singles released (1 from Vol. 1; 2 from Vol. 2 activity)
Collaboration with **18 artists** (including at least 7 new to EarthSonic)
- Major archive partnership with **Fonoteca Neotropical Jacques Vieliard (UNICAMP, Brazil)**
- New connections with additional archives, institutions, scientists and recordists
Track-level storytelling, editorial content and artist/species profiles published

Audience & engagement:

- **38,098 total streams** across all releases
33,000+ streams for the single *Poq* alone
86,663 Instagram views across *The Last Scream* content

Impact: *The Last Scream* significantly expanded EarthSonic's creative and scientific network, enabling deep collaboration between artists, archives and biodiversity specialists. The project successfully translated complex ecological issues into accessible cultural outputs, bringing extinction and biodiversity loss to global music audiences.

Performance data demonstrated the importance of clear, specific storytelling. The strong response to *Poq* — which significantly outperformed earlier releases — showed that track-level narrative and species context directly drive listener engagement and playlisting. This insight informed a strategic shift toward regular, story-led single releases, building sustained attention over time rather than relying on album-only launches.

Quote:

“I came together with friends and acquaintances... to lament the extinction of this bird. I wanted to support this initiative to awaken the conscience to respect and take care of our ecosystems and Mother Earth.” —
Ch’umilkaj, artist

EarthSonic Local

Project dates: May 2025 – ongoing

Project leads: Hannah Overton & Rozenn Logan

EarthSonic Local is a place-based education and skills programme delivered in partnership with grassroots music venues across England. The project supports young people aged 18–30 to develop skills in music-making, sound recording and environmental storytelling, while increasing knowledge of climate change and local biodiversity. By embedding delivery within local venues, EarthSonic Local strengthens grassroots infrastructure, improves access to creative production, and supports locally rooted climate engagement.

During **June 2024 – June 2025**, EarthSonic Local was in its **development and mobilisation phase**, with activity beginning in **May 2025**. Work during this period focused on curriculum development, partner engagement and delivery planning. A structured four-module programme was developed, covering climate and biodiversity, music and environmentalism, sound recording and archiving, and practical music-making. Venue partners were onboarded, delivery models refined, and equipment and software support secured in preparation for in-person delivery beginning later in 2025.

While workshops were delivered after the end of the reporting period, the work undertaken during this phase established the operational, educational and partnership foundations required for programme rollout.

Outputs & activity (June 2024 – June 2025):

- Development of a **new four-module climate and music education programme**
- Onboarding of grassroots venue partners across England
- Delivery planning for in-person workshops

Flow

Project dates: June 2025 – ongoing

Project leads: Nikita Llerena, Ruth Daniel

Flow tells the story of the climate crisis through water and women’s voices, using music and storytelling to amplify experiences of drought, flooding, displacement and environmental disruption. The project centres women artists and frontline perspectives, recognising that the majority of climate impacts are water-related and that women are disproportionately affected.

During June 2024 – June 2025, Flow entered its initial mobilisation and development phase, formally beginning in June 2025. Activity within this reporting window focused on establishing the collaboration and confirming artists (artists and collaborators engaged at this stage included **Shingai**, **Sohini Alam**, **Keila**, **Jaloo**, **Bebé Salvego**, **Nadine Shah**, and **Madame Gandhi**), aligning artistic direction ahead of rehearsals, recording and public delivery at COP in the subsequent period.

Outputs & activity (June 2024 – June 2025):

- Project mobilisation and start-up activity (June 2025)
- Initial artist confirmation, alignment and creative planning

- Narrative and collaboration framework development

Sailing the Sonic Sea

Project dates: March 2025 – ongoing

Project leads: EarthSonic Team, in collaboration with the University of Victoria

Partners: Sonic Sea Symposium (University of Victoria); Indigenous partners; Ocean Networks Canada

Sailing the Sonic Sea is a research-led, place-based music and listening project developed with the University of Victoria's **Sonic Sea Symposium** and Indigenous partners. The project centres listening as both method and message, using underwater sound to explore ecological change while honouring Indigenous relationships with land, water and all beings. Through ethical collaboration between Indigenous knowledge holders, scholars, musicians, students and international composers, the project connects environmental research with creative practice and cultural storytelling.

During **June 2024 – June 2025**, Sailing the Sonic Sea moved into active delivery. Planning began in **March 2025**, leading to the **Sonic Sea Symposium** held from **5–8 June 2025** in Victoria, British Columbia and on the Salish Sea. EarthSonic supported the symposium through documentation and storytelling, with audio-visual material captured to support narrative development and future releases.

In parallel, EarthSonic and the University of Victoria issued an international open call inviting composers, musicians, students and creative practitioners to create new work using underwater recordings provided by **Ocean Networks Canada**. Submissions were reviewed and curated following the symposium, with selected works forming the basis of an initial EP. EarthSonic also began coordinating curation, agreements, metadata and production planning for future releases.

Outputs & activity (June 2024 – June 2025):

- Delivery of a **multi-day Sonic Sea Symposium** (5–8 June 2025) featuring hydrophone listening, collaborative storytelling and music-making
- Underwater soundscape recordings captured alongside video and photographic documentation
- **International open call for compositions** using Ocean Networks Canada underwater recordings
- **23 music submissions** received to date, forming the basis of an initial EP
- **Initial EP** prepared, with a full-length album in development for future release

Impact: Within the reporting period, Sailing the Sonic Sea successfully activated a model of ethical, place-based collaboration linking academic research, Indigenous knowledge and music creation. The strong response to the open call, reflected in the volume and diversity of submissions, demonstrated the project's ability to stimulate meaningful artistic engagement with climate change, ocean listening and place.

The project also strengthened EarthSonic's research partnerships and expanded its capacity to work with environmental data and underwater sound as creative material. By embedding Indigenous perspectives and research-led listening practices at the core of the project, Sailing the Sonic Sea established a culturally grounded pathway for future public engagement through music and sound once releases are launched.

Natural Connections

Project dates: January 2025 – ongoing

Project leads: Jenna Mackle

Partners: Gitameit Music Institute (Myanmar)

Natural Connections is an international music collaboration between the UK and Myanmar exploring climate change through sound. Delivered as part of EarthSonic, the project brings together UK electronic musicians, Myanmar traditional musicians and community members to create new music using environmental soundscapes from climate-affected regions of Myanmar. The project combines climate storytelling, cultural preservation and cross-cultural collaboration, while contributing new material to EarthSonic's global sound archive.

During **June 2024 – June 2025**, Natural Connections was in its **active research, recording and partnership phase**. Planning and coordination took place early in 2025, followed by the collection of environmental soundscapes by **11 community members** in Myanmar. These recordings captured local environments affected by climate change and formed the foundation for subsequent creative work. During the same period, **eight elder traditional musicians** worked with these recordings to capture traditional music samples, ensuring that cultural knowledge and musical heritage were embedded within the project's sound material.

Alongside field recording, soundscapes were prepared for inclusion in the EarthSonic global archive, expanding its geographic and cultural scope. Cross-border collaboration frameworks were also established to support later stages of music production involving artists based in the UK and Myanmar.

Outputs & activity (June 2024 – June 2025):

- Environmental soundscape recordings collected across multiple regions of Myanmar
 - **11 community members** engaged in field recording activity
 - **8 traditional musicians** contributing cultural and musical samples
- Preparation of sound materials for inclusion in the EarthSonic global sound archive
Strengthened international partnership between In Place of War and Gitameit Music Institute

Impact: Within the reporting period, Natural Connections enabled meaningful participation by community members and elder musicians in an international, climate-focused music project, many of whom face significant barriers to digital access and global cultural platforms. The project supported the preservation and creative activation of traditional musical knowledge while embedding climate storytelling within sound-based practice.

The sound materials generated during this phase significantly expanded EarthSonic's archive, adding rare and culturally specific recordings from Myanmar. The partnership model developed through Natural Connections strengthened EarthSonic's ability to work ethically in conflict-affected and sensitive contexts, laying foundations for future international collaboration and creative exchange.

100 Creative Agents of Climate Change

Project dates: Feb 2024 – June 2025

Project Manager: Ailbhe Treacy & Bobbi Quincey-Jones

100 Creative Agents of Climate Change is a UK-wide, youth-led arts and climate justice programme delivered as part of **EarthSonic**. The project connected **100 young people aged 18–30** with creative activists from across the UK and internationally, supporting them to develop the skills, confidence and networks needed to deliver their own community-based creative climate projects. The programme aimed to strengthen youth leadership, improve climate literacy, and create pathways for young people from underrepresented backgrounds to engage in climate action through the arts.

During **June 2024 – June 2025**, the project delivered a multi-stage programme combining an online residency, seed funding, mentoring, an in-person residency, and public showcasing. Activity during this period included a two-week online residency exploring themes of *art as power* and *community and climate action*, delivered by artists and activists from the UK and the Global South. Accessibility and care were embedded throughout, including captioning, recordings, flexible participation methods and a dedicated access support worker.

Following the residency, participants were invited to apply for seed funding and mentoring to develop their own creative climate projects. Thirteen participants received funding and tailored mentoring support, enabling the delivery of grassroots projects across England, Scotland and Wales. These projects took a wide range of forms, including murals, workshops, performances, films, publications and participatory events, engaging local communities in climate justice through accessible and creative approaches.

The programme culminated in a **final showcase event at the House of Commons, UK Parliament in June 2025**, designed to connect youth-led creative climate work with formal decision-making spaces. Supported by Members of Parliament and attended by policymakers, funders, cultural organisations and sector leaders, the event provided participants with a platform to present their work, share lived experience and collectively advocate for greater support for youth-led arts and climate initiatives.

Outputs & activity (June 2024 – June 2025):

- **100 young people** engaged across the UK through the programme
- Delivery of a two-week **online residency** with international facilitators
- **13 seed-funded creative climate projects** delivered in communities across the UK
- **In-person residency** supporting peer learning and project development
- **Final showcase event at the House of Commons (June 2025)** with 46 attendees from government, cultural and climate sectors

Impact:

Within the reporting period, 100 Creative Agents of Climate Change significantly strengthened youth-led creative climate action across the UK. Evaluation findings show increased confidence, skills development and leadership capacity among participants, alongside improved climate literacy and practical experience in project delivery, public speaking and advocacy.

Community-based projects created accessible entry points into climate conversations, reaching audiences who may not engage with traditional environmental messaging and supporting dialogue around climate justice, inequality and local impact. The programme also expanded participants' professional networks, with many reporting new collaborations, opportunities and pathways into further climate and cultural work.

The final Parliament showcase represented a critical moment of visibility and validation, enabling young creatives to engage directly with policymakers and influence climate discourse from the perspective of lived experience. Collectively, the project demonstrated the power of arts-led approaches to mobilise communities, amplify underrepresented voices and connect grassroots climate action with national decision-making spaces.

Quote:

"Thank you for putting on an incredibly inspiring and insightful gathering. It was brilliant to hear the young changemakers describe and discuss their projects."
— *Attendee feedback, UK Parliament Showcase Event*

EarthSonic Climate Champions

Project dates: 2024 – ongoing

Project lead: Saria Tourbah

EarthSonic Climate Champions is a global, community-led initiative designed to empower young people to take meaningful climate action through everyday practices and local organising. The project invites participants to pledge to one or more of EarthSonic's **Six Acts of Sustainability** and/or to organise community-based events aligned with EarthSonic's mission. By combining individual action with collective visibility, the project aims to normalise climate action and build an international, creativity-led network rooted in environmental responsibility.

During **June 2024 – June 2025**, Climate Champions operated as an open, digital programme. Participants joined by submitting pledges via an online form and were invited into a password-protected community hub hosted on the EarthSonic website. The hub provided access to practical resources linked to each Act and enabled connection between participants, while maintaining flexibility for those who preferred anonymity for safeguarding reasons.

The Youth Climate Coordinator oversaw the programme, supporting participation, reviewing pledges, and developing resources informed by participant behaviour and feedback.

Outputs & activity (June 2024 – June 2025):

- **60 individual pledges** to one or more of the Six Acts of Sustainability
- Climate Champions represented across multiple countries, including the UK, Europe, North America and Africa
- **8 public member profiles** published within the community hub directory
- A growing dataset of qualitative pledges outlining concrete, real-world climate actions

Impact:

Within the reporting period, EarthSonic Climate Champions demonstrated strong early engagement, with participants committing to practical, values-led climate actions and articulating them in thoughtful, personal ways. Analysis of pledge data showed that participants were most confident engaging with immediate, lifestyle-based actions, such as sustainable consumption, food choices and travel, while fewer engaged with more complex systemic actions.

This insight directly informed the development of new, clearer resources within the community hub, strengthening EarthSonic's ability to support participants in translating motivation into sustained action. The project also established a flexible participation model that respects differing levels of visibility and risk, supporting inclusive global engagement.

#HackMusic

Project dates: 2018 – ongoing

Project Manager: Marcus Ross

#HackMusic is In Place of War's global incubator programme supporting grassroots music organisations working in communities affected by conflict, inequality and climate breakdown. The programme takes a holistic approach, combining micro-grants with in-kind industry support, mentoring, equipment donations, online education and immersive work placements.

During June 2024 – June 2025, #HackMusic delivered a full programme cycle supporting seven grassroots organisations across seven countries (Brazil, Cambodia, Colombia, Pakistan, Peru, South Africa and Uganda). Activity included micro-grants, significant equipment donations from Ableton and Roland, tailored mentoring from senior global music industry professionals, delivery of the University of Manchester-certified online education programme, and paid internships at Glastonbury Festival's Terminal 1 stage in June 2025.

The programme mobilised over £82,000 in total economic support, strengthened organisational capacity, expanded international networks and supported participants to build studios, launch labels, preserve Indigenous musical heritage and create new cultural activity.

Outputs & activity:

- £12,000 in micro-grants
- £55,040 in music equipment donations
- 18+ hours of senior industry mentoring
- 3 paid internships at Glastonbury Festival
- Online education programme delivered
- 20+ new community and cultural events initiated

Impact Within the reporting period, **#HackMusic** strengthened the resilience and sustainability of grassroots music organisations operating in high-pressure contexts. Organisations reported increased leadership confidence, improved systems, and greater capacity to deliver community-led cultural programmes.

The programme demonstrated how **relatively small, flexible investment**, when combined with long-term relationships and industry access, can unlock disproportionate impact. Participating organisations expanded access to music education, preserved local musical heritage, reduced operating costs through equipment provision and created new income-generating opportunities.

The inclusion of **#HackMusic** within **Glastonbury Festival 2025** represented a critical moment of visibility and validation, linking grassroots organisations directly to global audiences and reinforcing In Place of War's role as a bridge between community-based cultural practice and international stages

Quote:

"The mindset we picked up from #HackMusic — that creative spaces should stay open, collaborative and supportive — gave us the courage and structure to take on something slightly sensitive and deliver it properly." — Irshad Ali Khan, BlackBox Sounds

Rise Above Development (RAD), South Africa

Project dates: March 2022 – ongoing

Project lead: IPOW - Ruth Daniel, RAD - Adele Campbell

Location: Lavender Hill, Cape Town, South Africa

Purpose of the Project

Rise Above Development (RAD) is a community-led youth development initiative based in Lavender Hill, an area profoundly affected by gang violence, poverty, and limited access to safe public spaces. The project exists to provide a **safe, inclusive and consistent community hub** where children and young people can learn, express themselves creatively, and build pathways towards positive futures.

RAD takes a holistic, preventative approach to youth development, recognising that sustained change requires integrated support across **music, arts and culture, sport, education, food security, and wellbeing**. A central aim is to reduce children's exposure to violence and gang recruitment by safeguarding them during high-risk after-school hours and school holidays, while strengthening confidence, skills, and community cohesion over the long term.

During the reporting period, RAD delivered daily, year-round programming, reaching large numbers of children and young people consistently. Activity focused on consolidation and expansion of core programmes, alongside strengthening governance, safeguarding, and operational systems.

RAD delivered structured **after-school and holiday programmes**, providing supervised learning, creative activities, meals, and psychosocial support during periods identified locally as highest risk. **Music and arts programming** (RADmusic and RADarts) offered outlets for self-expression, healing and confidence-building through DJ training, music production, performance, dance, visual arts, photography, film and creative writing. Sports programmes promoted physical wellbeing, discipline and teamwork, while education and youth development activities supported literacy, numeracy, life skills and early job-readiness.

Environmental and food-security activity continued through **RADgardens**, combining community gardening, sustainability education and practical skills training. During this period, RAD also strengthened Monitoring & Evaluation systems, safeguarding protocols, and community partnerships, while navigating and stabilising a governance and leadership transition completed in 2025.

Outputs & Activity (June 2024 – June 2025)

- **100+ children engaged** daily in supervised after-school programmes
- **500+ unique children reached** weekly across all activities
- Holiday programmes delivered during school breaks, reaching **200+ children per cycle**
- Weekly sports programmes serving approximately **280 children per week**
- Ongoing music, arts and culture workshops (DJ skills, music production, performance, dance, visual arts, film and writing)
- Youth development and job-readiness workshops delivered to targeted cohorts
- Community amphitheatre and greenzone used for performances, dialogue and events
- Operational community garden providing food, training and income-generation opportunities
- Safeguarding, attendance tracking and Monitoring & Evaluation systems embedded across programmes

Impact

RAD delivered **clear and measurable impact** during the reporting period, particularly in relation to child safety, participation and wellbeing. Attendance data confirms that large numbers of children were consistently engaged in structured, supervised activity during high-risk hours, significantly reducing exposure to violence and gang recruitment.

Facilitator observations and partner feedback indicate improved confidence, emotional regulation, cooperation and positive behaviour, especially through arts, music and sports programmes. Children demonstrated **increased willingness to collaborate, perform** and take on responsibility, while youth participants showed early progression into volunteer and facilitation roles, strengthening leadership pathways within the community.

At a community level, RAD became a **trusted and respected hub**, strengthening coordination between families, schools, NGOs and local authorities. The completion of a governance and leadership transition during this period, including the appointment of a community-embedded Operations Manager, restored operational stability and further strengthened trust, visibility and accountability.

Quote

“Knowing my child is at RAD after school gives me peace of mind. I know they are supervised, fed, and learning something positive.”

— Parent / Caregiver, Lavender Hill

Music Shaped

Project dates: June 2024 - July 2025

Project lead (IPOW): Rozenn Logan

Partners: Brian Eno Studio, Bonhams Auction House

In Place of War embarked on a new project telling the stories of how music has shaped and changed people's lives, through the collaborative production of new works of art and the documentation of the journey between inspiring musicians and visual artists. This involved inviting visual artists to tell the stories of musical artists, collected via conversations

between the musician and the artist, and resulting in the visual artists producing a new piece of work. The artworks formed part of an exhibition presented at In Place of War's Fundraising Dinner at Brian Eno's Studio in November 2024.

Some of the specially commissioned pieces, by both established and emerging visual artists, were also auctioned in partnership with Bonhams, to raise money to support In Place of War's #HackMusic Programme. Collaborations in 2024 included:

Kay Gasei x Ed O' Brien (Radiohead) // Karina Lax x Self Esteem // Ragnar Jonasson x Brian Eno // Jo Peel x Morris Morris Club // Rithika Pandey x Matthew Herbert // Stephan Doitschinoff x Laima Leyton // Candice Purwin x Charlotte Church // Petite Doll x AURORA

The project in 2024 was curated by visual arts expert Aaron Shrimpton in collaboration with In Place of War's team, involving a diverse group of artists. The project continued into 2025, with a focus on developing the project in-house (without an external curator) and with higher profile artists, as well as more documentation of the conversations between artists and musicians.

Outputs & activity (June 2024 – June 2025):

- Production of 8 new and unique artworks for auction.
- Sold all 8 artworks via the auction at our 2024 Fundraising Dinner at Brian Eno's Studio, sales totalling £31,200.
- The model in 2024 was that the visual artists retained 35% from the sale; Aaron (Curator) received 10% and 55% going to In Place of War.
- New and developed relationships nurtured with key influential figures/ supporters from the music industry - such as AURORA, Ed O'Brien, Charlotte Church, who have continued to be involved with In Place of War.
- In 2025, the project continued with conversations between artists and musicians taking place from May 2025 onwards, many of them in-person which we filmed.

Impact:

New and developed relationships across both the visual art and music industry as well as with Bonhams. Funds raised for In Place of War's work, and increased visibility of In Place of War and the projects we work with.

"Made from the sketches after a chat with Ed about our childhoods, manhoods, music, art, and all things in between. How we processed, sublimated or didn't, suppressing ourselves through life's stuff. Maybe knowing there was always a thing and unconsciously leaning into it or consciously leaning away from it, all for the same purpose of self-protection or preservation." - artist Kay Gasei

"We spoke about the voice, the body, wildernesses and animism. The temporal truth of songs and sound. At one point Charlotte used the phrase 'meditation on impermanence' and these words became the spark which ignited the final piece." - artist Candice Purwin

Fundraising Dinner 2024

Project dates: July 2024 – December 2024

Project lead (IPOW): Rozenn Logan

Partners: Brian Eno Studio, 9Kitchens, Red Monkey

The In Place of War Fundraising Dinner & Fellowship Awards Evening, hosted by Brian Eno at his studio, took place on November 21st 2024. The event aimed to raise funds for the work of In Place of War as well as increase visibility and support, from both existing and new supporters/ relationships. We awarded In Place of War Fellowships to: Ed O'Brien (Radiohead); Sama' Abdulhadi (DJ); Charlotte Church (Artist); and Martyn Ware (Artist). The evening included a three course dinner meal prepared by social enterprise kitchen 9Kitchens, as well as speeches from members of the change-maker network, performances and the MUSIC SHAPED 2024 auction. The event raised £10,000 through artwork sales and pledges (after expenditure).

Outputs & activity (June 2024 – June 2025):

- New relationships developed with HNIs.
- Existing supporter/collaborator relationships nurtured.
- £10,000 raised for In Place of War.
- 4 x new Fellowships awarded and relationships further developed
- The work of the change-maker organisation amplified, with in-person representation from 3 change-makers - from Venezuela, Uruguay and the UK.

Impact:

Critical funds raised for In Place of War, increased visibility, new and existing relationships developed, partner relationships consolidated.

CASE Malta

Project dates: March 2022 – December 2025

Project lead: Rozenn Logan

Project dates: March 2022 – December 2025

Project Manager: Rozenn Logan

Partners: Arts Council Malta (funder); Valletta Design Cluster (venue partner)

CASE Malta is a three-year international training and development programme delivered in partnership with **Arts Council Malta**, designed to build capacity and strengthen the professional practice of early to mid-career artists and creatives in Malta. The programme was developed in response to research identifying the precarious nature of arts careers in Malta, including sustainability challenges, financial insecurity and the long-term impacts of COVID-19 on creative livelihoods.

The programme delivered five cycles of a hybrid (online and in-person) training model between 2023 and 2025, combining skills development, mentoring and seed funding. Training focused on financial planning, fundraising,

business operations, digital tools and pitching, with participants supported to develop sustainable creative and entrepreneurial practice.

During **June 2024 – June 2025**, CASE Malta was in its **final delivery phase**, encompassing **Cycles 4 and 5** of the programme. Activity during this period included the delivery of hybrid training sessions in Malta and online, allocation of mentoring and seed funding, cohort-wide workshops bringing together participants from across cycles, and a public CASE Malta event designed to connect participants with the wider cultural sector. The period also included structured evaluation activity, including follow-up interviews with participants from earlier cycles to assess longer-term impact.

Alongside the training programme, the **CASE Malta Events Programme** continued during this period, providing in-person networking and knowledge-exchange opportunities for participants across cohorts and with the wider Maltese and international arts community.

Outputs & activity (June 2024 – June 2025):

- Delivery of **Cycles 4 and 5** of the CASE Malta training programme (online and in-person)
 - Allocation of mentoring and seed funding to participants in both cycles
 - Cohort-wide workshop bringing together participants from multiple cycles
 - Delivery of a public CASE Malta event in Malta
- Ongoing mentoring delivered by international and Malta-based practitioners
Follow-up interviews and evaluation activity with participants from earlier cycles

Impact: Within the reporting period, CASE Malta demonstrated strong and sustained impact on participants' professional confidence, skills and long-term practice. Evaluation data and follow-up interviews show that participants continued to apply learning well beyond the end of their training cycle, particularly in relation to strategic planning, funding applications, pitching and professional decision-making.

Participants reported increased clarity about their creative direction, stronger understanding of institutional contexts, and improved ability to articulate and communicate their work. Mentoring was consistently identified as a key contributor to impact, providing space for reflection, challenge and support tailored to individual practice. The programme also strengthened peer networks, with participants reporting ongoing collaboration, studio visits and professional relationships formed through CASE Malta.

Across the full programme, **52 artists** participated over five cycles, supported by **30 mentors**, with **€9,000 in seed funding** allocated. During June 2024 – June 2025, the final phase of delivery consolidated this impact, ensuring that learning, networks and support structures were embedded sustainably within the Maltese creative ecosystem.

Quote

"It wasn't just about funding – the guidance and reflection were the most valuable parts." — CASE Malta participant

Intracomp (Intercultural and Transcultural Competence through Collaborative Cultural Expression)

Project dates: February 2025 – January 2028

Project lead (IPOW): Teresa O'Bradaigh Bean

Partners: Horizon Europe, Nord University (Norway)

INTRACOMP is a Horizon Europe research and innovation project focused on strengthening cultural inclusion, intercultural understanding and social cohesion through arts education and collaborative cultural practice. The project aims to develop a new **Intercultural and Transcultural Competence (ITC) Framework**, alongside training models,

digital tools and policy-facing outputs that support educators, artists and cultural organisations to work more effectively across cultural boundaries.

The project brings together a consortium of universities and cultural organisations across Europe and beyond, combining academic research, pedagogy development, digital innovation and community-based arts practice. In Place of War contributes sector expertise in community arts, international cultural practice and ethical collaboration, with a specific leadership role within Work Package 4.

During **June 2024 – June 2025**, INTRACOMP entered its **active research and consortium development phase**, with IPOW contributing to foundational research, fieldwork and capacity-building activity. IPOW supported early field research visits to arts partner organisations in **April 2025**, contributing practice-based insight to the development of the ITC framework. IPOW also participated in consortium-wide research activity, including crowdsourcing exercises and the drafting of shared research outputs.

Alongside research contributions, IPOW supported the establishment of a **community of practice for arts organisations**, designed to facilitate knowledge exchange and peer learning across the consortium, and contributed to the development of capacity-building training materials aligned with the emerging framework.

Outputs & activity (June 2024 – June 2025):

- Contribution to the drafting and submission of a **literature review on Intercultural and Transcultural Competence**
- Participation in consortium-wide **crowdsourcing research** and drafting of the *Experiencing Intercultural and Transcultural Competence* research paper
- **Field research visits** to arts partner organisations (April 2025)
- Contribution to the establishment of an **international community of practice for arts organisations**
- Support for the development of **capacity-building training** linked to the ITC framework

Impact:

Within the reporting period, INTRACOMP strengthened In Place of War's role within a major European research consortium and positioned the organisation at the intersection of arts practice, intercultural competence and policy-relevant research. IPOW's contributions ensured that the emerging ITC framework was informed by real-world community arts practice and the lived realities of organisations working across cultural, political and linguistic boundaries.

The project also supported early capacity building across partner organisations, creating shared language, concepts and networks that will underpin future co-created interventions. By contributing practice-based insight to research-led processes, IPOW helped bridge academic frameworks with the needs and experiences of grassroots cultural organisations, laying foundations for longer-term impact as the project progresses.

GRRRL

Project dates: March 2025 – June 2025

Project leads: Ruth Daniel & Bobbi Quincey-Jones

Partners: Terminal 1 (Glastonbury Festival); XCottage (rehearsal partner)

GRRRL is a global electronic music collaboration bringing together women artists from contexts shaped by conflict, inequality and social injustice. Directed by **Laima Leyton (Mixhell / Soulwax)**, GRRRL centres women of colour and marginalised voices, using music as a platform for storytelling, visibility and collective power. The project aligns

closely with In Place of War's mission to amplify underrepresented voices through ethical cultural production and international platforms.

During **June 2024 – June 2025**, GRRRL delivered a major public-facing moment through a **takeover of Glastonbury Festival's Terminal 1 stage**. Activity during this period focused on pre-production, artist coordination, rehearsals, communications and live delivery. The project culminated in performances at **Glastonbury Festival (20–30 June 2025)**, including a group performance, individual artist sets and a panel discussion within Terminal 1 — an immersive space foregrounding migration, displacement and global movement.

As part of this delivery, GRRRL released the single **“Light Up” on 20 June 2025**, shortly ahead of the Glastonbury performances. The release was timed to coincide with the live programme, creating a joined-up cultural moment linking recorded output, live performance and digital storytelling.

The Glastonbury lineup featured six international artists: **Lei Di Dai** (Brazil), **AWA Khiwe** (Zimbabwe), **Sohini Alam** (UK/Bangladesh), **MABE** (Venezuela), **MC Yallah** (Kenya/Uganda), and **OneDa** (UK), with artists travelling internationally to participate.

Outputs & activity (June 2024 – June 2025):

- Delivery of a **GRRRL takeover at Glastonbury Festival's Terminal 1 stage**
- **1 group performance, 3 individual artist performances, and 1 panel discussion**
- Release of **“Light Up” single** (20 June 2025)
- Pre-production and rehearsal programme delivered with international artists
- Creation of **2 project films** documenting the collaboration

Audience & engagement:

- **91,000 total views** across GRRRL social media content during the project period
 - **61,400 Instagram views** across GRRRL content
 - **15,300 views** on the *Light Up* single release post
 - **24,100 views** on a Glastonbury Reel via WeAre8
 - Press coverage across music and culture platforms, including festival and migration-focused media
- GRRRL 2025 Project report

Impact:

Within the reporting period, GRRRL significantly amplified the visibility of women artists from conflict-affected and marginalised contexts, placing their voices on one of the world's most prominent cultural stages. The Glastonbury takeover created a high-impact platform for artists to perform on their own terms, connecting audiences to global stories of inequality, resistance and creativity through music.

The coordinated release of *Light Up* alongside the live programme demonstrated the project's ability to align recorded output with major cultural moments, extending audience reach beyond the festival site and strengthening GRRRL's digital presence. Artist feedback highlights the long-term professional and personal impact of participation, including increased confidence, international exposure and sustained creative networks.

Quote:

“Since 2016, being part of GRRRL has been a truly transformative experience... GRRRL has gifted me meaningful connections, a supportive community, and the enduring belief that music has the power to transform.”

— *Lei Di Dai, GRRRL artist*

Record Label (EarthSonic / In Place of War)

Project dates: 2024 – ongoing

Project lead: Holly Johnson Fontanelli

The **EarthSonic / In Place of War Record Label** is a delivery platform for releasing music created through In Place of War and EarthSonic programmes. The label exists to enable artists working in contexts shaped by conflict, climate change and environmental degradation to release music professionally and ethically, ensuring fair attribution, responsible rights management and global distribution.

Releases are closely linked to programme activity and storytelling, often incorporating field recordings and environmental sound. The label operates as part of In Place of War's wider infrastructure, supporting artists to navigate release processes safely while connecting music to place, lived experience and environmental context.

During **June 2024 – June 2025**, the Record Label delivered a programme of music releases and collaborative projects, alongside substantial behind-the-scenes rights, metadata and distribution work. Activity included artist collaboration, production and release management, administration of rights and royalties, and editorial storytelling around each release.

Key releases delivered **within the reporting period** included the launch of *The Last Scream* compilation series, with multiple singles released across the year, and in **June 2025**, the release of new single *Light Up* by **GRRRL** under the In Place of War label. Alongside releases, the label supported collaborative, place-based projects including *Natural Connections: Myanmar* and *Sonic Floresta*, bringing together frontline communities and international artists to co-create work rooted in environmental sound.

In parallel, the label strengthened its ethical and operational foundations. During the period, a publishing administration deal was established with **Sentric**, and registration with **PPL** began, improving royalty collection and fair compensation for artists.

Outputs & activity (June 2024 – June 2025):

- **1 compilation album** released
- **Multiple singles** released as part of *The Last Scream* series
- **1 additional single** released under the IPOW label (*Light Up* by GRRRL, June 2025)
- **2 collaborative projects** actively supported (*Natural Connections: Myanmar*, *Sonic Floresta*)
- Global digital distribution and rights administration delivered
- Publishing administration established (Sentric); PPL registration initiated

Audience & engagement:

- **44.7k streams** across EarthSonic / IPOW releases (independent distribution)
- **516 album downloads**
- **£137** digital turnover from independent releases

Impact:

The Record Label enabled artists connected to In Place of War and EarthSonic programmes to release work ethically and professionally, amplifying voices from communities affected by conflict, climate change and environmental injustice. Releases reached international audiences, extending the visibility of EarthSonic artists and strengthening the organisation's public-facing cultural impact.

Beyond audience reach, the label made a significant contribution to ethical music infrastructure. The establishment of publishing administration and rights systems improved transparency, royalty collection and artist protection, laying foundations for sustainable, fair release pathways as the label grows.

Global Music Advisory Board (GAB)

Project dates: 2020 – ongoing

Project leads: In Place of War

Chair: Kim Rowell

Project Lead: Ruth Daniel

The **Global Music Advisory Board (GAB)** brings together senior leaders and practitioners from across the global music ecosystem to provide strategic insight, practical support and industry access to In Place of War's work. Members represent a wide range of disciplines including technology, live music, labels, publishing, communications, legal, marketing, sustainability and education, with affiliations including **Roland, Resident Advisor, Shambala, BMG** and other leading organisations.

The GAB exists to strengthen In Place of War's impact by mobilising industry expertise in support of grassroots music organisations and artists working in contexts shaped by conflict, inequality and climate crisis. This includes supporting the establishment of new music spaces, distributing equipment, mentoring and capacity building, developing music education programmes, and advising on sustainability and ethical practice within the music industry.

During **June 2024 – June 2025**, the GAB played a significant enabling role across multiple In Place of War programmes, contributing time, expertise, equipment, funding access and high-level advocacy. Engagement took a range of forms, from strategic advice and mentoring through to hands-on delivery, introductions and in-kind donations.

Outputs & activity (June 2024 – June 2025):

- Active participation of GAB members across **EarthSonic, #HackMusic, GRRRL and TAKKUUK**
- **In-kind equipment and resource mobilisation**, including:
 - Donation of **30 Ableton Push 2 units** (Ableton) for distribution to projects globally
 - Donation of **£50k of Roland equipment** and provision of venue space for the TAKKUUK premiere reception
 - Donation of **Teenage Engineering equipment** to support EarthSonic Local venues
- **Strategic support and fundraising facilitation**, including:
 - Support enabling **GRRRL's performance at Glastonbury Festival**, including funding introductions and internships at the Terminal 1 stage
 - Auction prizes, space, professional services and cash donations contributed by multiple members
- **Mentoring and industry access**, including:
 - GAB members mentoring organisations within **#HackMusic**, such as support to **BlackBox Sounds (Pakistan)** and **Trackside Creative (South Africa)**
- **Representation and advocacy**, with GAB members representing In Place of War at industry events including **Amsterdam Dance Event**, and participating in panels and public discussions related to EarthSonic and climate-focused work

Impact:

Within the reporting period, the GAB significantly amplified In Place of War's capacity, reach and credibility. Member contributions unlocked resources and opportunities that would not have been accessible through core funding alone, enabling grassroots organisations and artists to access equipment, mentoring, international platforms and professional networks.

Feedback highlighted the value of In Place of War's decolonial, listening-led approach, with members citing the organisation's respect for local context and commitment to building *with* communities rather than imposing solutions. The GAB also strengthened cross-programme coherence, helping connect projects such as EarthSonic, #HackMusic and GRRRL to wider industry ecosystems and public audiences.

Beyond tangible outputs, the GAB functioned as a critical strategic sounding board, shaping thinking around organisational storytelling, sustainability, long-term residencies and ethical industry practice. This support positioned In Place of War to grow its work while retaining its values, human scale and community-led focus.

Quote:

“What immediately drew me to In Place of War was the organisation’s respect for local context and its commitment to listening first. IPOW doesn’t impose solutions — it builds with communities.” —
Fabrizio Nobre, Global Music Advisory Board member

Financial review

In Place of War CIO continued to draw income from a range of sources during the year, including trusts and foundations, institutional funders, donations and project income. This diversity of income streams remains important to the charity’s resilience.

Total income for the year amounted to £681,012 (2024: £441,406). Total expenditure was £564,623 (2024: £410,876), resulting in a surplus of £116,389 for the year (2024: surplus of £30,530). This surplus contributes to In Place of War’s efforts to build reserves that support future projects and strengthen the organisation’s long-term financial stability.

Expenditure during the year primarily related to the delivery of charitable activities, including programme delivery costs, staffing and professional fees. The trustees monitored expenditure carefully in relation to restricted funding agreements and organisational capacity.

Further detail on income and expenditure is provided in the Statement of Financial Activities and accompanying notes.

Reserves policy

The charity’s reserves policy is to maintain free reserves equivalent to approximately three months of operating costs, in order to meet unforeseen liabilities and manage fluctuations in cash flow.

At 30 June 2025, the charity held total funds of £228,831, comprising unrestricted funds of £96,317 and restricted funds of £132,514. Of the unrestricted funds, £96,317 represented free reserves (2024: £11,065).

The trustees consider the level of reserves at year end to be appropriate in light of planned activity, funding commitments and organisational risk.

Funding strategy

The trustees continue to pursue a mixed funding strategy, combining support from trusts and foundations, institutional partners, individual donors and industry relationships. During the year, the organisation continued to develop longer-term funding relationships and strengthen its fundraising governance and planning.

The Global Music Industry Advisory Board and other advisory structures continued to support strategic fundraising, partnership development and advocacy.

Structure, governance and management

We have a board of eleven trustees and our chair is still Sir Richard Mantle. We meet four times across the year. Our trustees are from diverse backgrounds - academics, entrepreneurs and cultural executives. Our management team consists of a CEO and COO, with a supporting team of project managers, finance managers and a Director of Research and Education.

The organisation is a Charitable Incorporated Organisation. It was incorporated on 22 June 2016 as a Community Interest Company and converted to a Charitable Incorporated Organisation on 22 March 2019.

The charity was established by its constitution which sets out the objects and powers of the charity and its governance.

In Place of War CIO recruits new trustees by identifying gaps in skill sets against our development strategy and using our networks to identify candidates. Candidates are either able to apply for advertised trustee positions or approached and invited to sit on the board. The trustees perform due diligence on each candidate. The new trustees sit at board level first and then formally join the board and this is acknowledged in a trustee meeting (4 per year) and registered on the minutes. There are no constitutional provisions for appointment.

Alongside formal governance, In Place of War is supported by a number of advisory boards that ensure lived experience, artistic practice and sector expertise directly inform strategy and delivery. These include the Global Music Advisory Board (GAB), an Artist Advisory Board and a Youth Advisory Board. Together, these advisory structures help translate frontline knowledge into organisational learning and public-facing cultural work, while governance and financial responsibility remain firmly with the Board of Trustees.

Related parties and relationships with other organisations

In Place of War CIO is closely related to and is united in purpose with In Place of War USA and In Place Of War, Ireland, but does not share any trustees. In Place of War USA is a 501c3 organisation and has independent governance. The main purpose of the USA charity is to raise funds for In Place of War CIO. Neither charity exerts control over the other or has the power to appoint trustees. Transactions in the period between the two entities are disclosed in note 10 to the accounts. The Irish entity was established to enable closer links with countries in the European Union so the work of In Place of War can be carried out with greater ease.

Remuneration policy for key management personnel

Trustees regularly review remuneration for key management personnel; we are aware that In Place of War CIO currently benchmarks *below the market* in relation to executive remuneration. This is a live conversation with the executive and management, who remain fully committed to the organisation. Trustees have committed to review remuneration as the charity grows.

Plans for the future

Statement of responsibilities of the trustees

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the aims and objects and in planning future activities and setting policy for the future. The trustees are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity 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 charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

22/04/2026

This report was approved by the trustees on date and signed on their behalf by
Richard John Mantle

.....

Sir Richard Mantle (Chair)

IN PLACE OF WAR CIO

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 30 JUNE 2025

	Note	Unrestricted Funds	Restricted Funds	Total Funds	Unrestricted Funds	Restricted Funds	Total Funds
		2025	2025	2025	2024	2024	2024
		£	£	£	£	£	£
Income and endowments from:							
Donations and grants	3	362,314	283,690	646,004	146,379	277,878	424,257
Charitable activities	4	35,008	-	35,008	17,149	-	17,149
Total Income		397,322	283,690	681,012	163,528	277,878	441,406
Expenditure on:							
Raising funds	5	13,110	-	13,110	10,770	-	10,770
Charitable activities	6	340,228	211,285	551,513	182,066	218,040	400,106
Total Expenditure		353,338	211,285	564,623	192,836	218,040	410,876
Net income/(expenditure) for the year		43,984	72,405	116,389	(29,308)	59,838	30,530
Transfer between funds	15	41,267	(41,267)	-	26,071	(26,071)	-
Net movement in funds		85,252	31,137	116,389	(3,237)	33,767	30,530
Total Funds brought forward		11,065	101,377	112,442	14,302	67,610	81,912
Total Funds carried forward		96,317	132,514	228,831	11,065	101,377	112,442

IN PLACE OF WAR CIO

BALANCE SHEET AS AT 30 JUNE 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	11	<u>111</u>	<u>167</u>
Current assets			
Debtors	13	25,157	32,059
Cash at bank and in hand		<u>214,651</u>	<u>83,742</u>
		<u>239,808</u>	<u>115,801</u>
Current liabilities			
Creditors: amounts falling due within one year	14	<u>(11,088)</u>	<u>(3,526)</u>
Net current assets		<u>228,720</u>	<u>112,275</u>
Total assets less current liabilities		<u>228,831</u>	<u>112,442</u>
Net assets		<u>228,831</u>	<u>112,442</u>
Total funds of the charity			
Restricted funds	15	132,514	101,377
Unrestricted funds	16	<u>96,317</u>	<u>11,065</u>
Total funds		<u>228,831</u>	<u>112,442</u>

In respect of that financial year, the charity met the criteria for audit exemption in accordance with section 144 of the Charities Act 2011. Furthermore, the Charity Commission did not direct that an audit be undertaken under section 146 of the Charities Act 2011.

22/04/2026

The financial statements were approved by the Trustees on

Richard John Mantle

.....

Sir Richard Mantle

Chair

1 Accounting policies

1.1 Basis of preparation of financial statements

The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2019.

The accounts (financial statements) have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

1.2 Judgments and estimates

The trustees have made no key judgments which have a significant effect on the accounts.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

1.3 Going concern

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

1.4 Incoming resources

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

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

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

1.5 Interest receivable

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

1.6 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

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

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1 Accounting policies (continued)**1.7 Expenditure and irrecoverable VAT**

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

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

Other expenditure represents those items not falling into any other heading.

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

1.8 Operating leases

Operating leases are leases in which the title to the assets, and the risks and rewards of ownership, remain with the lessor. Rental charges are charged on a straight line basis over the term of the lease.

1.9 Tangible fixed assets

Individual fixed assets costing £500 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Equipment	33%
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1.10 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.

1.11 Creditors and provisions

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

1.12 Financial instruments

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

2 Legal status

The charity is a charitable incorporated organisation registered with the Charity Commission in the United Kingdom (England and Wales) and has no share capital. In the event of the charity being wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

3 Income from donations and legacies

	Unrestricted funds £	Restricted funds £	Total funds 2025 £	Unrestricted funds £	Restricted funds £	Total funds 2024 £
Donations	169,031	-	169,031	70,379	7,500	77,879
Grants	193,283	283,690	476,973	76,000	270,378	346,378
Total	362,314	283,690	646,004	146,379	277,878	424,257

4 Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total funds 2025 £	Unrestricted funds £	Restricted funds £	Total funds 2024 £
Services	24,208	-	24,208	8,940	-	8,940
Other income	10,800	-	10,800	8,209	-	8,209
Total	35,008	-	35,008	17,149	-	17,149

5 Cost of raising funds

	Unrestricted funds £	Restricted funds £	Total funds 2025 £	Unrestricted funds £	Restricted funds £	Total funds 2024 £
Fundraising expenses	13,110	-	13,110	10,770	-	10,770

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

6 Analysis of expenditure on charitable activities

	2025	2024
	£	£
Accountancy and bookkeeping	6,225	11,987
Advertising and promotional	60,576	17,224
Artist commission	12,010	-
Bad debts	-	3,133
Bank charges	2,868	1,182
Charitable donations	-	3,750
Computer equipment and software	6,174	4,064
Consultancy	32,068	36,494
Depreciation	55	499
General expenses	7,512	7,232
Grant issued to organisations - see note 7	42,194	240
Insurance and legal	110	447
Office costs	15,269	4,360
Office rental	4,558	3,490
Programme development	20,107	14,300
Staff costs	287,611	210,454
Training	3,025	8,964
Travel and subsistence	51,151	72,286
	<u>551,513</u>	<u>400,106</u>
Restricted expenditure	211,285	218,040
Unrestricted expenditure	<u>340,228</u>	<u>182,066</u>
	<u>551,513</u>	<u>400,106</u>

7 Grants paid

During the year, the charity awarded grants totalling £42,194 in support of a range of charitable causes in furtherance of its objects (Total grant payments 2024: £240 to Corporación Elemen to facilitate a workshop in La Huerta).

8 Independent Examiner's Remuneration

Independent examiner's fees:

	2025	2024
	£	£
Accountancy	900	1,620
Independent examination	1,000	300

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

9 Staff costs

	2025 £	2024 £
Staff costs during the year were as follows:		
Wages and salaries	113,302	74,167
Social security costs	3,254	1,680
Employer pension	1,321	1,321
Freelance costs	169,735	134,315
	<u>287,611</u>	<u>211,483</u>
Allocated as follows:		
Charitable activities	<u>287,611</u>	<u>211,483</u>
	<u>287,611</u>	<u>211,483</u>

No employee received employee benefits in excess of £60,000 (2024: Nil).

The average number of staff employed during the period was 3 (2024: 1).

The key management personnel of the charity comprise the trustees and the Chief Executive Officer. The total employee benefits of the key management personnel of the charity were £65,000 (2024: £65,500).

10 Trustee remuneration and expenses, and related party transactions

One trustee received travel and subsistence expenses during the year of £1,376 (2024: £2,210).

Aggregate donations from related parties were £NIL (2024: £NIL).

In Place of War USA is registered in the USA as a 501(c)(3) organisation. The organisation is closely related to In Place of War UK and is united in purpose, but does not have trustees in common. Neither organisation exerts control over the other, nor does either organisation have the power to appoint trustees for the other. In Place of War UK received £43,520 (2024: £NIL) in fundraised income from In Place of War USA.

In Place of War Ireland is registered in Ireland and like the USA organisation is united in purpose and provides the opportunity to work across the European Union. It does not have trustees in common and does not exert control of the UK charity. Neither organisation has the power to appoint trustees for the other. During the year, In Place of War UK did not receive any income from In Place of War Ireland (2024: £18,467). In Place of War Ireland owed In Place of War UK £21,860 as at the year end (2024: £8,467).

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

Other than the above, no trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2024: nil).

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

11 Tangible Fixed Assets

	£
Cost	
At 1 July 2024	4,333
Additions	-
At 30 June 2025	<u>4,333</u>
Depreciation	
At 1 July 2024	4,167
Charge for the year	55
At 30 June 2025	<u>4,222</u>
Net book value	
At 30 June 2025	<u>111</u>
At 30 June 2024	167

12 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

13 Debtors

	2025 £	2024 £
Trade debtors	827	1,092
Other debtors	-	-
Prepayments and accrued income	24,330	30,967
Total	<u>25,157</u>	<u>32,059</u>

14 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	6,993	-
Other creditors and accruals	4,096	3,526
Tax and social security	-	-
	<u>11,088</u>	<u>3,526</u>

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

15 Analysis of movements in restricted funds

Current year

	Balance at 01 July 2024	Income	Expenditure	Transfers	Balance at 30 June 2025
	£	£	£	£	£
Charitable activities					
The Linbury Trust - project manager	14,948	-		(14,948)	-
100 Agents of Change	63,218	39,803	(78,421)	(2,059)	22,541
Malta CASE	-	34,847	(34,075)	6,899	7,671
EarthSonic	-	42,000	(55,577)	13,577	-
Earth Sonic Local Arts Council	-	38,190	(1,350)	(21,524)	15,316
Rise Above Development	23,211	15,000	(15,000)	(23,211)	-
Arcadia Reach C.I.C	-	23,850	(13,035)	-	10,815
RAD Linbury Final Grant	-	70,000	(4,800)	-	65,200
Myanmar Music Summit	-	8,000	(2,720)	-	5,280
MLT Organisational	-	12,000	(6,308)	-	5,692
Total	101,377	283,690	(211,285)	(41,267)	132,514

Previous year

	Balance at 01 July 2023	Income	Expenditure	Transfers	Balance at 30 June 2024
	£	£	£	£	£
Charitable activities					
The Linbury Trust - project manager	47,626	7,000	(39,678)	-	14,948
100 Agents of Change	-	133,785	(70,567)	-	63,218
I Am Lavender Hill	2,758	5,000	-	(7,758)	-
Malta CASE	15,126	43,973	(34,335)	(24,764)	-
Mark Leonard Trust - Carbon Literacy Training	2,100	-	(2,100)	-	-
EarthSonic	-	45,000	(54,448)	9,448	-
Rise Above Development	-	40,000	(16,789)	-	23,211
Nordic Women Music Leadership Training	-	3,000	-	(3,000)	-
Behaviour Change Interventions	-	120	(123)	3	-
Total	67,610	277,878	(218,040)	(26,071)	101,377

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

15 Analysis of movements in restricted funds - (continued)

Name of restricted Fund	Description, nature and purposes of the fund
100 Agents of Change	A UK project supporting 100 of the most marginalised young people to develop agency through the arts.
I Am Lavender Hill	Funding towards the Lavender Hill Urban Oasis Community Arts Centre.
Malta CASE	Creating a bespoke entrepreneurial programme based on focus groups with local Maltese creatives.
Mark Leonard Trust - Carbon Literacy Training	A training programme to improve carbon literacy delivered during the year
EarthSonic	A programme hosting music concerts in places disappearing due to climate change, working with indigenous musicians and highlighting the connection between environmental breakdown and local communities.
Rise Above Development	Supporting the Rise Above Development, a community venue being built in Cape Town.
Nordic Women Music Leadership Training	A leadership training programme held for women across Iceland.

16 Analysis of movements in unrestricted funds

Current year

	Balance at 01 July 2024	Income	Expenditure	Transfers	Balance at 30 June 2025
	£	£	£	£	£
General fund	11,065	397,322	(353,338)	41,267	96,317

Previous year

	Balance at 01 July 2023	Income	Expenditure	Transfers	Balance at 30 June 2024
	£	£	£	£	£
General fund	14,302	163,528	(192,836)	26,071	11,065

Name of unrestricted Fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds.

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

17 Analysis of net assets between funds

Current year

	General fund	Designated funds	Restricted funds	Total 2025
	£	£	£	£
Tangible fixed assets				-
Net current assets/(liabilities)				-
Total	-	-	-	-

Previous year

	General fund	Designated funds	Restricted funds	Total 2024
	£	£	£	£
Tangible fixed assets	167	-	-	167
Net current assets/(liabilities)	10,898	-	101,377	112,275
Total	11,065	-	101,377	112,442



IN PLACE OF WAR CIO

TRUSTEES' REPORT
AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2025

IN PLACE OF WAR CIO

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IN PLACE OF WAR CIO

REFERENCE AND ADMINISTRATIVE INFORMATION

Trustees	Sir Richard Mantle - Chair Tom Shore Nadia Khan Martin Bremner (appointed 21 March 2025) Maria Achilleos (appointed 21 March 2025) James Thompson George Adelman (appointed 21 March 2025) Darren Cormack Claire O'Neill (appointed 17 December 2024) Celena Nair (appointed 18 March 2025) Anna Berenfeld
Charity Registration Number	1182594
Key Management Personnel	Ruth Daniel (Chief Executive)
Principal Office	First Floor Swan Buildings 20 Swan Street Manchester M4 5JW
Independent Examiner	Bowdon Accounting Services Ltd. Bartle House Oxford Court Manchester M2 3WQ
Bank	Triodos Bank, Deanery Road, Bristol, United Kingdom

Trustees' Annual Report

For the year ended 30 June 2025

The trustees present their report and the unaudited financial statements of In Place of War CIO for the year ended 30 June 2025.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the charity's constitution and the Statement of Recommended Practice – *Accounting and Reporting by Charities (FRS 102)*.

Purposes and aims

The object of the CIO is to advance in life and help young people, particularly those living in sites of war, revolution, conflict and human rights abuses and amongst those whose lives have been adversely affected by war, revolution, conflict or human rights abuses through the medium of art providing support and activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

In Place of War CIO's main activities: We work in conflict situations across 26 countries, primarily in Africa, the Middle East, Latin America and the Balkans. Through an iterative approach of practice backed by and informing robust academic research, we support grassroots change-makers through 3 strategic pillars:

- Conflict
- Climate Change
- Social Injustice

Through the development of:

- Cultural spaces: we support communities to develop safe creative spaces, particularly targeting youth
- Education and entrepreneurialism: we provide a University-certified 'Train the Trainer' programme that enables young entrepreneurs to set up new creative businesses. We also have an alternative education programme called 100 Creative Agents of Change, which helps young people unlock their agency and exchange with change-makers across the world, to design and implement their own creative advocacy projects.
- Artistic collaboration: we provide performance opportunities for women musicians of colour, and theatre training and community performance with able-bodied and disabled actors.
- Conflict and Climate: we have a new project called EarthSonic, using music to tell the stories of climate change to inspire personal and systemic action, especially focused around sharing the stories of where conflict is affecting climate change.

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

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

Achievements and performance

The charity's main activities and who it tries to help are described below. All its charitable activities focus on lasting social change and are undertaken to further In Place of War CIO charity's charitable purposes for the public benefit.

Key areas of activity during the year included:

- Ongoing support to grassroots cultural organisations through training, mentoring, equipment provision and small-scale grants.
- Continued delivery and development of the EarthSonic programme, using music and sound to communicate the impacts of climate change and engage young people in creative climate action.
- Delivery of education and capacity-building programmes designed to strengthen leadership, sustainability and organisational resilience among artists and cultural practitioners.
- International and UK-based exchanges, residencies and learning programmes that facilitated peer learning, collaboration and knowledge exchange across borders.

Where projects concluded during the year, outcomes were reviewed and learning captured to inform future programme design. New projects initiated during the period focused on deepening partnerships, strengthening governance and embedding environmental and access considerations across the organisation's work.

The trustees consider that the charity continued to deliver public benefit through these activities by expanding access to cultural participation, supporting livelihoods, strengthening community infrastructure and amplifying under-represented voices.

Project by Project breakdown

EarthSonic (whole programme overview)

Project dates: September 2023 – ongoing

Project leads: Ruth Daniel, Saria Tourbah

EarthSonic is In Place of War's overarching climate programme, using music and sound to tell the story of climate change in ways that are human, emotional and grounded in lived experience. The programme responds to a widening gap between climate science and public engagement, recognising that data alone is not enough to create understanding, empathy or action. EarthSonic brings together artists, scientists, Indigenous communities and grassroots organisers to translate ecological change into sound, story and shared cultural experience.

During June 2024 – June 2025, EarthSonic operated as a multi-strand programme spanning sound archiving, artist development, education, place-based delivery and public engagement. Activity in this period focused on strengthening long-term infrastructure (particularly the Sounds Archive), piloting new participation pathways for young people and artists facing barriers, and developing major creative works that would later reach public audiences. This was also a consolidation year, embedding care-led, ethical collaboration models across all EarthSonic strands.

Across the programme, EarthSonic prioritised access, dignity and agency. Work was designed to redistribute resources, knowledge and visibility towards those closest to climate disruption, while building platforms that can sustain creative and educational activity beyond individual projects or funding cycles.

Outputs & activity (June 2024 – June 2025):

- Delivery and coordination of multiple EarthSonic sub-projects (Archive, Fund, Futures, Local, Live and creative commissions)
- Development and application of ethical frameworks for sound collection and artist collaboration

- Programme management across UK and international partners
- Integration of creative practice, climate education and public engagement

Impact: EarthSonic continued to establish itself as a credible interdisciplinary model for climate storytelling through music. During the period, it strengthened cross-sector relationships between artists and environmental experts, supported early-stage creative work that would later reach large audiences, and invested in infrastructure that enables sustained participation rather than one-off interventions.

Sounds Archive

Project dates: Ongoing

Project lead: Merlyn Driver

The **EarthSonic Sounds Archive** documents, preserves and activates sounds of the Earth and climate change from around the world. It functions as a core piece of infrastructure for the EarthSonic programme, providing ethically sourced environmental recordings that enable musicians, young people and communities to engage creatively with climate change, biodiversity loss and ecological storytelling through sound.

During **June 2024 – June 2025**, the Sounds Archive delivered activity across four interconnected areas: publication of curated Sound Banks, direct support for music projects, mentoring and skills development, and public access. Four curated Sound Banks were published in collaboration with partners including **Sound of the Year Awards, RSPB, Xeno Canto** and sound recordist **Izabela Dłużyk**, with two further Sound Banks (EarthSonic Fund and *Sounds of Fire*) developed for release in early 2026.

The Archive directly supported multiple music releases during the period. Sounds from the Archive were sampled across every track of *The Last Scream* album, as well as two singles from *The Last Scream Vol. 2*, each accompanied by species-led online storytelling. Additional sound collections were curated to support projects including *Flow*, *Sailing the Sonic Sea*, *Natural Connections (Myanmar)* and the developing *Sounds of Conflict* project.

Alongside creative delivery, the Archive played a central role in mentoring and skills development. Young people received guidance in sound recording and archiving through the EarthSonic Fund and EarthSonic Futures, with wider skills support delivered via EarthSonic Local and EarthSonic Live. In mid-2025, the Archive was opened to the public, enabling free sound downloads and submissions via SoundCloud. Development also began on the **EarthSonic Radio** concept, laying the groundwork for expanded public engagement from 2026.

Outputs & activity (June 2024 – June 2025):

- 4 Sound Banks published (with 2 additional banks prepared for 2026)
Support for **2 albums and 2 singles** using archive sounds
- **19 sound collections** comprising **1,000+ sound files**
Sounds from **130+ confirmed species**, including **11 extinct species**
- **12 young people** from three continents receiving direct mentoring
Hundreds more supported indirectly via EarthSonic Local and Live

Audience & engagement:

- **2,568** Sounds Archive webpage views
- **86,887** social media views across Sounds Archive content
Sound Banks accessed in **50+ countries**
- **96** public sound downloads
- **2** public sound submissions

Impact:

The Sounds Archive became a core enabling platform for EarthSonic, directly underpinning creative production, education and public engagement. By making selected sounds freely available, the Archive encouraged musicians and the public to incorporate environmental sound into creative practice, with downloads exceeding expectations despite minimal promotion.

Mentoring activity delivered particularly strong impact, equipping young people with technical, creative and transferable skills. One EarthSonic Fund participant secured direct employment as a result of their involvement. Engagement data showed that sound-led content, especially collaborative posts with artists and partner organisations, achieved high reach and significantly extended EarthSonic's audiences.

Quote:

"Listening closely to the environment through recording changed how I understand my relationship to nature." – *Participant*

EarthSonic Fund

Project dates: December 2024 – ongoing

Project lead: Merlyn Driver

Partner: Roland

The **EarthSonic Fund** is a targeted micro-funding and mentoring programme designed to widen access to nature sound recording for Global Majority young people (aged 18–30) facing barriers linked to conflict, climate change and social injustice. Delivered in partnership with Roland and the Sound of the Year Awards, the Fund equips participants with tools, skills and confidence to explore nature sound recording as a creative and professional pathway, while contributing new sounds to the EarthSonic ecosystem.

During **June 2024 – June 2025**, the EarthSonic Fund moved into active delivery. Six recipients were selected in coordination with trusted grassroots cultural organisations across multiple regions. Each participant received a nature sound recording kit (Roland R-07 recorder, headphones and windshield) alongside a £500 microgrant, typically shared between the participant and their partner organisation. Participants were supported through structured mentoring, technical guidance and documentation, with training covering sound recording practice, metadata, archiving and ethical field recording.

Support was delivered primarily online, with in-person field mentoring provided where possible, including ongoing support for the Helsinki-based participant. Educational materials were developed and translated into participants' languages, and participant profiles were shared via the EarthSonic website and social media. All participants were supported to prepare recordings for submission to the **Sound of the Year Awards** in 2026.

Outputs & activity (June 2024 – June 2025):

- **6 young people supported** across West Papua (Indonesia), Ecuador, Colombia, Finland and the UK
- **6 sound recording equipment bundles** distributed
- **6 microgrants of £500** issued
- At least **30 minutes of sound recordings** submitted by 5 participants (equipment delays affected one participant)
- Hundreds of individual sound recordings collected, most with detailed metadata
- Soundscapes recorded across rainforest, coastal, waterfall, national park and biodiverse reserve environments
- **Audience & engagement:**
- **579** views across EarthSonic Fund webpages
- **15,015** Instagram views across EarthSonic Fund content

- **1,991** TikTok views on a single Fund-related reel

Impact: The EarthSonic Fund successfully introduced participants to nature soundscape recording, building highly transferable creative and technical skills. Participant feedback indicated increased confidence, deeper connection to local environments and strengthened interest in environmental action.

A significant and unexpected outcome was the **direct employment of one participant, Inti Manobanda Manobanda**, who worked as a digital content creator with partner organisation **El Terreno (Ecuador)** for several months as a direct result of skills developed through the Fund. Participants' recordings will also contribute to future Sound Banks and EarthSonic projects, extending the impact of the programme beyond its immediate delivery period.

Engagement data showed particularly strong performance for collaborative posts featuring participants, reinforcing the value of centring young voices and lived experience within climate and biodiversity storytelling.

Quote:

"Walking with the microphone in hand is a form of connection. It has taught me to stop, to tune my ears, and to respect the rhythm of the mountain."
— *EarthSonic Fund participant*

TAKKUUK

Project dates: 2023 – ongoing

Project lead: Ruth Daniel,

Partners: BICEP, Zak Norman (visual artist); Charlie Miller (filmmaker); Ninja Tune

TAKKUUK is an immersive audio-visual film, installation and touring project created by **BICEP** in collaboration with **In Place of War** and **EarthSonic**. The project centres Indigenous artists from the Arctic region, weaving perspectives on culture, language, identity, colonialism and environmental change into a globally accessible cultural work that connects climate change to lived experience.

During **June 2024 – June 2025**, TAKKUUK was in its **final development and pre-launch phase**. Activity during this period focused on production, coordination and preparation for public launch, as the project evolved from concept into a completed film and installation. This included creative development with artists and collaborators, finalisation of audiovisual assets, partnership coordination, and planning for launch, communications and touring activity.

The work undertaken during this period laid the foundations for TAKKUUK's public premiere and wider dissemination, which took place **after the end of the reporting period**.

Outputs & activity (June 2024 – June 2025):

- Completion of the TAKKUUK film and installation content
- Finalisation of soundtrack material in preparation for release
- Partnership development and coordination with artists, labels and venues
- Planning and preparation for public launch, communications and touring
- Development of participation pathways linking audiences to EarthSonic's wider work

Impact: Within the reporting period, TAKKUUK represented a significant strategic investment for EarthSonic, positioning the programme to deliver its most ambitious public-facing work to date. The project strengthened partnerships with internationally recognised artists and collaborators, elevated Indigenous-led climate storytelling

within EarthSonic's portfolio, and expanded organisational capacity to deliver large-scale, cross-platform cultural projects.

The development work undertaken during this phase ensured that TAKKUUK was prepared to reach wide international audiences and to convert cultural engagement into deeper participation through EarthSonic's movement and calls to action once publicly launched.

The Last Scream

Project dates: January 2025 – ongoing

Project leads: Merlyn Driver, Holly Johnson Fontanelli

The Last Scream is a music and storytelling series built from rare and urgent biodiversity recordings, including the last known recordings of extinct species alongside sounds of endangered and newly discovered species. Working with biologists, sound recordists and specialist archives, the project brings biodiversity loss and extinction into cultural space through music, using sound as a bridge between scientific knowledge and public engagement.

During **June 2024 – June 2025**, *The Last Scream* moved into active delivery, combining sound sourcing, rights and licensing, artist collaboration, research and release management. The team sourced recordings from scientists and specialist archives, secured permissions through licence agreements, curated sound collections for artists, and managed associated administration including rights and royalty flows. Alongside the music, the project delivered substantial editorial and storytelling output, including species research, track-level narratives, and artist and species profiles published across the EarthSonic website and social channels.

Key milestones during the period included the release of *The Last Scream Vol. 1* album in **February 2025**, preceded by the single *TIK TIK TIK*. Work on *Vol. 2* also began during the reporting period, with the release of *Poq* in April 2025 and continued curation and mastering across the year.

Outputs & activity (June 2024 – June 2025):

- 1 album released (*The Last Scream Vol. 1*)
- 3 singles released (1 from Vol. 1; 2 from Vol. 2 activity)
Collaboration with **18 artists** (including at least 7 new to EarthSonic)
- Major archive partnership with **Fonoteca Neotropical Jacques Vieliard (UNICAMP, Brazil)**
- New connections with additional archives, institutions, scientists and recordists
Track-level storytelling, editorial content and artist/species profiles published

Audience & engagement:

- **38,098 total streams** across all releases
33,000+ streams for the single *Poq* alone
86,663 Instagram views across *The Last Scream* content

Impact: *The Last Scream* significantly expanded EarthSonic's creative and scientific network, enabling deep collaboration between artists, archives and biodiversity specialists. The project successfully translated complex ecological issues into accessible cultural outputs, bringing extinction and biodiversity loss to global music audiences.

Performance data demonstrated the importance of clear, specific storytelling. The strong response to *Poq* — which significantly outperformed earlier releases — showed that track-level narrative and species context directly drive listener engagement and playlisting. This insight informed a strategic shift toward regular, story-led single releases, building sustained attention over time rather than relying on album-only launches.

Quote:

“I came together with friends and acquaintances... to lament the extinction of this bird. I wanted to support this initiative to awaken the conscience to respect and take care of our ecosystems and Mother Earth.” —
Ch’umilkaj, artist

EarthSonic Local

Project dates: May 2025 – ongoing

Project leads: Hannah Overton & Rozenn Logan

EarthSonic Local is a place-based education and skills programme delivered in partnership with grassroots music venues across England. The project supports young people aged 18–30 to develop skills in music-making, sound recording and environmental storytelling, while increasing knowledge of climate change and local biodiversity. By embedding delivery within local venues, EarthSonic Local strengthens grassroots infrastructure, improves access to creative production, and supports locally rooted climate engagement.

During **June 2024 – June 2025**, EarthSonic Local was in its **development and mobilisation phase**, with activity beginning in **May 2025**. Work during this period focused on curriculum development, partner engagement and delivery planning. A structured four-module programme was developed, covering climate and biodiversity, music and environmentalism, sound recording and archiving, and practical music-making. Venue partners were onboarded, delivery models refined, and equipment and software support secured in preparation for in-person delivery beginning later in 2025.

While workshops were delivered after the end of the reporting period, the work undertaken during this phase established the operational, educational and partnership foundations required for programme rollout.

Outputs & activity (June 2024 – June 2025):

- Development of a **new four-module climate and music education programme**
- Onboarding of grassroots venue partners across England
- Delivery planning for in-person workshops

Flow

Project dates: June 2025 – ongoing

Project leads: Nikita Llerena, Ruth Daniel

Flow tells the story of the climate crisis through water and women’s voices, using music and storytelling to amplify experiences of drought, flooding, displacement and environmental disruption. The project centres women artists and frontline perspectives, recognising that the majority of climate impacts are water-related and that women are disproportionately affected.

During June 2024 – June 2025, Flow entered its initial mobilisation and development phase, formally beginning in June 2025. Activity within this reporting window focused on establishing the collaboration and confirming artists (artists and collaborators engaged at this stage included **Shingai, Sohini Alam, Keila, Jaloo, Bebé Salvego, Nadine Shah, and Madame Gandhi**), aligning artistic direction ahead of rehearsals, recording and public delivery at COP in the subsequent period.

Outputs & activity (June 2024 – June 2025):

- Project mobilisation and start-up activity (June 2025)
- Initial artist confirmation, alignment and creative planning

- Narrative and collaboration framework development

Sailing the Sonic Sea

Project dates: March 2025 – ongoing

Project leads: EarthSonic Team, in collaboration with the University of Victoria

Partners: Sonic Sea Symposium (University of Victoria); Indigenous partners; Ocean Networks Canada

Sailing the Sonic Sea is a research-led, place-based music and listening project developed with the University of Victoria's **Sonic Sea Symposium** and Indigenous partners. The project centres listening as both method and message, using underwater sound to explore ecological change while honouring Indigenous relationships with land, water and all beings. Through ethical collaboration between Indigenous knowledge holders, scholars, musicians, students and international composers, the project connects environmental research with creative practice and cultural storytelling.

During **June 2024 – June 2025**, Sailing the Sonic Sea moved into active delivery. Planning began in **March 2025**, leading to the **Sonic Sea Symposium** held from **5–8 June 2025** in Victoria, British Columbia and on the Salish Sea. EarthSonic supported the symposium through documentation and storytelling, with audio-visual material captured to support narrative development and future releases.

In parallel, EarthSonic and the University of Victoria issued an international open call inviting composers, musicians, students and creative practitioners to create new work using underwater recordings provided by **Ocean Networks Canada**. Submissions were reviewed and curated following the symposium, with selected works forming the basis of an initial EP. EarthSonic also began coordinating curation, agreements, metadata and production planning for future releases.

Outputs & activity (June 2024 – June 2025):

- Delivery of a **multi-day Sonic Sea Symposium** (5–8 June 2025) featuring hydrophone listening, collaborative storytelling and music-making
- Underwater soundscape recordings captured alongside video and photographic documentation
- **International open call for compositions** using Ocean Networks Canada underwater recordings
- **23 music submissions** received to date, forming the basis of an initial EP
- **Initial EP prepared**, with a full-length album in development for future release

Impact: Within the reporting period, Sailing the Sonic Sea successfully activated a model of ethical, place-based collaboration linking academic research, Indigenous knowledge and music creation. The strong response to the open call, reflected in the volume and diversity of submissions, demonstrated the project's ability to stimulate meaningful artistic engagement with climate change, ocean listening and place.

The project also strengthened EarthSonic's research partnerships and expanded its capacity to work with environmental data and underwater sound as creative material. By embedding Indigenous perspectives and research-led listening practices at the core of the project, Sailing the Sonic Sea established a culturally grounded pathway for future public engagement through music and sound once releases are launched.

Natural Connections

Project dates: January 2025 – ongoing

Project leads: Jenna Mackle

Partners: Gitameit Music Institute (Myanmar)

Natural Connections is an international music collaboration between the UK and Myanmar exploring climate change through sound. Delivered as part of EarthSonic, the project brings together UK electronic musicians, Myanmar traditional musicians and community members to create new music using environmental soundscapes from climate-affected regions of Myanmar. The project combines climate storytelling, cultural preservation and cross-cultural collaboration, while contributing new material to EarthSonic's global sound archive.

During **June 2024 – June 2025**, Natural Connections was in its **active research, recording and partnership phase**. Planning and coordination took place early in 2025, followed by the collection of environmental soundscapes by **11 community members** in Myanmar. These recordings captured local environments affected by climate change and formed the foundation for subsequent creative work. During the same period, **eight elder traditional musicians** worked with these recordings to capture traditional music samples, ensuring that cultural knowledge and musical heritage were embedded within the project's sound material.

Alongside field recording, soundscapes were prepared for inclusion in the EarthSonic global archive, expanding its geographic and cultural scope. Cross-border collaboration frameworks were also established to support later stages of music production involving artists based in the UK and Myanmar.

Outputs & activity (June 2024 – June 2025):

- Environmental soundscape recordings collected across multiple regions of Myanmar
 - **11 community members** engaged in field recording activity
 - **8 traditional musicians** contributing cultural and musical samples
- Preparation of sound materials for inclusion in the EarthSonic global sound archive
Strengthened international partnership between In Place of War and Gitameit Music Institute

Impact: Within the reporting period, Natural Connections enabled meaningful participation by community members and elder musicians in an international, climate-focused music project, many of whom face significant barriers to digital access and global cultural platforms. The project supported the preservation and creative activation of traditional musical knowledge while embedding climate storytelling within sound-based practice.

The sound materials generated during this phase significantly expanded EarthSonic's archive, adding rare and culturally specific recordings from Myanmar. The partnership model developed through Natural Connections strengthened EarthSonic's ability to work ethically in conflict-affected and sensitive contexts, laying foundations for future international collaboration and creative exchange.

100 Creative Agents of Climate Change

Project dates: Feb 2024 – June 2025

Project Manager: Ailbhe Treacy & Bobbi Quincey-Jones

100 Creative Agents of Climate Change is a UK-wide, youth-led arts and climate justice programme delivered as part of **EarthSonic**. The project connected **100 young people aged 18–30** with creative activists from across the UK and internationally, supporting them to develop the skills, confidence and networks needed to deliver their own community-based creative climate projects. The programme aimed to strengthen youth leadership, improve climate literacy, and create pathways for young people from underrepresented backgrounds to engage in climate action through the arts.

During **June 2024 – June 2025**, the project delivered a multi-stage programme combining an online residency, seed funding, mentoring, an in-person residency, and public showcasing. Activity during this period included a two-week online residency exploring themes of *art as power* and *community and climate action*, delivered by artists and activists from the UK and the Global South. Accessibility and care were embedded throughout, including captioning, recordings, flexible participation methods and a dedicated access support worker.

Following the residency, participants were invited to apply for seed funding and mentoring to develop their own creative climate projects. Thirteen participants received funding and tailored mentoring support, enabling the delivery of grassroots projects across England, Scotland and Wales. These projects took a wide range of forms, including murals, workshops, performances, films, publications and participatory events, engaging local communities in climate justice through accessible and creative approaches.

The programme culminated in a **final showcase event at the House of Commons, UK Parliament in June 2025**, designed to connect youth-led creative climate work with formal decision-making spaces. Supported by Members of Parliament and attended by policymakers, funders, cultural organisations and sector leaders, the event provided participants with a platform to present their work, share lived experience and collectively advocate for greater support for youth-led arts and climate initiatives.

Outputs & activity (June 2024 – June 2025):

- **100 young people** engaged across the UK through the programme
- Delivery of a two-week **online residency** with international facilitators
- **13 seed-funded creative climate projects** delivered in communities across the UK
- **In-person residency** supporting peer learning and project development
- **Final showcase event at the House of Commons (June 2025)** with 46 attendees from government, cultural and climate sectors

Impact:

Within the reporting period, 100 Creative Agents of Climate Change significantly strengthened youth-led creative climate action across the UK. Evaluation findings show increased confidence, skills development and leadership capacity among participants, alongside improved climate literacy and practical experience in project delivery, public speaking and advocacy.

Community-based projects created accessible entry points into climate conversations, reaching audiences who may not engage with traditional environmental messaging and supporting dialogue around climate justice, inequality and local impact. The programme also expanded participants' professional networks, with many reporting new collaborations, opportunities and pathways into further climate and cultural work.

The final Parliament showcase represented a critical moment of visibility and validation, enabling young creatives to engage directly with policymakers and influence climate discourse from the perspective of lived experience. Collectively, the project demonstrated the power of arts-led approaches to mobilise communities, amplify underrepresented voices and connect grassroots climate action with national decision-making spaces.

Quote:

"Thank you for putting on an incredibly inspiring and insightful gathering. It was brilliant to hear the young changemakers describe and discuss their projects."
— *Attendee feedback, UK Parliament Showcase Event*

EarthSonic Climate Champions

Project dates: 2024 – ongoing

Project lead: Saria Tourbah

EarthSonic Climate Champions is a global, community-led initiative designed to empower young people to take meaningful climate action through everyday practices and local organising. The project invites participants to pledge to one or more of EarthSonic's **Six Acts of Sustainability** and/or to organise community-based events aligned with EarthSonic's mission. By combining individual action with collective visibility, the project aims to normalise climate action and build an international, creativity-led network rooted in environmental responsibility.

During **June 2024 – June 2025**, Climate Champions operated as an open, digital programme. Participants joined by submitting pledges via an online form and were invited into a password-protected community hub hosted on the EarthSonic website. The hub provided access to practical resources linked to each Act and enabled connection between participants, while maintaining flexibility for those who preferred anonymity for safeguarding reasons.

The Youth Climate Coordinator oversaw the programme, supporting participation, reviewing pledges, and developing resources informed by participant behaviour and feedback.

Outputs & activity (June 2024 – June 2025):

- **60 individual pledges** to one or more of the Six Acts of Sustainability
- Climate Champions represented across multiple countries, including the UK, Europe, North America and Africa
- **8 public member profiles** published within the community hub directory
- A growing dataset of qualitative pledges outlining concrete, real-world climate actions

Impact:

Within the reporting period, EarthSonic Climate Champions demonstrated strong early engagement, with participants committing to practical, values-led climate actions and articulating them in thoughtful, personal ways. Analysis of pledge data showed that participants were most confident engaging with immediate, lifestyle-based actions, such as sustainable consumption, food choices and travel, while fewer engaged with more complex systemic actions.

This insight directly informed the development of new, clearer resources within the community hub, strengthening EarthSonic's ability to support participants in translating motivation into sustained action. The project also established a flexible participation model that respects differing levels of visibility and risk, supporting inclusive global engagement.

#HackMusic

Project dates: 2018 – ongoing

Project Manager: Marcus Ross

#HackMusic is In Place of War's global incubator programme supporting grassroots music organisations working in communities affected by conflict, inequality and climate breakdown. The programme takes a holistic approach, combining micro-grants with in-kind industry support, mentoring, equipment donations, online education and immersive work placements.

During June 2024 – June 2025, #HackMusic delivered a full programme cycle supporting seven grassroots organisations across seven countries (Brazil, Cambodia, Colombia, Pakistan, Peru, South Africa and Uganda). Activity included micro-grants, significant equipment donations from Ableton and Roland, tailored mentoring from senior global music industry professionals, delivery of the University of Manchester-certified online education programme, and paid internships at Glastonbury Festival's Terminal 1 stage in June 2025.

The programme mobilised over £82,000 in total economic support, strengthened organisational capacity, expanded international networks and supported participants to build studios, launch labels, preserve Indigenous musical heritage and create new cultural activity.

Outputs & activity:

- £12,000 in micro-grants
- £55,040 in music equipment donations
- 18+ hours of senior industry mentoring
- 3 paid internships at Glastonbury Festival
- Online education programme delivered
- 20+ new community and cultural events initiated

Impact Within the reporting period, **#HackMusic** strengthened the resilience and sustainability of grassroots music organisations operating in high-pressure contexts. Organisations reported increased leadership confidence, improved systems, and greater capacity to deliver community-led cultural programmes.

The programme demonstrated how **relatively small, flexible investment**, when combined with long-term relationships and industry access, can unlock disproportionate impact. Participating organisations expanded access to music education, preserved local musical heritage, reduced operating costs through equipment provision and created new income-generating opportunities.

The inclusion of **#HackMusic** within **Glastonbury Festival 2025** represented a critical moment of visibility and validation, linking grassroots organisations directly to global audiences and reinforcing In Place of War's role as a bridge between community-based cultural practice and international stages

Quote:

"The mindset we picked up from #HackMusic — that creative spaces should stay open, collaborative and supportive — gave us the courage and structure to take on something slightly sensitive and deliver it properly." — Irshad Ali Khan, BlackBox Sounds

Rise Above Development (RAD), South Africa

Project dates: March 2022 – ongoing

Project lead: IPOW - Ruth Daniel, RAD - Adele Campbell

Location: Lavender Hill, Cape Town, South Africa

Purpose of the Project

Rise Above Development (RAD) is a community-led youth development initiative based in Lavender Hill, an area profoundly affected by gang violence, poverty, and limited access to safe public spaces. The project exists to provide a **safe, inclusive and consistent community hub** where children and young people can learn, express themselves creatively, and build pathways towards positive futures.

RAD takes a holistic, preventative approach to youth development, recognising that sustained change requires integrated support across **music, arts and culture, sport, education, food security, and wellbeing**. A central aim is to reduce children's exposure to violence and gang recruitment by safeguarding them during high-risk after-school hours and school holidays, while strengthening confidence, skills, and community cohesion over the long term.

During the reporting period, RAD delivered daily, year-round programming, reaching large numbers of children and young people consistently. Activity focused on consolidation and expansion of core programmes, alongside strengthening governance, safeguarding, and operational systems.

RAD delivered structured **after-school and holiday programmes**, providing supervised learning, creative activities, meals, and psychosocial support during periods identified locally as highest risk. **Music and arts programming** (RADmusic and RADarts) offered outlets for self-expression, healing and confidence-building through DJ training, music production, performance, dance, visual arts, photography, film and creative writing. Sports programmes promoted physical wellbeing, discipline and teamwork, while education and youth development activities supported literacy, numeracy, life skills and early job-readiness.

Environmental and food-security activity continued through **RADgardens**, combining community gardening, sustainability education and practical skills training. During this period, RAD also strengthened Monitoring & Evaluation systems, safeguarding protocols, and community partnerships, while navigating and stabilising a governance and leadership transition completed in 2025.

Outputs & Activity (June 2024 – June 2025)

- **100+ children engaged** daily in supervised after-school programmes
- **500+ unique children reached** weekly across all activities
- Holiday programmes delivered during school breaks, reaching **200+ children per cycle**
- Weekly sports programmes serving approximately **280 children per week**
- Ongoing music, arts and culture workshops (DJ skills, music production, performance, dance, visual arts, film and writing)
- Youth development and job-readiness workshops delivered to targeted cohorts
- Community amphitheatre and greenzone used for performances, dialogue and events
- Operational community garden providing food, training and income-generation opportunities
- Safeguarding, attendance tracking and Monitoring & Evaluation systems embedded across programmes

Impact

RAD delivered **clear and measurable impact** during the reporting period, particularly in relation to child safety, participation and wellbeing. Attendance data confirms that large numbers of children were consistently engaged in structured, supervised activity during high-risk hours, significantly reducing exposure to violence and gang recruitment.

Facilitator observations and partner feedback indicate improved confidence, emotional regulation, cooperation and positive behaviour, especially through arts, music and sports programmes. Children demonstrated **increased willingness to collaborate, perform** and take on responsibility, while youth participants showed early progression into volunteer and facilitation roles, strengthening leadership pathways within the community.

At a community level, RAD became a **trusted and respected hub**, strengthening coordination between families, schools, NGOs and local authorities. The completion of a governance and leadership transition during this period, including the appointment of a community-embedded Operations Manager, restored operational stability and further strengthened trust, visibility and accountability.

Quote

“Knowing my child is at RAD after school gives me peace of mind. I know they are supervised, fed, and learning something positive.”

— Parent / Caregiver, Lavender Hill

Music Shaped

Project dates: June 2024 - July 2025

Project lead (IPOW): Rozenn Logan

Partners: Brian Eno Studio, Bonhams Auction House

In Place of War embarked on a new project telling the stories of how music has shaped and changed people's lives, through the collaborative production of new works of art and the documentation of the journey between inspiring musicians and visual artists. This involved inviting visual artists to tell the stories of musical artists, collected via conversations

between the musician and the artist, and resulting in the visual artists producing a new piece of work. The artworks formed part of an exhibition presented at In Place of War's Fundraising Dinner at Brian Eno's Studio in November 2024.

Some of the specially commissioned pieces, by both established and emerging visual artists, were also auctioned in partnership with Bonhams, to raise money to support In Place of War's #HackMusic Programme. Collaborations in 2024 included:

Kay Gasei x Ed O' Brien (Radiohead) // Karina Lax x Self Esteem // Ragnar Jonasson x Brian Eno // Jo Peel x Morris Morris Club // Rithika Pandey x Matthew Herbert // Stephan Doitschinoff x Laima Leyton // Candice Purwin x Charlotte Church // Petite Doll x AURORA

The project in 2024 was curated by visual arts expert Aaron Shrimpton in collaboration with In Place of War's team, involving a diverse group of artists. The project continued into 2025, with a focus on developing the project in-house (without an external curator) and with higher profile artists, as well as more documentation of the conversations between artists and musicians.

Outputs & activity (June 2024 – June 2025):

- Production of 8 new and unique artworks for auction.
- Sold all 8 artworks via the auction at our 2024 Fundraising Dinner at Brian Eno's Studio, sales totalling £31,200.
- The model in 2024 was that the visual artists retained 35% from the sale; Aaron (Curator) received 10% and 55% going to In Place of War.
- New and developed relationships nurtured with key influential figures/ supporters from the music industry - such as AURORA, Ed O'Brien, Charlotte Church, who have continued to be involved with In Place of War.
- In 2025, the project continued with conversations between artists and musicians taking place from May 2025 onwards, many of them in-person which we filmed.

Impact:

New and developed relationships across both the visual art and music industry as well as with Bonhams. Funds raised for In Place of War's work, and increased visibility of In Place of War and the projects we work with.

"Made from the sketches after a chat with Ed about our childhoods, manhoods, music, art, and all things in between. How we processed, sublimated or didn't, suppressing ourselves through life's stuff. Maybe knowing there was always a thing and unconsciously leaning into it or consciously leaning away from it, all for the same purpose of self-protection or preservation." - artist Kay Gasei

"We spoke about the voice, the body, wildernesses and animism. The temporal truth of songs and sound. At one point Charlotte used the phrase 'meditation on impermanence' and these words became the spark which ignited the final piece." - artist Candice Purwin

Fundraising Dinner 2024

Project dates: July 2024 – December 2024

Project lead (IPOW): Rozenn Logan

Partners: Brian Eno Studio, 9Kitchens, Red Monkey

The In Place of War Fundraising Dinner & Fellowship Awards Evening, hosted by Brian Eno at his studio, took place on November 21st 2024. The event aimed to raise funds for the work of In Place of War as well as increase visibility and support, from both existing and new supporters/ relationships. We awarded In Place of War Fellowships to: Ed O'Brien (Radiohead); Sama' Abdulhadi (DJ); Charlotte Church (Artist); and Martyn Ware (Artist). The evening included a three course dinner meal prepared by social enterprise kitchen 9Kitchens, as well as speeches from members of the change-maker network, performances and the MUSIC SHAPED 2024 auction. The event raised £10,000 through artwork sales and pledges (after expenditure).

Outputs & activity (June 2024 – June 2025):

- New relationships developed with HNIs.
- Existing supporter/collaborator relationships nurtured.
- £10,000 raised for In Place of War.
- 4 x new Fellowships awarded and relationships further developed
- The work of the change-maker organisation amplified, with in-person representation from 3 change-makers - from Venezuela, Uruguay and the UK.

Impact:

Critical funds raised for In Place of War, increased visibility, new and existing relationships developed, partner relationships consolidated.

CASE Malta

Project dates: March 2022 – December 2025

Project lead: Rozenn Logan

Project dates: March 2022 – December 2025

Project Manager: Rozenn Logan

Partners: Arts Council Malta (funder); Valletta Design Cluster (venue partner)

CASE Malta is a three-year international training and development programme delivered in partnership with **Arts Council Malta**, designed to build capacity and strengthen the professional practice of early to mid-career artists and creatives in Malta. The programme was developed in response to research identifying the precarious nature of arts careers in Malta, including sustainability challenges, financial insecurity and the long-term impacts of COVID-19 on creative livelihoods.

The programme delivered five cycles of a hybrid (online and in-person) training model between 2023 and 2025, combining skills development, mentoring and seed funding. Training focused on financial planning, fundraising,

business operations, digital tools and pitching, with participants supported to develop sustainable creative and entrepreneurial practice.

During **June 2024 – June 2025**, CASE Malta was in its **final delivery phase**, encompassing **Cycles 4 and 5** of the programme. Activity during this period included the delivery of hybrid training sessions in Malta and online, allocation of mentoring and seed funding, cohort-wide workshops bringing together participants from across cycles, and a public CASE Malta event designed to connect participants with the wider cultural sector. The period also included structured evaluation activity, including follow-up interviews with participants from earlier cycles to assess longer-term impact.

Alongside the training programme, the **CASE Malta Events Programme** continued during this period, providing in-person networking and knowledge-exchange opportunities for participants across cohorts and with the wider Maltese and international arts community.

Outputs & activity (June 2024 – June 2025):

- Delivery of **Cycles 4 and 5** of the CASE Malta training programme (online and in-person)
 - Allocation of mentoring and seed funding to participants in both cycles
 - Cohort-wide workshop bringing together participants from multiple cycles
 - Delivery of a public CASE Malta event in Malta
- Ongoing mentoring delivered by international and Malta-based practitioners
Follow-up interviews and evaluation activity with participants from earlier cycles

Impact: Within the reporting period, CASE Malta demonstrated strong and sustained impact on participants' professional confidence, skills and long-term practice. Evaluation data and follow-up interviews show that participants continued to apply learning well beyond the end of their training cycle, particularly in relation to strategic planning, funding applications, pitching and professional decision-making.

Participants reported increased clarity about their creative direction, stronger understanding of institutional contexts, and improved ability to articulate and communicate their work. Mentoring was consistently identified as a key contributor to impact, providing space for reflection, challenge and support tailored to individual practice. The programme also strengthened peer networks, with participants reporting ongoing collaboration, studio visits and professional relationships formed through CASE Malta.

Across the full programme, **52 artists** participated over five cycles, supported by **30 mentors**, with **€9,000 in seed funding** allocated. During June 2024 – June 2025, the final phase of delivery consolidated this impact, ensuring that learning, networks and support structures were embedded sustainably within the Maltese creative ecosystem.

Quote

"It wasn't just about funding – the guidance and reflection were the most valuable parts." — CASE Malta participant

Intracomp (Intercultural and Transcultural Competence through Collaborative Cultural Expression)

Project dates: February 2025 – January 2028

Project lead (IPOW): Teresa O'Bradaigh Bean

Partners: Horizon Europe, Nord University (Norway)

INTRACOMP is a Horizon Europe research and innovation project focused on strengthening cultural inclusion, intercultural understanding and social cohesion through arts education and collaborative cultural practice. The project aims to develop a new **Intercultural and Transcultural Competence (ITC) Framework**, alongside training models,

digital tools and policy-facing outputs that support educators, artists and cultural organisations to work more effectively across cultural boundaries.

The project brings together a consortium of universities and cultural organisations across Europe and beyond, combining academic research, pedagogy development, digital innovation and community-based arts practice. In Place of War contributes sector expertise in community arts, international cultural practice and ethical collaboration, with a specific leadership role within Work Package 4.

During **June 2024 – June 2025**, INTRACOMP entered its **active research and consortium development phase**, with IPOW contributing to foundational research, fieldwork and capacity-building activity. IPOW supported early field research visits to arts partner organisations in **April 2025**, contributing practice-based insight to the development of the ITC framework. IPOW also participated in consortium-wide research activity, including crowdsourcing exercises and the drafting of shared research outputs.

Alongside research contributions, IPOW supported the establishment of a **community of practice for arts organisations**, designed to facilitate knowledge exchange and peer learning across the consortium, and contributed to the development of capacity-building training materials aligned with the emerging framework.

Outputs & activity (June 2024 – June 2025):

- Contribution to the drafting and submission of a **literature review on Intercultural and Transcultural Competence**
- Participation in consortium-wide **crowdsourcing research** and drafting of the *Experiencing Intercultural and Transcultural Competence* research paper
- **Field research visits** to arts partner organisations (April 2025)
- Contribution to the establishment of an **international community of practice for arts organisations**
- Support for the development of **capacity-building training** linked to the ITC framework

Impact:

Within the reporting period, INTRACOMP strengthened In Place of War's role within a major European research consortium and positioned the organisation at the intersection of arts practice, intercultural competence and policy-relevant research. IPOW's contributions ensured that the emerging ITC framework was informed by real-world community arts practice and the lived realities of organisations working across cultural, political and linguistic boundaries.

The project also supported early capacity building across partner organisations, creating shared language, concepts and networks that will underpin future co-created interventions. By contributing practice-based insight to research-led processes, IPOW helped bridge academic frameworks with the needs and experiences of grassroots cultural organisations, laying foundations for longer-term impact as the project progresses.

GRRRL

Project dates: March 2025 – June 2025

Project leads: Ruth Daniel & Bobbi Quincey-Jones

Partners: Terminal 1 (Glastonbury Festival); XCottage (rehearsal partner)

GRRRL is a global electronic music collaboration bringing together women artists from contexts shaped by conflict, inequality and social injustice. Directed by **Laima Leyton (Mixhell / Soulwax)**, GRRRL centres women of colour and marginalised voices, using music as a platform for storytelling, visibility and collective power. The project aligns

closely with In Place of War's mission to amplify underrepresented voices through ethical cultural production and international platforms.

During **June 2024 – June 2025**, GRRRL delivered a major public-facing moment through a **takeover of Glastonbury Festival's Terminal 1 stage**. Activity during this period focused on pre-production, artist coordination, rehearsals, communications and live delivery. The project culminated in performances at **Glastonbury Festival (20–30 June 2025)**, including a group performance, individual artist sets and a panel discussion within Terminal 1 — an immersive space foregrounding migration, displacement and global movement.

As part of this delivery, GRRRL released the single **“Light Up” on 20 June 2025**, shortly ahead of the Glastonbury performances. The release was timed to coincide with the live programme, creating a joined-up cultural moment linking recorded output, live performance and digital storytelling.

The Glastonbury lineup featured six international artists: **Lei Di Dai** (Brazil), **AWA Khiwe** (Zimbabwe), **Sohini Alam** (UK/Bangladesh), **MABE** (Venezuela), **MC Yallah** (Kenya/Uganda), and **OneDa** (UK), with artists travelling internationally to participate.

Outputs & activity (June 2024 – June 2025):

- Delivery of a **GRRRL takeover at Glastonbury Festival's Terminal 1 stage**
- **1 group performance, 3 individual artist performances, and 1 panel discussion**
- Release of **“Light Up” single** (20 June 2025)
- Pre-production and rehearsal programme delivered with international artists
- Creation of **2 project films** documenting the collaboration

Audience & engagement:

- **91,000 total views** across GRRRL social media content during the project period
 - **61,400 Instagram views** across GRRRL content
 - **15,300 views** on the *Light Up* single release post
 - **24,100 views** on a Glastonbury Reel via WeAre8
 - Press coverage across music and culture platforms, including festival and migration-focused media
- GRRRL 2025 Project report

Impact:

Within the reporting period, GRRRL significantly amplified the visibility of women artists from conflict-affected and marginalised contexts, placing their voices on one of the world's most prominent cultural stages. The Glastonbury takeover created a high-impact platform for artists to perform on their own terms, connecting audiences to global stories of inequality, resistance and creativity through music.

The coordinated release of *Light Up* alongside the live programme demonstrated the project's ability to align recorded output with major cultural moments, extending audience reach beyond the festival site and strengthening GRRRL's digital presence. Artist feedback highlights the long-term professional and personal impact of participation, including increased confidence, international exposure and sustained creative networks.

Quote:

“Since 2016, being part of GRRRL has been a truly transformative experience... GRRRL has gifted me meaningful connections, a supportive community, and the enduring belief that music has the power to transform.”

— *Lei Di Dai, GRRRL artist*

Record Label (EarthSonic / In Place of War)

Project dates: 2024 – ongoing

Project lead: Holly Johnson Fontanelli

The **EarthSonic / In Place of War Record Label** is a delivery platform for releasing music created through In Place of War and EarthSonic programmes. The label exists to enable artists working in contexts shaped by conflict, climate change and environmental degradation to release music professionally and ethically, ensuring fair attribution, responsible rights management and global distribution.

Releases are closely linked to programme activity and storytelling, often incorporating field recordings and environmental sound. The label operates as part of In Place of War's wider infrastructure, supporting artists to navigate release processes safely while connecting music to place, lived experience and environmental context.

During **June 2024 – June 2025**, the Record Label delivered a programme of music releases and collaborative projects, alongside substantial behind-the-scenes rights, metadata and distribution work. Activity included artist collaboration, production and release management, administration of rights and royalties, and editorial storytelling around each release.

Key releases delivered **within the reporting period** included the launch of *The Last Scream* compilation series, with multiple singles released across the year, and in **June 2025**, the release of new single *Light Up* by **GRRRL** under the In Place of War label. Alongside releases, the label supported collaborative, place-based projects including *Natural Connections: Myanmar* and *Sonic Floresta*, bringing together frontline communities and international artists to co-create work rooted in environmental sound.

In parallel, the label strengthened its ethical and operational foundations. During the period, a publishing administration deal was established with **Sentric**, and registration with **PPL** began, improving royalty collection and fair compensation for artists.

Outputs & activity (June 2024 – June 2025):

- **1 compilation album** released
- **Multiple singles** released as part of *The Last Scream* series
- **1 additional single** released under the IPOW label (*Light Up* by GRRRL, June 2025)
- **2 collaborative projects** actively supported (*Natural Connections: Myanmar*, *Sonic Floresta*)
- Global digital distribution and rights administration delivered
- Publishing administration established (Sentric); PPL registration initiated

Audience & engagement:

- **44.7k streams** across EarthSonic / IPOW releases (independent distribution)
- **516 album downloads**
- **£137** digital turnover from independent releases

Impact:

The Record Label enabled artists connected to In Place of War and EarthSonic programmes to release work ethically and professionally, amplifying voices from communities affected by conflict, climate change and environmental injustice. Releases reached international audiences, extending the visibility of EarthSonic artists and strengthening the organisation's public-facing cultural impact.

Beyond audience reach, the label made a significant contribution to ethical music infrastructure. The establishment of publishing administration and rights systems improved transparency, royalty collection and artist protection, laying foundations for sustainable, fair release pathways as the label grows.

Global Music Advisory Board (GAB)

Project dates: 2020 – ongoing

Project leads: In Place of War

Chair: Kim Rowell

Project Lead: Ruth Daniel

The **Global Music Advisory Board (GAB)** brings together senior leaders and practitioners from across the global music ecosystem to provide strategic insight, practical support and industry access to In Place of War's work. Members represent a wide range of disciplines including technology, live music, labels, publishing, communications, legal, marketing, sustainability and education, with affiliations including **Roland, Resident Advisor, Shambala, BMG** and other leading organisations.

The GAB exists to strengthen In Place of War's impact by mobilising industry expertise in support of grassroots music organisations and artists working in contexts shaped by conflict, inequality and climate crisis. This includes supporting the establishment of new music spaces, distributing equipment, mentoring and capacity building, developing music education programmes, and advising on sustainability and ethical practice within the music industry.

During **June 2024 – June 2025**, the GAB played a significant enabling role across multiple In Place of War programmes, contributing time, expertise, equipment, funding access and high-level advocacy. Engagement took a range of forms, from strategic advice and mentoring through to hands-on delivery, introductions and in-kind donations.

Outputs & activity (June 2024 – June 2025):

- Active participation of GAB members across **EarthSonic, #HackMusic, GRRRL and TAKKUUK**
- **In-kind equipment and resource mobilisation**, including:
 - Donation of **30 Ableton Push 2 units** (Ableton) for distribution to projects globally
 - Donation of **£50k of Roland equipment** and provision of venue space for the TAKKUUK premiere reception
 - Donation of **Teenage Engineering equipment** to support EarthSonic Local venues
- **Strategic support and fundraising facilitation**, including:
 - Support enabling **GRRRL's performance at Glastonbury Festival**, including funding introductions and internships at the Terminal 1 stage
 - Auction prizes, space, professional services and cash donations contributed by multiple members
- **Mentoring and industry access**, including:
 - GAB members mentoring organisations within **#HackMusic**, such as support to **BlackBox Sounds (Pakistan)** and **Trackside Creative (South Africa)**
- **Representation and advocacy**, with GAB members representing In Place of War at industry events including **Amsterdam Dance Event**, and participating in panels and public discussions related to EarthSonic and climate-focused work

Impact:

Within the reporting period, the GAB significantly amplified In Place of War's capacity, reach and credibility. Member contributions unlocked resources and opportunities that would not have been accessible through core funding alone, enabling grassroots organisations and artists to access equipment, mentoring, international platforms and professional networks.

Feedback highlighted the value of In Place of War's decolonial, listening-led approach, with members citing the organisation's respect for local context and commitment to building *with* communities rather than imposing solutions. The GAB also strengthened cross-programme coherence, helping connect projects such as EarthSonic, #HackMusic and GRRRL to wider industry ecosystems and public audiences.

Beyond tangible outputs, the GAB functioned as a critical strategic sounding board, shaping thinking around organisational storytelling, sustainability, long-term residencies and ethical industry practice. This support positioned In Place of War to grow its work while retaining its values, human scale and community-led focus.

Quote:

“What immediately drew me to In Place of War was the organisation’s respect for local context and its commitment to listening first. IPOW doesn’t impose solutions — it builds with communities.” —
Fabrizio Nobre, Global Music Advisory Board member

Financial review

In Place of War CIO continued to draw income from a range of sources during the year, including trusts and foundations, institutional funders, donations and project income. This diversity of income streams remains important to the charity’s resilience.

Total income for the year amounted to £681,012 (2024: £441,406). Total expenditure was £564,623 (2024: £410,876), resulting in a surplus of £116,389 for the year (2024: surplus of £30,530). This surplus contributes to In Place of War’s efforts to build reserves that support future projects and strengthen the organisation’s long-term financial stability.

Expenditure during the year primarily related to the delivery of charitable activities, including programme delivery costs, staffing and professional fees. The trustees monitored expenditure carefully in relation to restricted funding agreements and organisational capacity.

Further detail on income and expenditure is provided in the Statement of Financial Activities and accompanying notes.

Reserves policy

The charity’s reserves policy is to maintain free reserves equivalent to approximately three months of operating costs, in order to meet unforeseen liabilities and manage fluctuations in cash flow.

At 30 June 2025, the charity held total funds of £228,831, comprising unrestricted funds of £96,317 and restricted funds of £132,514. Of the unrestricted funds, £96,317 represented free reserves (2024: £11,065).

The trustees consider the level of reserves at year end to be appropriate in light of planned activity, funding commitments and organisational risk.

Funding strategy

The trustees continue to pursue a mixed funding strategy, combining support from trusts and foundations, institutional partners, individual donors and industry relationships. During the year, the organisation continued to develop longer-term funding relationships and strengthen its fundraising governance and planning.

The Global Music Industry Advisory Board and other advisory structures continued to support strategic fundraising, partnership development and advocacy.

Structure, governance and management

We have a board of eleven trustees and our chair is still Sir Richard Mantle. We meet four times across the year. Our trustees are from diverse backgrounds - academics, entrepreneurs and cultural executives. Our management team consists of a CEO and COO, with a supporting team of project managers, finance managers and a Director of Research and Education.

The organisation is a Charitable Incorporated Organisation. It was incorporated on 22 June 2016 as a Community Interest Company and converted to a Charitable Incorporated Organisation on 22 March 2019.

The charity was established by its constitution which sets out the objects and powers of the charity and its governance.

In Place of War CIO recruits new trustees by identifying gaps in skill sets against our development strategy and using our networks to identify candidates. Candidates are either able to apply for advertised trustee positions or approached and invited to sit on the board. The trustees perform due diligence on each candidate. The new trustees sit at board level first and then formally join the board and this is acknowledged in a trustee meeting (4 per year) and registered on the minutes. There are no constitutional provisions for appointment.

Alongside formal governance, In Place of War is supported by a number of advisory boards that ensure lived experience, artistic practice and sector expertise directly inform strategy and delivery. These include the Global Music Advisory Board (GAB), an Artist Advisory Board and a Youth Advisory Board. Together, these advisory structures help translate frontline knowledge into organisational learning and public-facing cultural work, while governance and financial responsibility remain firmly with the Board of Trustees.

Related parties and relationships with other organisations

In Place of War CIO is closely related to and is united in purpose with In Place of War USA and In Place Of War, Ireland, but does not share any trustees. In Place of War USA is a 501c3 organisation and has independent governance. The main purpose of the USA charity is to raise funds for In Place of War CIO. Neither charity exerts control over the other or has the power to appoint trustees. Transactions in the period between the two entities are disclosed in note 10 to the accounts. The Irish entity was established to enable closer links with countries in the European Union so the work of In Place of War can be carried out with greater ease.

Remuneration policy for key management personnel

Trustees regularly review remuneration for key management personnel; we are aware that In Place of War CIO currently benchmarks *below the market* in relation to executive remuneration. This is a live conversation with the executive and management, who remain fully committed to the organisation. Trustees have committed to review remuneration as the charity grows.

Plans for the future

Statement of responsibilities of the trustees

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the aims and objects and in planning future activities and setting policy for the future. The trustees are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity 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 charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

22/04/2026

This report was approved by the trustees on date and signed on their behalf by
Richard John Mantle

.....

Sir Richard Mantle (Chair)

IN PLACE OF WAR CIO

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 30 JUNE 2025

	Note	Unrestricted Funds	Restricted Funds	Total Funds	Unrestricted Funds	Restricted Funds	Total Funds
		2025	2025	2025	2024	2024	2024
		£	£	£	£	£	£
Income and endowments from:							
Donations and grants	3	362,314	283,690	646,004	146,379	277,878	424,257
Charitable activities	4	35,008	-	35,008	17,149	-	17,149
Total Income		397,322	283,690	681,012	163,528	277,878	441,406
Expenditure on:							
Raising funds	5	13,110	-	13,110	10,770	-	10,770
Charitable activities	6	340,228	211,285	551,513	182,066	218,040	400,106
Total Expenditure		353,338	211,285	564,623	192,836	218,040	410,876
Net income/(expenditure) for the year		43,984	72,405	116,389	(29,308)	59,838	30,530
Transfer between funds	15	41,267	(41,267)	-	26,071	(26,071)	-
Net movement in funds		85,252	31,137	116,389	(3,237)	33,767	30,530
Total Funds brought forward		11,065	101,377	112,442	14,302	67,610	81,912
Total Funds carried forward		96,317	132,514	228,831	11,065	101,377	112,442

IN PLACE OF WAR CIO

BALANCE SHEET AS AT 30 JUNE 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	11	<u>111</u>	<u>167</u>
Current assets			
Debtors	13	25,157	32,059
Cash at bank and in hand		<u>214,651</u>	<u>83,742</u>
		<u>239,808</u>	<u>115,801</u>
Current liabilities			
Creditors: amounts falling due within one year	14	<u>(11,088)</u>	<u>(3,526)</u>
Net current assets		<u>228,720</u>	<u>112,275</u>
Total assets less current liabilities		<u>228,831</u>	<u>112,442</u>
Net assets		<u>228,831</u>	<u>112,442</u>
Total funds of the charity			
Restricted funds	15	132,514	101,377
Unrestricted funds	16	<u>96,317</u>	<u>11,065</u>
Total funds		<u>228,831</u>	<u>112,442</u>

In respect of that financial year, the charity met the criteria for audit exemption in accordance with section 144 of the Charities Act 2011. Furthermore, the Charity Commission did not direct that an audit be undertaken under section 146 of the Charities Act 2011.

22/04/2026

The financial statements were approved by the Trustees on

Richard John Mantle

.....

Sir Richard Mantle

Chair

1 Accounting policies

1.1 Basis of preparation of financial statements

The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2019.

The accounts (financial statements) have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

1.2 Judgments and estimates

The trustees have made no key judgments which have a significant effect on the accounts.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

1.3 Going concern

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

1.4 Incoming resources

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

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

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

1.5 Interest receivable

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

1.6 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

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

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1 Accounting policies (continued)**1.7 Expenditure and irrecoverable VAT**

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

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

Other expenditure represents those items not falling into any other heading.

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

1.8 Operating leases

Operating leases are leases in which the title to the assets, and the risks and rewards of ownership, remain with the lessor. Rental charges are charged on a straight line basis over the term of the lease.

1.9 Tangible fixed assets

Individual fixed assets costing £500 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Equipment	33%
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1.10 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.

1.11 Creditors and provisions

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

1.12 Financial instruments

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

2 Legal status

The charity is a charitable incorporated organisation registered with the Charity Commission in the United Kingdom (England and Wales) and has no share capital. In the event of the charity being wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

3 Income from donations and legacies

	Unrestricted funds £	Restricted funds £	Total funds 2025 £	Unrestricted funds £	Restricted funds £	Total funds 2024 £
Donations	169,031	-	169,031	70,379	7,500	77,879
Grants	193,283	283,690	476,973	76,000	270,378	346,378
Total	362,314	283,690	646,004	146,379	277,878	424,257

4 Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total funds 2025 £	Unrestricted funds £	Restricted funds £	Total funds 2024 £
Services	24,208	-	24,208	8,940	-	8,940
Other income	10,800	-	10,800	8,209	-	8,209
Total	35,008	-	35,008	17,149	-	17,149

5 Cost of raising funds

	Unrestricted funds £	Restricted funds £	Total funds 2025 £	Unrestricted funds £	Restricted funds £	Total funds 2024 £
Fundraising expenses	13,110	-	13,110	10,770	-	10,770

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

6 Analysis of expenditure on charitable activities

	2025	2024
	£	£
Accountancy and bookkeeping	6,225	11,987
Advertising and promotional	60,576	17,224
Artist commission	12,010	-
Bad debts	-	3,133
Bank charges	2,868	1,182
Charitable donations	-	3,750
Computer equipment and software	6,174	4,064
Consultancy	32,068	36,494
Depreciation	55	499
General expenses	7,512	7,232
Grant issued to organisations - see note 7	42,194	240
Insurance and legal	110	447
Office costs	15,269	4,360
Office rental	4,558	3,490
Programme development	20,107	14,300
Staff costs	287,611	210,454
Training	3,025	8,964
Travel and subsistence	51,151	72,286
	<u>551,513</u>	<u>400,106</u>
Restricted expenditure	211,285	218,040
Unrestricted expenditure	<u>340,228</u>	<u>182,066</u>
	<u>551,513</u>	<u>400,106</u>

7 Grants paid

During the year, the charity awarded grants totalling £42,194 in support of a range of charitable causes in furtherance of its objects (Total grant payments 2024: £240 to Corporación Elemen to facilitate a workshop in La Huerta).

8 Independent Examiner's Remuneration

Independent examiner's fees:

	2025	2024
	£	£
Accountancy	900	1,620
Independent examination	1,000	300

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

9 Staff costs

	2025 £	2024 £
Staff costs during the year were as follows:		
Wages and salaries	113,302	74,167
Social security costs	3,254	1,680
Employer pension	1,321	1,321
Freelance costs	169,735	134,315
	<u>287,611</u>	<u>211,483</u>
Allocated as follows:		
Charitable activities	<u>287,611</u>	<u>211,483</u>
	<u>287,611</u>	<u>211,483</u>

No employee received employee benefits in excess of £60,000 (2024: Nil).

The average number of staff employed during the period was 3 (2024: 1).

The key management personnel of the charity comprise the trustees and the Chief Executive Officer. The total employee benefits of the key management personnel of the charity were £65,000 (2024: £65,500).

10 Trustee remuneration and expenses, and related party transactions

One trustee received travel and subsistence expenses during the year of £1,376 (2024: £2,210).

Aggregate donations from related parties were £NIL (2024: £NIL).

In Place of War USA is registered in the USA as a 501(c)(3) organisation. The organisation is closely related to In Place of War UK and is united in purpose, but does not have trustees in common. Neither organisation exerts control over the other, nor does either organisation have the power to appoint trustees for the other. In Place of War UK received £43,520 (2024: £NIL) in fundraised income from In Place of War USA.

In Place of War Ireland is registered in Ireland and like the USA organisation is united in purpose and provides the opportunity to work across the European Union. It does not have trustees in common and does not exert control of the UK charity. Neither organisation has the power to appoint trustees for the other. During the year, In Place of War UK did not receive any income from In Place of War Ireland (2024: £18,467). In Place of War Ireland owed In Place of War UK £21,860 as at the year end (2024: £8,467).

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

Other than the above, no trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2024: nil).

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

11 Tangible Fixed Assets

	£
Cost	
At 1 July 2024	4,333
Additions	-
At 30 June 2025	<u>4,333</u>
Depreciation	
At 1 July 2024	4,167
Charge for the year	55
At 30 June 2025	<u>4,222</u>
Net book value	
At 30 June 2025	<u>111</u>
At 30 June 2024	167

12 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

13 Debtors

	2025 £	2024 £
Trade debtors	827	1,092
Other debtors	-	-
Prepayments and accrued income	24,330	30,967
Total	<u>25,157</u>	<u>32,059</u>

14 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	6,993	-
Other creditors and accruals	4,096	3,526
Tax and social security	-	-
	<u>11,088</u>	<u>3,526</u>

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

15 Analysis of movements in restricted funds

Current year

	Balance at 01 July 2024	Income	Expenditure	Transfers	Balance at 30 June 2025
	£	£	£	£	£
Charitable activities					
The Linbury Trust - project manager	14,948	-		(14,948)	-
100 Agents of Change	63,218	39,803	(78,421)	(2,059)	22,541
Malta CASE	-	34,847	(34,075)	6,899	7,671
EarthSonic	-	42,000	(55,577)	13,577	-
Earth Sonic Local Arts Council	-	38,190	(1,350)	(21,524)	15,316
Rise Above Development	23,211	15,000	(15,000)	(23,211)	-
Arcadia Reach C.I.C	-	23,850	(13,035)	-	10,815
RAD Linbury Final Grant	-	70,000	(4,800)	-	65,200
Myanmar Music Summit	-	8,000	(2,720)	-	5,280
MLT Organisational	-	12,000	(6,308)	-	5,692
Total	101,377	283,690	(211,285)	(41,267)	132,514

Previous year

	Balance at 01 July 2023	Income	Expenditure	Transfers	Balance at 30 June 2024
	£	£	£	£	£
Charitable activities					
The Linbury Trust - project manager	47,626	7,000	(39,678)	-	14,948
100 Agents of Change	-	133,785	(70,567)	-	63,218
I Am Lavender Hill	2,758	5,000	-	(7,758)	-
Malta CASE	15,126	43,973	(34,335)	(24,764)	-
Mark Leonard Trust - Carbon Literacy Training	2,100	-	(2,100)	-	-
EarthSonic	-	45,000	(54,448)	9,448	-
Rise Above Development	-	40,000	(16,789)	-	23,211
Nordic Women Music Leadership Training	-	3,000	-	(3,000)	-
Behaviour Change Interventions	-	120	(123)	3	-
Total	67,610	277,878	(218,040)	(26,071)	101,377

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

15 Analysis of movements in restricted funds - (continued)

Name of restricted Fund	Description, nature and purposes of the fund
100 Agents of Change	A UK project supporting 100 of the most marginalised young people to develop agency through the arts.
I Am Lavender Hill	Funding towards the Lavender Hill Urban Oasis Community Arts Centre.
Malta CASE	Creating a bespoke entrepreneurial programme based on focus groups with local Maltese creatives.
Mark Leonard Trust - Carbon Literacy Training	A training programme to improve carbon literacy delivered during the year
EarthSonic	A programme hosting music concerts in places disappearing due to climate change, working with indigenous musicians and highlighting the connection between environmental breakdown and local communities.
Rise Above Development	Supporting the Rise Above Development, a community venue being built in Cape Town.
Nordic Women Music Leadership Training	A leadership training programme held for women across Iceland.

16 Analysis of movements in unrestricted funds

Current year

	Balance at 01 July 2024	Income	Expenditure	Transfers	Balance at 30 June 2025
	£	£	£	£	£
General fund	11,065	397,322	(353,338)	41,267	96,317

Previous year

	Balance at 01 July 2023	Income	Expenditure	Transfers	Balance at 30 June 2024
	£	£	£	£	£
General fund	14,302	163,528	(192,836)	26,071	11,065

Name of unrestricted Fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds.

IN PLACE OF WAR CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

17 Analysis of net assets between funds

Current year

	General fund	Designated funds	Restricted funds	Total 2025
	£	£	£	£
Tangible fixed assets				-
Net current assets/(liabilities)				-
Total	-	-	-	-

Previous year

	General fund	Designated funds	Restricted funds	Total 2024
	£	£	£	£
Tangible fixed assets	167	-	-	167
Net current assets/(liabilities)	10,898	-	101,377	112,275
Total	11,065	-	101,377	112,442



Section A

Independent Examiner's Report

Report to the trustees

In Place of War

On accounts for the year
ended

30/06/2025

Charity no
(if any)

1182594

Set out on pages

1-2

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 30/06/2025.

Responsibilities and
basis of report

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent
examiner's statement

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of ACCA.

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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

Signed:

Date:

05/03/2026

Name:

Adeel Sahi

Relevant professional
qualification(s) or body
(if any):

ACCA

Address:

Bowdon Accounting Services Ltd

Bartle House, Oxford Court,

Manchester M2 3WQ

Section B

Disclosure

Only complete if the examiner needs to highlight material matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

N/A

IN PLACE OF WAR CIO

England & Wales - Charity number 1182594

Accounts



In Place Of War CIO

Report and financial statements

For the year ended 30 June 2024

In Place Of War CIO
Reference and administration information
Year ended 30 June 2024

Charity number: 1182594

Registered office and operational address

C/O Swiscot House
5 Pacific Way
Salford
M50 1DL

Trustees

The trustees who served during the year and up to the date of this report were as follows:

Tomas Shore
Professor James Thompson
Mike Smith
Fiona Alaroker Okumu (resigned 30 August 2023)
Paul Francis Stacey
David Bianchi (resigned 30 November 2023)
Darren Cormack
Richard Mantle
Anna Berenfeld
Nadia Khan (appointed 31 October 2023)
Claire O'Neill (appointed 17 December 2024)

Key management personnel

Ruth Daniel Chief Executive

Bank

Triodos Bank,
Deanery Road,
Bristol

Independent examiner

Patrick Morrello ACA
Third Sector Accountancy Limited,
Holyoake House,
Hanover Street,
Manchester
M60 0AS

In Place of War CIO

Trustees' annual report for the year ended 30 June 2024

The trustees present their report and the unaudited financial statements for the year ended 30 June 2024.

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

Purposes and aims

The object of the CIO is to advance in life and help young people, particularly those living in sites of war, revolution, conflict and human rights abuses and amongst those whose lives have been adversely affected by war, revolution, conflict or human rights abuses through the medium of art providing support and activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

In Place of War CIO's main activities: We work in conflict situations across 26 countries, primarily in Africa, the Middle East, Latin America and the Balkans. Through an iterative approach of practice backed by and informing robust academic research, we support grassroots change-makers through 3 strategic pillars:

- Conflict
- Climate Change
- Social Injustice

Through the development of:

- Cultural spaces: we support communities to develop safe creative spaces, particularly targeting youth
- Education and entrepreneurialism: we provide a University-certified 'Train the Trainer' programme that enables young entrepreneurs to set up new creative businesses. We also have an alternative education programme called 100 Creative Agents of Change, which helps young people unlock their agency and exchange with change-makers across the world, to design and implement their own creative advocacy projects.
- Artistic collaboration: we provide performance opportunities for women musicians of colour, and theatre training and community performance with able-bodied and disabled actors.
- Conflict and Climate: we have a new project called EarthSonic, using music to tell the stories of climate change to inspire personal and systemic action, especially focused around sharing the stories of where conflict is affecting climate change.

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

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

In Place of War
Trustees' annual report for the year ended 30 June 2024

Achievements and Performance

The charity's main activities and who it tries to help are described below. All its charitable activities focus on lasting social change and are undertaken to further In Place of War CIO charity's charitable purposes for the public benefit.

1. Rise Above Development, Lavender Hill

Start Date of Project: 2017

End Date of Project: ongoing

Project Manager Name: Lindsay Cessford (until 2024 and Tarryn-Lee Bell currently)

Overview of project:

Lavender Hill was born out of South Africa's painful past, specifically shaped by the 1960s Group Areas Act. This inhumane legislation forcibly removed people of colour from their homes, families, and communities, stripping them of their cultural heritage and birthright, and relocating them to the outskirts of the city. District Six, once a vibrant community where a diverse group of people lived harmoniously with a spirit of love and ubuntu, was reduced to a desolate expanse on the 'Cape Flats.' Far removed from their places of employment, worship, and basic services, these displaced individuals were forced to coexist with strangers in an environment that offered few opportunities and little hope. Yet, what bound these communities together was their cultural heritage and resilience. Despite the bleak circumstances, many individuals rose above adversity, becoming self-sufficient and serving as role models who positively transformed their lives and that of their families. However, for the growing population of over 32,000 residents in Lavender Hill—an area still under-resourced and burdened by social inequalities—the challenges remain overwhelming.

Lavender Hill epitomises the stark socio-economic disparities in South Africa, highlighting the profound divide between the rich and the poor. Overcrowding, trauma, and violence soon became the defining features of the Cape Flats, leading to widespread unemployment, substandard education, disease, substance abuse, and the entrenchment of gangsterism. The lack of ownership, basic services, and recreational facilities has exacerbated the dire situation in communities like Lavender Hill. While many attribute the ongoing crisis to the notorious gang culture, sociologists argue that the sustained social injustices are the true drivers of the area's hardships. These inequities fuel the alarming 33% national unemployment rate, the staggering 50% youth unemployment rate, and the pervasive underdevelopment of low-skilled people of colour. Until these underlying issues are addressed, Lavender Hill will continue to witness the tragic loss of children and youth who are denied the opportunity to realize their dreams and fulfil their potential.

At Rise Above Development Precinct and Youth Centre (RAD), we are unwavering in our commitment to radically transforming the lives of children and young people. Through the mediums of culture, arts, and sports, we create a safe, innovative space where they can express themselves and connect with others. Our goal is to keep children engaged in school, reintegrate those who have dropped out, or provide alternative skills training that empowers them to pursue their aspirations. Most importantly, RAD aims to nurture these young individuals into employable adults who can contribute meaningfully to the stability and prosperity of their families and communities.

Key deliverables/outputs:

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Trustees' annual report for the year ended 30 June 2024

1. Personal and Artistic Development
 - Foster personal growth, boost self-esteem, and enhance artistic abilities.
 - Nurture local talent and promote creative expression.
 - Facilitate emotional healing and develop confidence, resilience, and joy in young people transitioning to adulthood.
2. Community Engagement and Cultural Identity
 - Engage the community in dialogue to promote cultural identity and pride.
 - Create platforms for increased connectivity, exposure, and creative expression.
 - Develop future leaders by promoting confidence, values, and discipline.
3. Social and Economic Empowerment
 - Offer alternative income sources and enhance access to meaningful employment.
 - Encourage the launch of new creative and social enterprises.
 - Promote youth entrepreneurship and increase meaningful employment opportunities.
4. Physical and Social Well-being
 - Promote physical fitness, teamwork, discipline, and healthy competition.
 - Provide a sense of belonging and healthy connections.
 - Offer tools to resolve community and interpersonal conflict.
5. Community Health and Sustainability
 - Contribute to household nutrition and enhance basic income security.
 - Ensure long-term sustainability of community health and wellness.
 - Increase community participation and ownership for sustainable impact.
6. Peace and Reconciliation
 - Serve as a gateway for community peacebuilding and reconciliation.
 - Develop community agents of change committed to transforming social dynamics.

Each deliverable aims to holistically empower the community, transforming lives and ensuring sustainable development and positive social change.

Case Study of beneficiary:

Jay-Leigh October, 17 years old, was born and raised in Lavender Hill. Despite the challenges she faced growing up, she has emerged as an inspiration and a beacon of hope for her community. Raised predominantly by her mother, Malany Meyer, following her parents' divorce, Jay-Leigh grew up in a single-headed household where hardships were a constant reality. Malaney, who is also the Centre Manager at RAD, often shares her experiences of being a single mother like many other women in Lavender Hill, struggling with limited support, living as a backyard dweller, and raising three children and a grandson on her own.

Despite these adversities, Malany believes Jay-Leigh inherited a resilience forged in homes where poverty and strife are daily battles. Moreover, where the tenacity of a strong mother sets the tone for survival and overcoming. Jay-Leigh attributes much of her success to the unwavering strength of her mother and the safe space provided by RAD. Over the last three years, RAD has been a place of refuge and encouragement for Jay-Leigh, offering the support and stability she sometimes lacked at home. She witnessed her mother in a role that she now sees as more than a job but a calling to change the lives of young people through love, mentorship, and dedication. RAD, in turn, witnessed Jay-Leigh's growth from a young shy girl into a confident young leader. RAD's supportive environment allowed her to interact with

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Trustees' annual report for the year ended 30 June 2024

like-minded peers, providing her with positive motivation and a network of encouragement. It served as an incubator for her academic excellence, leadership, and active citizenship.

With a heart of service passed down from her mother, Jay-Leigh regularly volunteers at RAD, embodying empathy and compassion for those facing the typical challenges of Lavender Hill—limited opportunities, systemic social injustices, and a dire need for hope. Her hard work and determination have paid off. On September 21st, 2024, Jay-Lee was selected as Head Girl of Lavender Hill High School—a prestigious position that speaks volumes about her character, leadership, and vision for the future. She is not only a top Mathematics achiever but also ranks second academically in her grade. Her journey, marked by overcoming adversity and leading by example, is a testament to the strength and potential of youth from marginalized communities when given the chance and the right support. Jay-Leigh credits RAD and her High School for providing her and many others with the resources and encouragement needed to transform their lives.

Impact statistics:

- All 121 of our beneficiaries are provided a safe and nurturing environment from Monday to Friday, where they receive nutritious meals daily.
- These students all have access to cultural, arts and sports programmes that cultivate creativity, provides rest and recreation that ultimately contribute to a happy child. We have seen how this has positively impacted 60% of our children academically.
- This year, we have four Grade 12 students, including one who serves as our on-site computer technician—exemplifying reliability, leadership, and commitment. None of our current beneficiaries have dropped out of school, reflecting the positive impact of our support.
- Additionally, our three full-time staff members and four dedicated volunteers benefit from continuous capacity-building initiatives, contributing significantly to the growth and effectiveness of our program.
- There has also been a noticeable increase in keen interest in urban farming. The vegetables and herbs harvested from our garden continue to be a valuable source of supply.

<https://www.riseabovedevelopment.org/>

2. Global Music Industry Advisory Board (GAB)

Start Date of Project: November 2020

End Date of Project: ongoing

Project Manager Name: Emma Bartholomew until January 2023, now Ruth Daniel

Overview of Project:

We created the Global Music Industry Advisory Board (GAB) in 2020 amid the restrictions of the pandemic as a way to connect our work and the projects we support with influential entertainment industry organisations remotely at a time when travel was impossible. What began as a carefully selected group of people representing 8 music industry companies has now grown to more than 20 individuals who care passionately about our work from organisations including: Ableton, AOK1VERSE, Apple Music, Downtown Music, FUGA, Google, Native Instruments, Pioneer DJ, Redbull Music, Resident Advisor, Roland, Spotify & Yamaha Guitar.

Key deliverables/outputs:

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As outlined in the music equipment distribution annual report, GAB members Roland, Native Instrument and Janest Boudreau have collectively contributed generous amounts of equipment (values included in equipment report), but the wider GAB have also engaged with our work via joining IPOW on field trips to Colombia (Julien Felhmann - Recording Studio Owner, Kim Rowell - ITN Productions, Shannon Herber - A0K1VERSE, Tommy Young - Google, Vickie Amiralis - Independent Artist & Label Manager) and South Africa (Janesta Boudreau, Laura Jones - Little Underground Management, Marcus Ross - FUGA)

Quotes from beneficiaries:

"The support the GAB members have offered RAD, both those who visited us in 2022 and immediately activated themselves into sourcing support for us, and those who haven't yet visited but are offering support remotely, is overwhelming. This support will make a tangible, life-changing difference to the Lavender Hill community"

- Lindsay Cessford, Rise Above Development

Impact statistics:

The projects these GAB members experienced and the change-makers they met while on the trips had an immediate and profound impact on each one, resulting in them deepening their support of our work. Julien has sourced several pieces of recording studio equipment, to be donated in 2023; Shannon connected us to the Refraction Creative Grant (\$3.5k, reported in the Creative Grant report); Kim has been working with us closely to advise on documenting our work to garner wider international support; Tommy has made several personal donations, including during the art auction at the Brian Eno studio fundraiser; Vickie is advising us on the development of an IPOW record label; Janesta is providing ongoing fundraising and connection to HNI support and personally sourced 100 laptops for us; Laura has developed fundraising strategies with us and Marcus is supporting on several projects, including label development, funding for the Arctic project, the potential to donate a % of music sales to IPOW and an African women songwriters songwriting camp we are developing for late 2023. Outside of these members, Erin at Yamaha Guitar sourced a bass for auction, raising £1000+, Amy at Resident Advisor has provided constant support in promoting our Around The World in 80 Raves events, Peggy Dold is supporting on label development, Rob at Spotify provides ongoing intel on ways in which we can appeal to the platform for funding according to their own strategies and focus and Zivi Sainsbury continues to support via the Mark Leonard Trust.

3. The Living Museum

Start Date of Project: September 2021

End Date of Project: Launched in July 2023 (ongoing via the website)

Project Manager Name: Abbie Gutierrez / Rozenn Logan

Overview of project:

The Living Museum is a digital space showcasing some of the incredible projects, spaces, places and creatives that In Place of War works with in areas of conflict around the world. The organisations participating in the Living Museum are based in the following countries: Colombia, Venezuela, Mexico, Lebanon, Brazil, Democratic Republic of Congo, Kenya and South Africa. The aim of the Living Museum is to give people across the world the opportunity to see the art, innovation and dynamism in communities facing the challenges of conflict. It aims to help change perceptions of places, and to share and preserve culture. The initial idea for the Living Museum arose during the Covid-19 pandemic, when travel restrictions and the forced closure of public spaces led organisations such as museums and galleries to innovate

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around ways to stay open and provide people with cultural experiences. Inspired by these examples, In Place of War decided to launch a project to facilitate and display the amazing content from our change-maker network around the world. Each organisation was supported to participate in the project with a production fee, and camera equipment.

Key deliverables/outputs:

- 4 x 360 degree virtual tours of cultural spaces
- 7 x films depicting cultural organisations and spaces
- A new digital showcase portal on the In Place of War website:
<http://www.inplaceofwar.net/living-museum>
- Dissemination and sharing of the critical work of grassroots arts organisations in the Global South.

Quotes from beneficiaries:

"As artists working on the frontlines, we know people from across the world are curious to visit us, yet are cautious because of the local context. Now they can be with us safely, experience our quotidian. Most importantly as artists whose mobility isn't easy, the Living Museum gave us the opportunity to visit our community across the world"

- Farah Wardani, Laban Theatre, Lebanon.

4. Make Art Not War book

Start Date of Project: January 2022

End date of Project: due for publication April 2024

Project Manager Name: Ruth Daniel

Overview of project:

Make Art Not War is an inspirational book that captures how revolutionary artists and changemakers around the world are using art to change their communities. From a female rapper in Zimbabwe to Palestinian painters, to media ninjas running an alternative network across Brazil, these radical subversive creatives are using art to transform the communities and world around them.

Key deliverables/outputs:

A published book.

Impact statistics:

Book is due to be published April 2024.

5. #HackMusic Catalyst Programme

Start Date of Project: January 2022

End Date of Project: ongoing

Project Manager Name: Ruth Daniel

Overview of project:

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The #HackMusic Catalyst Programme brings together several of the music assets of In Place of War, to help support change-makers take their ideas and organisations to the next level - with increased impact and/or more sustainable futures. It will help to support the development of music makers around the world – particularly in communities facing challenges of conflict, poverty and lack of opportunities and infrastructure. It contains the elements outlined below.

Key deliverables/outputs:

- **#HackMusic Catalyst Funding** - issuing small grants of between £2-3k to help kickstart ideas.
- **The #HackMusic Education Programme** - capacity building through the innovative, pioneering education programme which blends both the technical and philosophical imperatives of musical development, sharing entrepreneurial ideas with our grassroots change-makers so they can develop the most robust & relevant models for sustainable, impactful organisations. The programme is now finalised and accessible to students via the Canvas platform. It will be rolled out across participating music spaces in 2024.
- **Equipment gifting via donations** and our relationships with the biggest music equipment manufacturers in the world (including Roland, Native Instruments, Pioneer DJ, Yamaha & Ableton)
- **Cultural space & music studio development**, coupled with training from music industry professionals. To date we have helped to establish music spaces in Colombia, Palestine, Uganda & South Africa. We have a network of over 100 cultural spaces that inform what we do.
- **Mentoring & Global Music Industry Advisory Board connections**, expertise & support made up of representatives from 23 of the biggest music companies in the world, including BBC, Downtown Music, Fuga, Spotify & many more.
- **Platforms for exposure & increasing visibility** - brokering deals for grassroots artists in conflict zones without access to route to market (economic). We work with global festival platforms and have helped our artists reach over 1m people via physical & digital channels.
- **Network development** via our 130 grassroots change-maker organisations - keeping them connected and sharing methodologies.

Impact statistics:

- The 6 module #HackMusic Education Programme, certified by the University of Manchester, involving over 100 grassroots music organisations have been involved in the development of the programme from across the globe.
- Catalyst funding - Round 1 of funding began in April 2023 and we have awarded grants of £3000 to three grassroots arts organisations from Lebanon (Laban Theatre), Peru / Uruguay (Archivo de Música Original); and Colombia (The Centre for Communities, Mobilisation & Territories at the Autonomous University of Latin America).
- Mentors have also been assigned and mentoring is underway as well as equipment resourcing via the Global Music Industry Advisory Board.

"We cannot tell you how much this funding & mentoring support means to our artist community. The guidance and advice is way beyond anything we expected" - Ali Dawi, Laban

"This will definitely help me a lot to make transformative actions together with the Bora community" - Juan Chao, Archivo de Música Original

6. CASE Malta Programme

Start Date of Project: February 2022

End Date of Project: April 2025 (ongoing)

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Project Manager Name: Rozenn Logan

Overview of project:

In Place of War has partnered with Arts Council Malta to develop a training and development programme for artists and creative practitioners in Malta - the [CASE Malta Programme](#). It uses social enterprise methods, developed through long-term collaboration with leading grass-roots cultural organisations from around the world. It is certified by the University of Manchester, UK. Following a series of focus groups and consultation sessions in 2022 with artists, creatives and grassroots arts organisations, we developed a bespoke programme tailored to the needs of creatives working in Malta. The programme builds capacity, knowledge and skills that enable opportunities for growth and support creative practitioners in their professional practice. The programme is open to Maltese creatives or those living and working in Malta.

Key deliverables/outputs:

Years 1 & 2 (March 2022 – March 2024):

- Research & development of the programme, including an R&D trip to Malta to conduct focus groups with organisations, partners & creatives;
- Development of programme resources/ content;
- Recruitment of 1 Maltese Trainer to train up and who will deliver future cycles of the programme;
- Delivery of 3 cycles of the programme, with 30 participants completing the programme so far.
- Design & delivery of the first CASE Malta Talks Programme event & panel talk
- Allocation of seed funding & mentoring to Cycle 1, Cycle 2 & Cycle 3 participants;
- Design & delivery of a participant workshop with all 3 cohorts;
- Delivery of 2 x films for documentation and promotion

Year 3 (April 2024 – April 2025)

- Delivery of 2 cycles of the programme – Cycles 4 & 5, with a further 30 participants taking place in the programme;
- Allocation of seed funding & mentoring to Cycles 4 & 5 participants;
- Design & Delivery of one, large-scale public event

Impact statistics:

- 30 participants completed the programme across Cycles 1, 2 & 3
- 10 participants total were awarded seed funding across Cycles 1, 2 & 3
- 18 participants total were awarded mentoring across Cycles 1, 2 & 3

Quotes from beneficiaries:

"The course seemed to happen at just the right moment in my evolution as an entrepreneurial artist. It gave me confidence to believe in my idea and strive to make it happen. I always imagined entrepreneurs to be fearless and I lacked the bite. But what I've seen instead is a drive to share an idea that they want to see put into practice, and that makes the entire experience less daunting."

"The course exceeded my expectations - it built a more solid foundational knowledge to producing works, giving us all the frameworks we needed and more to engage in ethical, transparent and best practice."

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"I have new understanding on funding opportunities, on healthy ways of networking, and on expanding beyond my niche. I have understood that I must not limit myself to what I know or the circles I am used to, but to look beyond that and look for other opportunities that I had not thought of before. Basically, a new understanding of how to approach what I do, where I want to go and how to get there."

7. La Huerta Escuela

Start Date of Project: October 2022

End Date of Project: August 2023

Project Manager Name: Emma Bartholomew

Overview of project:

We were connected to the online Refraction Community (a global digital creative network) in 2022 by Global Music Advisory Board member Shannon Herber. They encouraged us to apply for a grant to support one of our change-makers & we were awarded \$3k. This was directed to the Elemento Illegal collective in Medellín who used the funding to develop a community educational project called La Huerta Escuela (The Orchard School). The grant was used for materials and construction of a space that has now been used for creative educational workshops for women and young people around using the land to grow food plants for more sustainable and affordable living. A full programme of activities is planned now that the space is completed.

Key deliverables/outputs:

The completion of a creative educational space for community use, delivering much-needed workshops to women and young people

Quotes from beneficiaries:

"We thank you again for the support, trust and freedom to strengthen the process of converting this space through use of the donated resources."

- Elemento Illegal

Impact statistics:

We don't have exact figures/stats, but we do know that, even in the few months since the completion of the space, several groups of women and children have been supported with educational workshops thanks to the funding facilitating the completion of construction.

8. EarthSonic

Start Date of Project: September 2023

End Date of Project: Ongoing

Project Manager Name: Ruth Daniel and Saria Tourbah

Overview of project:

EarthSonic is a global project telling the story of climate change through music, working with indigenous communities, musicians, cultural organisers, scientists and climate activists and experts. The project aims to distil big, complicated data and reach young people's hearts and minds, inspiring a clear call to action and unifying a movement to stop climate change. Our engagement across the EarthSonic programmes is aimed

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at young people between the ages of 11 and 30 years old. Our EarthSonic programme aims to reach those young people through music, relevant artists, and big, unique, ambitious performances and world firsts.

EarthSonic is divided into three pillars which are Projects & Events; Music & Sound; and Education & Advocacy. The Projects & Events pillar includes live events, community events, and our initiatives that take place around the world, partnering with various creative organisations. The Music & Sound pillar includes the sound archive and our new record label producing upcoming releases and artists. The Education & Advocacy pillar involves the 100 Creative Agents of Climate Change Programme, which is a new art and activism project for young people in the UK.

Key deliverables/outputs:

Website and social media pages and campaigns, Climate Advisory Board updates, all projects and events including the sound archive, community and live events, the six acts and EarthSonic Champions, album releases and artists.

Quotes from beneficiaries:

N/A – projects still in delivery or development.

Impact statistics:

- Funding of £168k secured across 4 years to deliver EarthSonic.
- 5 active projects in development: (The Arctic, The Last Scream, Flow, Ice and the Frozen Sea, Voyage to Disko Bay).
- 2 music albums (Echoes released October 2024).
- 100 Agents of Climate Change programme with 10 partner organisations involved.
- 14 partners on board for the general EarthSonic project.
- Confirmation of 7 Climate Advisory Board members.

www.earthsonic.org/

9. EarthSonic Echoes

Start Date of Project: September 2023

End Date of Project: Ongoing

Project Manager Name: Lexy Morvaridi

Overview of project:

Echoes is an unprecedented, 7 track compilation album released on In Place Of War's newly founded climate-focussed record label, EarthSonic. It features new music celebrating collaboration between UK musicians and international indigenous creatives and communities working with the sounds of biodiversity to address the climate crisis. Artists worked with scientific research, an archive of sounds, and interviews with indigenous leaders whose communities have been affected by the climate crisis - creating new music and visuals that address the issues and platform indigenous voices.

Key deliverables/outputs:

A 7-track album and accompanying videos.

Quotes from beneficiaries:

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"To be commissioned to make a piece of work with the intention of addressing climate change was very important to me. I am so grateful to have had the chance to get a recording from Talitnite who is my dear friend and live in the Sahara Desert in Djanet (Algeria). Inviting my friend Coby See to collaborate on the production was very enriching. Inviting Talitnite who is an elder and isn't a recording musician feels very important, to have the sound of a person who is directly impacted by the climate change feels very important and as I spend time in the desert, I have realised how quickly the process goes there. The immense privilege to collaborate with humans I admire, to learn from their practice and the feeling of my voice being part of a project that will give back to the planet is deeply humbling. It has been a great privilege to be commissioned to develop new work in this way" - Assia Ghendir (Artist)

"Lexy told me about the idea and reasons behind the project, and I was immediately interested. It's important to give communities (especially those most directly affected by climate change) a voice and more recognition, and I feel this project does that in a good way. The collaborative element was interesting, I hadn't worked in that way before, starting something from scratch and working off themes and interpreting samples from someone else. but I felt on a level with OKI and feel we understood each other's influences which helped create harmony within the music." – Damsel Elysium (Artist)

"As I start to explore more experimental ways of creating music with the body, this opportunity gave me the chance to explore that, by working with a dance artist Vivian Guyra. I released a record exploring the idea of reconnecting with nature earlier this year, and this project has given me a chance to reflect on that project and also expand upon ideas I hadn't had a chance to try" - Anja Ngozi (Artist)

"We love the work that In Place of War does and have been involved in the past. Raising awareness about climate change was an easy choice, made even easier by the connectedness that the project encouraged" – Omote.

Impact statistics:

N/A - released 18th October 2024.

10. Connecting Creative Communities: Manchester x Detroit

Start Date of Project: July 2023

End Date of Project: December 2023

Project Manager Name: Rozenn Logan

Overview of project:

Connecting Creative Communities was a project that brought together a group of youth art and community organisations from Detroit, USA, with UK youth arts orgs in Manchester in November 2023. The aim of the project was to widen horizons, share good practice, co-create new strategies to develop creative civic leadership amongst young people from disadvantaged backgrounds, and to develop connections and a growing network of incredible organisations and young people. This was achieved through knowledge exchange, co-created workshops, site visits, panel discussions and curated events.

Key deliverables/outputs:

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The project sought to boost the capacity of community spaces and organisations across England and in Detroit, working to promote equality and inclusion through the arts for young people from disadvantaged backgrounds. It was anticipated that the following objectives would be achieved:

- Networking and making connections.
- Peer and intercultural learning and sharing good practice - the creation of a space for peer learning and knowledge exchange amongst community groups involved in arts-based youth civic engagement programmes in England and Detroit and wider stakeholders (policymakers and academics from University of Manchester and University of Michigan).
- Showcasing examples of good practice from civic organisations in Detroit and England with a focus on innovations in youth leadership and youth civic participation programmes.
- The generation of debates and reflections on the role of the arts and culture in facilitating new pathways for social and economic participation and skills development opportunities for marginalised youth that can be shared with stakeholders. The creation of new knowledge and cooperation networks between US community organisations and peers in England to develop new strategies to address common themes and challenges (social exclusion, poverty, discrimination, mental health/wellbeing) affecting young people as part of a wider strategy for youth development.
- The exploration of possibilities for longer-term cooperation and collaboration between organisations in England and Detroit including mentoring, peer learning, co-creation of arts-based youth leadership and skills development programmes.

Quotes from beneficiaries:

"I found the cross-collaborative element of the programme very insightful, to be able to converse, take away ideas and understand that there are many diligent change-makers in the world was thoroughly insightful. To be able to discuss the problems we face and the different methods of overcoming it was truly inspiring" – young person who took part in the programme.

"What I loved about this experience was that even when it was uncomfortable nobody shied away from the hard conversations" – Youth Partner Organisation, Detroit.

"The most impactful moment for me was when we were in Portico Library divided into groups talking about change in policies and young people. Sitting in that group as a young person and being told that I could make change if I stay consistent and really have a passion for it was really powerful for me" – Young participant from Manchester, England.

"We have been able to see elements in many of the Detroit organisations that would work in our organisation, e.g. our creative arts offer, broadening our partnerships with businesses and organisations we never considered before - Detroit Techno Militia showed us this. Downtown Boxing Gym has shown us a whole new model and plan for developing our own building. All of this has inspired the direction of our work and future areas for development" – Youth partner organisation, England.

Impact statistics:

Overall, the feedback was very positive with participants reporting that the workshops were a great space to exchange ideas and learn from each other. Indeed, participants noted that they will implement ideas and strategies around youth leadership and diversity into their organisational development. The site visits were particularly successful, especially to Islington Mill to learn about their organisational model, as it was cited as an inspiring model for participants.

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Equally, the performance space at the Hip Hop Chip Shop, whereby participants could share stories, and artistic practice was also highly valued and stood out as a key moment for the participants.

INSIGHTS

- Exploring new opportunities for collaboration between English organisations and counter partners in Detroit.
- Developing new strategies to tackle the shared issues of organisations working in silos.
- Generated reflections on tensions and challenges around language used to promote accessibility and inclusion from diverse perspectives.
- Common commitment amongst groups in both Detroit and England to ensure youth people fully inform the design and development of future programmes and organisational development.

OUTCOMES

- Detroit organisations (Teen HYPE and Alternative for Girls are beginning to work together and University of Michigan working with the Detroit Boxing Gym to explore ways to engage young people in the University of Manchester's college readiness in the arts programmes.
- Boosted confidence in organisations' working practices and generated new reflection approaches (i.e. how to structure programmes so that young people are in centre and involve them in a meaningful and sustained way, how to do work with communities rather than for them and how that works in practice?
- Young people learnt new artistic skills (DJing)
- UK organisations (those not Manchester-based) learnt as much about the history and culture of the city as those from Detroit.
- Ongoing conversations between a UK organisation and the University of Michigan, on the University's model that supports art students into creative careers, in a way that is not present in the UK, and themes of alternative arts education, self-teaching and community led arts education.

FILMS

We worked with young filmmaker Alice Reid, via Manchester-based video content agency www.thekoolstof.com, to document the programme week and edit a short film showcasing the project.

- [Connecting Creative Communities: Manchester x Detroit \(longer film\)](#)
- [Connecting Creative Communities: Manchester x Detroit \(teaser for socials\)](#)

FOLLOW-UP OPPORTUNITIES / NEXT STEPS

- Young people from English organisations have expressed an interest in taking part in a similar visit to Detroit for an immersive learning experience.
- Interest from Detroit and English organisations in delivering In Place of War's 100 Agents of Change programme.
- We have circulated a report to all the participants summarising the project and the next steps and are organising a Zoom call for everyone to reconnect and discuss.
- A follow-on proposal is being developed with some of the participants in England and Detroit building on a shared desire to boost opportunities for youth civic arts leadership training. The proposed activity draws on In Place of War's 100 Agents of Change model - a co-created arts and civic activism residency, seed funding and mentoring to support youth-led projects and new pathways for youth leaders to engage with decision makers to advocate for change in policy and strategy. It is anticipated that the proposal will be submitted in April with activities planned for September 2024-September 2025.

11. In Place of War Away Day 2024

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Start Date of Project: January 2024
End Date of Project: January 2024
Project Manager Name: Rozenn Logan

Overview of project:

In January 2024, the In Place of War team, trustees, collaborators and supporters gathered in London to mark the start of the 20th year of In Place of War. We came together at the beautiful Glassworks Studio, hosted by Photographer & Artist Marcus Lyon, to celebrate what we've achieved up until this point and to look ahead to the next few years and new strategy.

Key deliverables/outputs:

Day 1 began with a hybrid UK Board meeting, offering those Trustees who were able to, the opportunity to connect in- person, with others joining remotely. This was followed by introductions of the wider group as people arrived, and then presentations on our newly defined pillars of work and key projects. Members of the advisory boards then presented the aims and objectives of the various boards and how these feed into the work of In Place of War. Finally, there was an opportunity to discuss how and where we need support and who in the room might be able to offer this. This was followed by a group dinner in a local restaurant to continue networking and conversations.

Day 2 was for the In Place of War team only, both core team members and freelancers/ project staff. This focused on: getting to know one another through creative activities; an onboarding session for new staff; a session on organisational policies, including our newly developed environmental policy; a session on project monitoring and evaluation; and breakout sessions around specific projects and where people feel they might need support and how we can respond.

Quotes from beneficiaries:

N/A

Impact statistics:

The first day was attended by 37 people consisting of: the In Place of War core team and freelancers; the UK-based Board members; representative members of In Place of War's Advisory Boards – such as the Youth Advisory Board and the Global Music Advisory Board; funders and supporters; some of our Fellows and several of our Artist collaborators, such as BICEP.

12. 100 Creative Agents of Climate Change

Start Date of Project: February 2024
End Date of Project: March 2025
Project Manager Name: Ailbhe Treacy

Overview of project:

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100 Creative Agents of Climate Change is a new art and activism project connecting change-makers from around the world with young people aged 18-30 to develop their skills, knowledge and capacity in building creative campaigns to mobilise communities in the fight against climate change.

Key deliverables/outputs:

- 10 young people will receive £100 to participate in the Youth Advisory Board. They will be instrumental in the co-curation of the project, developing their knowledge of climate activism and honing skills in project design. This embeds insight, experience and ideas of young people into the 100 Agents of Climate Change programme to ensure the project is as accessible, engaging and relevant as possible.
- An additional 90 young people will attend an online residency. Programming will span talks, workshops, events, film screenings, showcases, exhibitions, live streams, gigs and more, covering a wide range of topics and opportunities relating to creative climate activism. The residency will be interactive and innovative in its approach to engagement and will create authentic and safe spaces for connection and collaboration. All participants will receive a refurbished laptop to keep.
- 10 projects led by young people will receive a total of £15000 in seed funding to develop their climate advocacy creative community projects. Seed funding recipients will also be given the space to develop their ideas at a 4-day in-person residency at XCottage in Shepton Mallet in September 2024.
- 20 young people from across the project will receive 1-on-1 mentoring from In Place of War's change-maker network.
- Young people will have the chance to meet key environmental stakeholders, including representatives from the Department for Environment, Food and Rural Affairs (DEFRA) at the Environmental Funders Network event in December 2024.

Quotes from beneficiaries:

"I really appreciated how much thought had gone into access - it was so well thought out, particularly recording Zooms and resources for us to access - making the information way easier to incorporate into other projects and future activities."

"My access support needs were exceptionally well met during this programme. This was the first time I participated in a residency where an access support worker was present throughout, and where sign language interpreters were available. In my previous experiences, access needs have often been overlooked or only addressed superficially, typically, as a one-time accommodation rather than an ongoing part of the process. For the first time in this residency, I felt that access support was genuinely integrated into the entire experience. The recognition of access barriers as ongoing challenges, rather than isolated incidents, made a significant difference to me."

"It has been great to know that people were knowledgeable about neurodiversity, and it made me feel less alone with my everyday struggles."

"The quality of the talks was amazing, and I think they suited being live really well."

"Really good range of sessions, nice to have a mix with breakout groups, workshops and talks."

"I thought the combination of practical skills building, networking, and informational sessions was great!"

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"I joined the residency at a moment in my career when I felt unsure about how to connect with other young people who share my passion for the arts and addressing the climate crisis. Working in these fields can be isolating, especially when the dominant narrative revolves around profit-driven motives. The opportunity to meet and collaborate with like-minded individuals was invaluable for me. Equally significant was the chance to learn from mid-career professionals who shared their experiences and insights with us."

"I appreciated that many perspectives on the problems associated with climate change and how it intersects with other global issues were highlighted"

"Presentations were fantastic, and the speakers were great at teaching us!"

Impact statistics:

Out of the 100 young people recruited to the project, 90% signed up for at least one session. The quality of the residency has generally been well-regarded among participants, with over 90% of feedback respondents rating the online residency as very good or excellent.

www.earthsonic.org/education-advocacy

13. EarthSonic Archive

Start Date of Project: February 2024

End Date of Project: Ongoing

Project Manager Name: Merlyn Driver

Overview of project:

The EarthSonic Archive documents the sounds of earth and climate change, recorded by scientists, nature sound recordists, indigenous communities, and others around the world. Our curated Sound Banks offer a window into the archive. Some of these sounds - like whale song, the sounds of receding glaciers, or last recordings of extinct species - will be reworked by leading musicians as part of EarthSonic, creating music that engages and inspires a wider global audience. We will also issue a fund to support local indigenous communities and sound recordists across the world. The fund will create opportunities for young people around the world to listen to the natural world, engage with nature sound recording, and contribute to our archive.

Key deliverables/outputs:

Several public-facing curated Sound Banks created from sound recordists, artists, and institutions. Curation of other sound archives for purposes of projects like The Last Scream, where various artists are re-working sounds of extinct species into music to be released on an album in 2025. Establishment of an 'EarthSonic Fund' in partnership with the Sound of the Year Awards, Roland, and others - aiming to create opportunities for young people around the world to listen to the natural world, engage with nature sound recording and have their sounds included in the Earthsonic Sound Archive and entered in the Sound of the Year Awards.

Quotes from beneficiaries:

Not yet, project in development.

Impact statistics:

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Not yet, project in development and the archive has not yet been officially launched.

13. University of West Virginia Programme

Start Date of Project: June 2024

End Date of Project: July 2024

Project Manager Name: Ruth Daniel & Teresa O Bradaigh Bean

Overview of project:

The West Virginia Programme with In Place of War was a two-day immersive learning experience, designed for students from West Virginia University, USA, which took place in Manchester, UK, on June 12th and 13th, 2024. The programme aimed to provide students with insights into the methodologies and practices used by In Place of War and local arts organisations to drive social change, resilience, and civic participation through the arts. This unique experience included site visits, workshops, and interactions with both local and international arts practitioners, fostering a deeper understanding of how communities globally mobilise through creative expression to address social, civic, and economic challenges.

Key deliverables/outputs:

The delivery of two-day immersive learning workshop including site visits to cultural organisations in Manchester. The workshops contributed to course credits for students.

Quotes from beneficiaries:

"The students kept talking about the time we spent with you all, especially that first day, for the rest of the class and it featured heavily in their final reflections. One student continued her idea from that first session into a mock grant application that served as her final project for the class. And another student is trying to find a space like Islington Mill around here to live in after they graduate" – Course Leader at University of West Virginia

Impact statistics:

Two participants intend to develop projects based on the ideas created during the workshops.

14. In Place of War 20th Year Celebrations

Start Date of Project:

End Date of Project:

Project Manager Name: Rozenn Logan

Overview of project:

To celebrate the 20th year anniversary of In Place of War, we designed several activities to chart our journey from an AHRC-funded research project in 2004, to an independent international charity today. These activities were in conjunction with the University of Manchester's 200th year celebrations. The programme of artistic activities and events included: an exhibition, panel talks and performances at the University of Manchester, in an independent Manchester venue, and at a creative activist space in Somerset, and involved creative change-makers from In Place of War's international network.

Key deliverables/outputs:

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The Exhibition

The In Place of War: Twenty Years Strong exhibition celebrated two decades of transforming communities through artistic creativity. Hosted at the Student Union at the University of Manchester, the exhibition chronicled the organisation's journey from a University of Manchester research project to an international charity. From the streets of Uganda to the mountains of Greenland, via South Africa, Colombia and the UK, the exhibition showcased specific projects and organisations from the change-maker network, and how music, theatre and multidisciplinary arts are breaking down barriers and fostering hope amid adversity. It was also an opportunity to show our strand of work in the Global North – with groundbreaking youth-led programmes in the UK and USA inspired by its international network of change-makers. It featured a rich array of case studies, photographs, text and videos, highlighting the work of some of In Place of War's 130 change-maker organisations across 30 countries.

The exhibition was divided into several sections, each illustrating different aspects of In Place of War's impact:

- Introduction;
- Why Art?;
- The Change-Maker Network;
- In Place of War & Conflict (case studies: Changing Perceptions in Post-conflict Communities in Uganda; Beautiful Resistance in Palestine; Rise Above Development, South Africa; HipHop Saves Lives in Colombia);
- In Place of Social Injustice (case studies: 100 Agents of Change, UK; GRRRL; CASE Programme; Trackside Creative, South Africa);
- In Place of Climate Change (case studies: Cucusonic; EarthSonic);
- Impact

The exhibition board content can be viewed here: [IPOW Exhibition Boards](#)

20th Year Panel

The [20 Years of In Place of War](#) panel explored the organisation's evolution and impact over two decades. Moderated by Kim Rowell (ITN Productions and member of In Place of War's Global Advisory Board), the panel featured:

- Professor James Thompson (Founder of In Place of War)
- Ruth Daniel (CEO and Artistic Director, In Place of War)
- Ed O'Brien (Radiohead and In Place of War Ambassador)
- Selam Mengistu (Comedian & Chair of In Place of War's Youth Advisory Board)
- Tongai 'Outspoken' Makawa (Poet and Co-Founder & Senior Strategic Advisor of Magamba Network, Zimbabwe)

[The Frontline of Change: Women's Artistic Uprising](#) panel featured remarkable female artists discussing their journeys in music and activism. Moderated by Kim Rowell (ITN Productions and member of In Place of War's Global Advisory Board), the panel included:

- MABE (Venezuelan DJ, Journalist & member of GRRRL)
- Sohini (UK/Bangladesh Vocalist)
- AWA (Zimbabwe's rapper queen)
- Lei Di Dai (Queen of Brazilian Dancehall)
- Laima Leyton (Brazilian artist & activist, and Musical Director of GRRRL)
- OneDa (Manchester's Iconic Rapper)

The discussion covered topics such as creating music against oppression, the importance of female voices in the music industry, and the impact of their work on their communities.

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GRRRL Performances

- [GRRRL ft OneDa Performance at University of Manchester](#): The powerful performance by GRRRL at the University of Manchester featured an exhilarating mix of global female artists, showcasing their music and stories of resilience and creativity. [GRRRL](#) is an exhilarating electronic music collaboration that amplifies the voices and visions of marginalised female artists. Brought together by [In Place of War](#), GRRRL is directed by Brazil's Laima Leyton and features an international powerhouse of influential talents. From Zimbabwe's Rapper Queen AWA (African Women Arise) and Brazilian dancehall royalty Lei Di Dai, to UK/Bangladeshi vocalist Sohini Alam, and Caracas DJ/percussionist MABE. For the first time ever we brought GRRRL together with Manchester's iconic rapper OneDa, for a cultural mega force of a collaboration to a sold-out audience.
- GRRRL Performance at The Talleyrand: In addition to the performance at the University, we wanted to increase visibility of the artists and make the most of having the international group together, so we organised an event in Levenshulme in Manchester, with GRRRL featuring OneDa headlining, as well as OneDa performing her own new materials in Manchester for the first time. We also involved local DJs Lil' Minx and Amateur Hour, as well as Uruguay's JuanChao.

[Tongai Makawa \(Outspoken\) Performance](#)

Tongai Makawa, known by his stage name Outspoken, delivered a blistering performance at the Universally Manchester Festival. As a creative community activist and organiser, Outspoken showcased his talents as an emcee, artist, and spoken-word facilitator, captivating the audience with his dynamic spoken word performance.

[Juan Chao Performance](#)

DJ Juan Chao, a visionary DJ and producer from Uruguay, performed an electrifying set dedicated to preserving the rich, endangered sounds of indigenous music. His performance blended traditional indigenous rhythms with contemporary beats, creating a unique fusion of ancient melodies and modern soundscapes that enthralled the audience.

Quotes from beneficiaries:

"It was an amazing experience to perform with OneDa and to meet other wonderful people and creatives. The power of collaboration and the reminder of how powerful we are as women." – AWA, Artist and member of GRRRL

"Highlights were playing live, spending time with Ruth, Roz, Alison, and all the artists and people involved was very important to me. It was important to learn more about how they work and to know that they are people with whom I feel very comfortable working and spending time. I share and value the way they work, and this is extremely important to me. In the past, I had some bad experiences with people, managers, and organizers who only wanted to make money or seek some kind of power... that's not my style. Being able to play and work in an environment with people who work in a real and humane way fills me with joy and is what I want" – Juan Chao, Artist.

Financial Review

In Place of War CIO continue to raise funds from a wide range of sources and different funding streams, as due to its nature and size, it can't rely on a single funded sponsorship.

IPOW continued to receive support from key sources such as Mark Leonard Trust (which are unreserved for

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core development), The Linbury Trust (for the development of our cultural spaces programme work in South Africa) and Arts Council Malta to develop training and programme for artists and creative practitioners in Malta.

In September 2023 a brand new project, named EarthSonic, has been secured by IPOW, with funding of £168k spread across 4 years of delivery. EarthSonic is a global project describing the story of a climate change through music, work with indigenous communities, musicians, cultural organisers, scientists and climate activists and subject matter experts.

Another project worth mentioning is a "100 Creative Agents of Climate Change" which is a new art and activism project connecting change-makers from around the world. £158,285 was received towards the project from The Calouste Gulbenkian Foundation and £100,000 from Esmée Fairbairn. As part of it, 100 young minds have been involved in Youth Advisory Board, innovative online residency, mentoring and seed funding offering.

In summary total income for the financial year was £ 441,406 (2023: £294,205) and expenditure was £410,876 (2023: £378,637) resulting in a surplus of £30,530 (2023: deficit of £84,432).

Reserves policy

The policy of the charity is to carry three months of free reserves at any one time to be able to cover future liabilities, expenses, or emergencies which aren't directly covered by the projects or because other funds aren't available.

At 30 June 2024, the charity held a total of £ 83,742 total funds including unrestricted free funds of £11,065 down from £14,302 in the prior year, and restricted funds of £101,377 up from £95,863

Funding strategy

We are expanding our income streams and are brokering conversations with HNIs, trusts and foundations and utilising our Global Music Industry Advisory Board to help make us more resilient and build our capacity. We have developed a detailed strategic fundraising plan across the next three years and recruited new trustees to help us deliver it.

In addition to this, we are embarking on new academic partnerships in the UK and beyond as part of a wider funding strategy and to support our aim to create an evidence base for the role of the arts in society. In 2024, we secured our first Horizon Europe project for a three year project on arts education.

Structure, governance and management

We have a board of nine trustees, with two change-maker observers and the Chair of the Youth Advisory Board. We meet four times across the year. Our trustees are from diverse backgrounds - academics, entrepreneurs and cultural executives. Our management team consists of a CEO and COO, with a supporting team of project managers, finance managers and a Director of Research and Education.

The organisation is a Charitable Incorporated Organisation. It was incorporated on 22 June 2016 as a Community Interest Company and converted to a Charitable Incorporated Organisation on 22 March 2019.

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The charity was established by its constitution which sets out the objects and powers of the charity and its governance.

In Place of War CIO recruits new trustees by identifying gaps in skill sets against our development strategy and using our networks to identify candidates. Candidates are either able to apply for advertised trustee positions or approached and invited to sit on the board. The trustees perform due diligence on each candidate. The new trustees sit at board level first and then formally join the board and this is acknowledged in a trustee meeting (4 per year) and registered on the minutes. There are no constitutional provisions for appointment.

We have a new Chair, one of our former trustees, Sir Richard Mantle, following Vikas Shah MBE stepping down when his term ended. We have created a Youth Advisory Board, comprising eight members, an Artist Advisory Board consisting of eleven members and a Climate Advisory Board consisting of seven members. Boards meet every two months and feed into the main CIO board meetings with ideas, critiques and context.

Remuneration policy for key management personnel

Trustees regularly review remuneration for key management personnel; we are aware that In Place of War CIO currently benchmarks *below the market* in relation to executive remuneration. This is a live conversation with the executive and management, who remain fully committed to the organisation. Trustees have committed to review remuneration as the charity grows.

Plans for the future

The world is a complex and challenging place. As conflict rises, climate change becomes increasingly urgent and social injustice is at its highest, and our work has never been more important.

We are growing as an organisation and remain committed to delivering meaningful impact, driven by our diverse change-makers around the world. Despite the complexities, we are hopeful. We work with the most remarkable, passionate and brilliant minds on the planet and believe that, together, we can make lasting change.

Under the leadership of our new Chair, Sir. Richard Mantle, we are expanding our board and exploring more avenues to support the core of the organisation through developing relationships with new funders and supporters. We are developing new projects with European academic institutions via the European Horizon funding opportunities which provide greater opportunity to add academic rigour to our work.

We will continue to build new relationships with supporters in the field of arts and social change and hope to build new partnerships to make the organisation future proof and more sustainable. We are excited to build on the new relationships with UK Trusts and Foundations including The Calouste Gulbenkian Foundation, Esmée Fairbairn and Arts Council England.

This year we will explore building our programmatic work into the three pillars of conflict, climate change and social injustice – delivering existing programmes and expanding work to have more impact, in the UK and internationally and exploring new opportunities.

We will continue to build on our music industry relationships with both artists and industry and grow our #HackMusic programme, supporting the most grassroots organisations in the world, making lasting change with music and creativity.

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We launch several projects in our climate change strand, which will have global impact and will inspire young people to take positive action. We are excited to be working with some of the biggest artists in the world and collaborating with a range of amazing indigenous artists, to help share their stories, wisdom and perspectives.

We continue to deliver our Agents of Change programmes in the UK, working with young people from disadvantaged backgrounds, to help them explore their concerns and advocate for change inspired by our international network of change-makers.

We are dedicated to continuing to support the many change-maker organisations we have built relationships with over the past 20 years – and are excited to see how our new Boards of young people, climate change activists and artists can help shape the next ten years of our work.

The In Place of War Global Music Industry Advisory Board:

- Amy Van-Baaren, Resident Advisor
- Ben Allen, Ben Allen Marketing
- Fiona McGugan, SMB Legal (Simons Muirhead Burton)
- Jamie Franklin, Roland
- Jonas Sudendorf, Native Instruments
- Julien Fehlmann, Studio Mechanique & Artas Foundation for Peace
- Kimberley Rowell, ITN Productions
- Laura Jones, Little Underground Management
- Marcus Ross, FUGA
- Peggy Dold, Music Exec
- Philip O'Farrell, Outernet Global
- Rich Thomas, Red Bull
- Shannon Herber, A0K1VERSE
- Tommy Young, Google/Youtube
- Vickie Amiralis, IPOW Label Manager
- Jessica Strassman, Bandlab
- Kim Astley-Cooper, The Grand Palace and Super Cat PR
- Verity Mayes, Director Of Strategy, Music Services at Beatport
- Silvia Montello, AIM
- Will Harold, LWE
- Erin MacGregor, Yamaha Guitar Group
- Iona Thomas, Resident advisor (Doors Open & Community Partnerships Manager)
- Georgia Taglietti, AFEM
- Mark Grotefeld, Pioneer
- Ross Patel, Live Green
- Nis Bøgvad, Act in Sync
- Charlie Clough, Graphite Music (Sama Abdulhadi)
- Paula Clark, Paula Clark Art Productions Ltd
- Sidharth Sharma, Director for Shambala Festival, and co-founder of Kambe Events
- Fabrício Nobre, Editor of the music platform TOCA UOL
- Sean Adams, Artist manager Charlotte Church
- Western McGowen, Various
- Sigtryggur Baldursson, Advisor for Iceland Music
- Gina Collecchia, Antares Audio

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- Faisal Kiwewa, Bayimba Foundation
- Joel De'ath, Brighter Day Record Shop

Related parties and relationships with other organisations

In Place of War CIO is closely related to and is united in purpose with In Place of War USA and In Place Of War, Ireland, but does not share any trustees. In Place of War USA is a 501c3 organisation and has independent governance. The main purpose of the USA charity is to raise funds for In Place of War CIO. Neither charity exerts control over the other or has the power to appoint trustees. Transactions in the period between the two entities are disclosed in note 10 to the accounts. The Irish entity was established to enable closer links with countries in the European Union so the work of In Place of War can be carried out with greater ease.

Statement of responsibilities of the trustees

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the aims and objects and in planning future activities and setting policy for the future. The trustees are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity 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 charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed,

subject to any material departures disclosed and explained in the financial statements

- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

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Trustees' annual report for the year ended 30 June 2024

30 / 04 / 2025

This report was approved by the trustees on date and signed on their behalf by

Richard Mantle

.....

Sir Richard Mantle (Trustee)

In Place of War CIO

Independent examiner's report to the trustees for the year ended 30 June 2024

I report on the accounts of the charity for the year ended 30 June 2024 set out on pages 27 to 38.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of ICAEW.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Other matters

Your attention is drawn to the fact that the charity has prepared the accounts (financial statements) in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Patrick Morrello ACA
Third Sector Accountancy Limited
Holyoake House
Hanover Street
Manchester, M60 0AS

Date: 30 / 04 / 2025

In Place Of War CIO
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 30 June 2024

	Note	Unrestricted funds £	Restricted funds £	Total funds 2024 £	Unrestricted funds £	Restricted funds £	Total funds 2023 £
Income from:							
Donations and grants	3	146,379	277,878	424,257	149,993	129,095	279,088
Charitable activities	4	17,149	-	17,149	14,663	454	15,117
Total income		163,528	277,878	441,406	164,656	129,549	294,205
Expenditure on:							
Cost of raising funds	5	10,770	-	10,770	411	-	411
Charitable activities	6	182,066	218,040	400,106	220,179	158,047	378,226
Total expenditure		192,836	218,040	410,876	220,590	158,047	378,637
Net income/(expenditure) before net gains/(losses) on investments		(29,308)	59,838	30,530	(55,934)	(28,498)	(84,432)
Net income/(expenditure) for the year	8	(29,308)	59,838	30,530	(55,934)	(28,498)	(84,432)
Transfer between funds		26,071	(26,071)	-	(17,769)	17,769	-
Net movement in funds for the year		(3,237)	33,767	30,530	(73,703)	(10,729)	(84,432)
Reconciliation of funds							
Total funds brought forward		14,302	67,610	81,912	88,005	78,339	166,344
Total funds carried forward		11,065	101,377	112,442	14,302	67,610	81,912

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

In Place Of War CIO
Charity number 1182594
Balance sheet as at 30 June 2024

	Note	2024	2023
		£	£
Fixed assets			
Tangible assets	11	167	666
Current assets			
Debtors	13	32,059	3,320
Cash at bank and in hand		83,742	87,480
Total current assets		115,801	90,800
Liabilities			
Creditors: amounts falling due in less than one year	14	(3,526)	(9,554)
Net current assets		112,275	81,246
Total assets less current liabilities		112,442	81,912
Net assets		112,442	81,912
The funds of the charity:			
Restricted income funds	15	101,377	67,610
Unrestricted income funds	16	11,065	14,302
Total charity funds		112,442	81,912

The notes on pages 29 to 38 form part of these accounts.

For the year in question, the charity was entitled to exemption from an audit under section 144 of the Charities Act 2011. The Charity Commission has not ordered an audit to be carried out under Section 146 of Charities Act 2011.

30 / 04 / 2025

Approved by the trustees on and signed on their behalf by:

Richard Mantle

Sir Richard Mantle (Trustee)

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2019.

The accounts (financial statements) have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

b Judgments and estimates

The trustees have made no key judgments which have a significant effect on the accounts. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

c Preparation of the accounts on a going concern basis

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

d Income

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

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

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

Notes to the accounts for the year ended 30 June 2024 (continued)

e Interest receivable

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

f Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

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

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g Expenditure and irrecoverable VAT

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

- Expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

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

h Operating leases

Operating leases are leases in which the title to the assets, and the risks and rewards of ownership, remain with the lessor. Rental charges are charged on a straight line basis over the term of the lease.

i Tangible fixed assets

Individual fixed assets costing £500 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Equipment	33%
-----------	-----

j 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.

k Creditors and provisions

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

I Financial instruments

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

2 Legal status of the charity

The charity is a charitable incorporated organisation registered with the Charity Commission in the United Kingdom (England and Wales) and has no share capital. In the event of the charity being wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

In Place Of War CIO

Notes to the accounts for the year ended 30 June 2024 (continued)

3 Income from donations and legacies

	Unrestricted £	Restricted £	Total 2024 £	<i>Unrestricted £</i>	<i>Restricted £</i>	<i>Total 2023 £</i>
Donations	70,379	7,500	77,879	91,313	5,600	96,913
Grants	76,000	270,378	346,378	58,680	123,495	182,175
Total	146,379	277,878	424,257	149,993	129,095	279,088

4 Income from charitable activities

	Unrestricted £	Restricted £	Total 2024 £	<i>Unrestricted £</i>	<i>Restricted £</i>	<i>Total 2023 £</i>
Services	8,940	-	8,940	13,474	454	13,928
Other income	8,209	-	8,209	1,189	-	1,189
Income from charitable activities	17,149	-	17,149	14,663	454	15,117
Total	17,149	-	17,149	14,663	454	15,117

5 Cost of raising funds

	Unrestricted £	Restricted £	Total 2024 £	<i>Unrestricted £</i>	<i>Restricted £</i>	<i>Total 2023 £</i>
Fundraising expenses	10,770	-	10,770	411	-	411
	10,770	-	10,770	411	-	411

6 Analysis of expenditure on charitable activities

	2024 £	2023 £
Accountancy and bookkeeping	11,987	7,740
Advertising and promotional	17,224	4,686
Artist commission	-	7,385
Bad debts	3,133	-
Bank charges	1,182	547
Charitable donations	3,750	30,403
Computer equipment and software	4,064	3,960
Consultancy	36,494	54,321
Depreciation	499	1,354
General expenses	7,232	5,119
Grant issued to organisations - see note 7	240	2,370
Insurance and legal	447	3,085
Office costs	4,360	5,290
Office rental	3,490	5,690
Programme development	14,300	11,150
Staff costs	210,454	181,554
Training	8,964	5,461
Travel and subsistence	72,286	48,111
	400,106	378,226
Restricted expenditure	218,040	158,047
Unrestricted expenditure	182,066	220,179
	400,106	378,226

7 Grants paid

The charity paid a total of £240 to Corporación Elemen to facilitate a workshop in La Huerta .(Total grant payments 2023: £2,370 to Corporación Elemen to facilitate the building of a new community facility

8 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2024 £	2023 £
Independent examiner's fees:		
Accountancy	1,620	1,200
Independent examination	300	240

Notes to the accounts for the year ended 30 June 2024 (continued)

9 Staff costs

Staff costs during the year were as follows:

	2024 £	2023 £
Wages and salaries	74,167	38,000
Social security costs	1,680	-
Employer pension	1,321	882
Freelance costs	134,315	142,672
	<u>211,483</u>	<u>181,554</u>
Allocated as follows:		
Charitable activities	211,483	181,554
	<u>211,483</u>	<u>181,554</u>

No employee has employee benefits in excess of £60,000 (2023: Nil).

The average number of staff employed during the period was 1 (2023: 1).

The average full time equivalent number of staff employed during the period was 1 (2023: 1).

The key management personnel of the charity comprise the trustees and the Chief Executive Officer.

The total employee benefits of the key management personnel of the charity were £65,500 (2023: £38,882).

10 Trustee remuneration and expenses, and related party transactions

One trustee received travel and subsistence expenses during the year £2,210 (2023: £NIL).

Aggregate donations from related parties were £NIL (2023: £800).

In Place of War USA is registered in the USA as a 501(c)(3) organisation. The organisation is closely related to In Place of War UK and is united in purpose, but does not have trustees in common. Neither organisation exerts control over the other, nor does either organisation have the power to appoint trustees for the other. There were no payments made from the In Place of War USA to the In Place of War, or vice versa in the year.

In Place of War Ireland is registered in Ireland and like the USA organisation is united in purpose and provides the opportunity to work across the European Union. It does not have trustees in common and does not exert control of the UK charity. Neither organisation has the power to appoint trustees for the other. In Place of War UK received £18,467 (2023: £Nil) in fundraised income In Place of War Ireland. In Place of War Ireland owed £8,467 (2023: £Nil) related to this income as at the year end.

Notes to the accounts for the year ended 30 June 2024 (continued)

Trustee remuneration and expenses, and related party transactions cont'd

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

Other than the above, no trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2023: nil).

11 Fixed assets: tangible assets

	Total
	£
Cost	
Brought forward	4,333
Additions	-
At 30 June 2024	4,333
Depreciation	
At 1 July 2023	3,667
Charge for the year	499
At 30 June 2024	4,166
Net book value	
At 30 June 2024	167
At 30 June 2023	666

12 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

13 Debtors

	2024 £	2023 £
Trade debtors	1,092	3,140
Other debtors	-	180
Prepayments and accrued income	30,967	-
	32,059	3,320

Notes to the accounts for the year ended 30 June 2024 (continued)

14 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	-	4,300
Other creditors and accruals	3,526	4,492
Tax and social security	-	762
	<u>3,526</u>	<u>9,554</u>

15 Analysis of movements in restricted funds

	Balance at 1 July 2023 £	Income £	Expenditure £	Transfers £	As at 30 June 2024 £
Charitable activities					
The Linbury Trust - project manager	47,626	7,000	(39,678)	-	14,948
100 Agents of Change	-	133,785	(70,567)	-	63,218
I Am Lavender Hill	2,758	5,000	-	(7,758)	-
Malta CASE	15,126	43,973	(34,335)	(24,764)	-
Mark Leonard Trust - Carbon Literacy Training	2,100	-	(2,100)	-	-
EarthSonic	-	45,000	(54,448)	9,448	-
Rise Above Development	-	40,000	(16,788)	-	23,212
Nordic Women Music Leadership Training	-	3,000	-	(3,000)	-
Behaviour Change Interventions	-	120	(123)	3	-
Total	<u>67,610</u>	<u>277,878</u>	<u>(218,039)</u>	<u>(26,071)</u>	<u>101,377</u>

Notes to the accounts for the year ended 30 June 2024 (continued)

Comparative period

	Balance at 1 July 2022 £	Income £	Expenditure £	Transfers £	30 June 2023 £
Charitable activities					
<i>The Linbury Trust -</i>					
<i>project manager</i>	38,479	50,000	(40,853)	-	47,626
<i>Maltese Arts Council</i>	(162)	-	-	162	-
<i>Action for Hope</i>	3,040	-	(3,040)	-	-
<i>100 Agents of Change</i>	1,500	5,000	(13,218)	6,718	-
<i>Mark Leonard board</i>					
<i>recruitment</i>	3,200	-	(3,200)	-	-
<i>British Council</i>					
<i>Myanmar</i>	20,000	-	(20,000)	-	-
<i>Change Maker Summit</i>	12,282	-	(12,282)	-	-
<i>Arctic Sonic</i>	-	13,054	(23,943)	10,889	-
<i>I Am Lavender Hill</i>	-	10,129	(7,371)	-	2,758
<i>Malta CASE</i>	-	47,266	(32,140)	-	15,126
<i>SOAS</i>	-	1,000	(1,000)	-	-
<i>The University of</i>					
<i>Manchester</i>	-	1,000	(1,000)	-	-
<i>Mark Leonard Trust -</i>					
<i>Carbon Literacy</i>					
<i>Training</i>	-	2,100	-	-	2,100
Total	78,339	129,549	(158,047)	17,769	67,610

Name of restricted fund	Description, nature and purposes of the fund
100 Agents of Change	A UK project supporting 100 of the most marginalised young people to develop agency through the arts.
I Am Lavender Hill	Funding towards the Lavender Hill Urban Oasis Community Arts Centre.
Malta CASE	Creating a bespoke entrepreneurial programme based on focus groups with local Maltese creatives.
Mark Leonard Trust - Carbon Literacy Training	A training programme to improve carbon literacy delivered during the year
EarthSonic	A programme hosting music concerts in places disappearing due to climate change, working with indigenous musicians and highlighting the connection between environmental breakdown and local communities.
Rise Above Development	Supporting the Rise Above Development, a community venue being built in Cape Town
Nordic Women Music Leadership Training	A leadership training programme held for women across Iceland

16 Analysis of movement in unrestricted funds

	Balance at 1 July 2023 £	Income £	Expenditure £	Transfers £	As at 30 June 2024 £
General fund	14,302	163,528	(192,836)	26,071	11,065
General fund	14,302	163,528	(192,836)	26,071	11,065
Comparative period					
	Balance at 1 July 2022 £	Income £	Expenditure £	Transfers £	Balance at 30 June 2023 £
General fund	88,005	164,656	(220,590)	(17,769)	14,302

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds

17 Analysis of net assets between funds

	General fund £	Designated funds £	Restricted funds £	Total 2024 £
Tangible fixed assets	167	-	-	167
Net current assets/(liabilities)	10,731	-	101,377	112,275
Total	10,898	-	101,377	112,442
Comparative period				
	General fund £	Designated funds £	Restricted funds £	Total 2023 £
Tangible fixed assets	666	-	-	666
Net current assets/(liabilities)	12,970	-	67,610	81,246
Total	13,636	-	67,610	81,912

IN PLACE OF WAR CIO

England & Wales - Charity number 1182594

Accounts



In Place Of War CIO

Report and financial statements

For the year ended 30 June 2023

In Place Of War CIO
Reference and administration information
Year ended 30 June 2023

Charity number: 1182594

Registered office and operational address

C/O Swiscot House
5 Pacific Way
Salford
M50 1DL

Trustees

Trustees who served during the year and up to the date of this report were as follows:

Vikas Sagar Shah MBE Chair
Tomas Shore
Professor James Thompson
Mike Smith
Fiona Alaroker Okumu
Paul Francis Stacey
David Bianchi
Darren Cormack
Richard Mantle
Anna Berenfeld

Key management personnel

Ruth Daniel Chief Executive

Bankers:

Triodos Bank,
Deanery Road,
Bristol

Independent examiner

Patrick Morrello ACA
Third Sector Accountancy Limited,
Holyoake House,
Hanover Street,
Manchester
M60 0AS.

In Place of War CIO

Trustees' annual report for the year ended 30 June 2023

The trustees present their report and the audited financial statements for the year ended 30 June 2023.

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

Purposes and aims

The object of the CIO is to advance in life and help young people, particularly those living in sites of war, revolution, conflict and human rights abuses and amongst those whose lives have been adversely affected by war, revolution, conflict or human rights abuses through the medium of art providing support and activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

In Place of War CIO's main activities: We work in conflict situations across 26 countries, primarily in Africa, the Middle East, Latin America and the Balkans. Through an iterative approach of practice backed by and informing robust academic research, we support grassroots change-makers through 3 strategic pillars:

- Cultural spaces: we support communities to develop safe creative spaces, particularly targeting youth
- Education and entrepreneurialism: we provide a University-certified 'Train the Trainer' programme that enables young entrepreneurs to set up new creative businesses.
- Artistic collaboration: we provide performance opportunities for women musicians of colour, and theatre training and community performance with able-bodied and disabled actors.

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

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

Achievements and Performance

The charity's main activities and who it tries to help are described below. All its charitable activities focus on lasting social change and are undertaken to further In Place of War CIO charity's charitable purposes for the public benefit.

1. Rise Above Development, Lavender Hill

Start Date of Project: 2017

End Date of Project: ongoing

Project Manager Name: Lindsay Cessford

Overview of project:

Rise Above Development (RAD) is a new youth centre, sports facility and community garden built in the heart of gang conflict-affected community Lavender Hill, Cape Town, in South Africa, collectively known as Rise Above. It was

In Place of War

Trustees' annual report for the year ended 30 June 2023

initiated by In Place of War in 2019, who continue to oversee the development of the space, support M&E and support the development of programmes and fundraising.

Development's Urban Youth Oasis, or RAD for short. The centre is home to a music studio, computer lab, library, internet cafe, outdoor theatre and sports facilities. RAD is a community-based registered NPO / NPC & PBO. It has an independent board of Directors and currently employs 2 full time staff from the Lavender Hill community, 2 full time volunteer staff, 4 volunteer programme facilitators, 2 gardeners and has a team of 25 youth volunteers who assist with the events and holiday programme. The centre opened its doors to the young people in January 2023 and has been running many impactful programmes, and now has 100 registered young people. For the time being, numbers have been capped at 100 due to staffing constraints.

Key deliverables/outputs:

RAD has completed 80% of Phase 1 of the Urban Youth Oasis. Phase 1 consists of three classrooms; a music studio, multipurpose library, computer room, and ablutions. The community gardens / small scale farm has also been started and which will be ready for the first harvest in January 2024.

Programme overview: All Rise Above Development programmes are run directly after school, Mondays to Fridays and Saturday mornings, working with children between the age of 6 to 18 years old. Youth related programmes/workshops can include youth up to the age of 25. Age groups may differ when surrounding organisations/partners make use of the venue for programmes relating to RAD's vision & mission. The biggest priority is to create a safe, learning and inclusive environment for the children/youth entering RAD's programmes. Close partnerships are built with the surrounding primary schools and high schools, with volunteers/staff coming mainly from the community. The programmes have been researched and planned according to the needs of the community.

Quotes from beneficiaries:

More than a year ago RAD stood at the crossroads, facing the harsh winds of gang violence and challenges. Today, we stand stronger, shaped by resilience, unity, and the unwavering support of IPOW. Our after-school programs have become havens of growth, transforming the youth of Lavender Hill. In the face of difficulties, we've emerged not just as a centre but as a sanctuary. Thank you, IPOW, for ensuring our doors stay open, creating a safe haven that echoes with the laughter and dreams of generations shaping the vibrant future of Lavender Hill.

- Malany Meyer.

Impact statistics:

The centre is working with around 100 children a week with the current programmes, and are looking to continue to grow once the main infrastructure is finalised.

<https://www.riseabovedevelopment.org/>

2. Global Music Industry Advisory Board (GAB)

Start Date of Project: November 2020

End Date of Project: ongoing

Project Manager Name: Emma Bartholomew

In Place of War

Trustees' annual report for the year ended 30 June 2023

Overview of Project:

We created the Global Music Industry Advisory Board (GAB) in 2020 amid the restrictions of the pandemic as a way to connect our work and the projects we support with influential entertainment industry organisations remotely at a time when travel was impossible. What began as a carefully selected group of people representing 8 music industry companies has now grown to more than 20 individuals who care passionately about our work from organisations including: Ableton, AOK1VERSE, Apple Music, Downtown Music, FUGA, Google, Native Instruments, Pioneer DJ, Redbull Music, Resident Advisor, Roland, Spotify & Yamaha Guitar.

Key deliverables/outputs:

As outlined in the music equipment distribution annual report, GAB members Roland, Native Instrument and Janest Boudreau have collectively contributed generous amounts of equipment (values included in equipment report), but the wider GAB have also engaged with our work via joining IPOW on field trips to Colombia (Julien Felhmann - Recording Studio Owner, Kim Rowell - ITN Productions, Shannon Herber - AOK1VERSE, Tommy Young - Google, Vickie Amiralis - Independent Artist & Label Manager) and South Africa (Janesta Boudreau, Laura Jones - Little Underground Management, Marcus Ross - FUGA)

Quotes from beneficiaries:

"The support the GAB members have offered RAD, both those who visited us in 2022 and immediately activated themselves into sourcing support for us, and those who haven't yet visited but are offering support remotely, is overwhelming. This support will make a tangible, life-changing difference to the Lavender Hill community"

- Lindsay Cessford, Rise Above Development

Impact statistics:

The projects these GAB members experienced and the change-makers they met while on the trips had an immediate and profound impact on each one, resulting in them deepening their support of our work. Julien has sourced several pieces of recording studio equipment, to be donated in 2023; Shannon connected us to the Refraction Creative Grant (\$3.5k, reported in the Creative Grant report); Kim has been working with us closely to advise on documenting our work to garner wider international support; Tommy has made several personal donations, including during the art auction at the Brian Eno studio fundraiser; Vickie is advising us on the development of an IPOW record label; Janesta is providing ongoing fundraising and connection to HNI support and personally sourced 100 laptops for us; Laura has developed fundraising strategies with us and Marcus is supporting on several projects, including label development, funding for the Arctic project, the potential to donate a % of music sales to IPOW and an African women songwriters songwriting camp we are developing for late 2023. Outside of these members, Erin at Yamaha Guitar sourced a bass for auction, raising £1000+, Amy at Resident Advisor has provided constant support in promoting our Around The World in 80 Raves events, Peggy Dold is supporting on label development, Rob at Spotify provides ongoing intel on ways in which we can appeal to the platform for funding according to their own strategies and focus and Zivi Sainsbury continues to support via the Mark Leonard Trust.

3. The Living Museum

Start Date of Project: September 2021

In Place of War

Trustees' annual report for the year ended 30 June 2023

End Date of Project: Launched in July 2023 (ongoing via the website)

Project Manager Name: Abbie Gutierrez / Rozenn Logan

Overview of project:

The Living Museum is a digital space showcasing some of the incredible projects, spaces, places and creatives that In Place of War works with in areas of conflict around the world. The organisations participating in the Living Museum are based in the following countries: Colombia, Venezuela, Mexico, Lebanon, Brazil, Democratic Republic of Congo, Kenya and South Africa. The aim of the Living Museum is to give people across the world the opportunity to see the art, innovation and dynamism in communities facing the challenges of conflict. It aims to help change perceptions of places, and to share and preserve culture. The initial idea for the Living Museum arose during the Covid-19 pandemic, when travel restrictions and the forced closure of public spaces led organisations such as museums and galleries to innovate around ways to stay open and provide people with cultural experiences. Inspired by these examples, In Place of War decided to launch a project to facilitate and display the amazing content from our change-maker network around the world. Each organisation was supported to participate in the project with a production fee, and camera equipment.

Key deliverables/outputs:

- 4 x 360 degree virtual tours of cultural spaces
- 7 x films depicting cultural organisations and spaces
- A new digital showcase portal on the In Place of War website: <https://www.inplaceofwar.net/living-museum>
- Dissemination and sharing of the critical work of grassroots arts organisations in the Global South.

Quotes from beneficiaries:

"As artists working on the frontlines, we know people from across the world are curious to visit us, yet are cautious because of the local context. Now they can be with us safely, experience our quotidian. Most importantly as artists whose mobility isn't easy, the Living Museum gave us the opportunity to visit our community across the world"

- Farah Wardani, Laban Theatre, Lebanon.

4. Make Art Not War book

Start Date of Project: January 2022

End date of Project: due for publication April 2024

Project Manager Name: Ruth Daniel

Overview of project:

Make Art Not War is an inspirational book that captures how revolutionary artists and changemakers around the world are using art to change their communities. From a female rapper in Zimbabwe to Palestinian painters, to media ninjas running an alternative network across Brazil, these radical subversive creatives are using art to transform the communities and world around them.

Key deliverables/outputs:

A published book.

In Place of War

Trustees' annual report for the year ended 30 June 2023

Impact statistics:

Book is due to be published April 2024.

5. #HackMusic Catalyst Programme

Start Date of Project: January 2022

End Date of Project: ongoing

Project Manager Name: Ruth Daniel

Overview of project:

The #HackMusic Catalyst Programme brings together several of the music assets of In Place of War, to help support change-makers take their ideas and organisations to the next level - with increased impact and/or more sustainable futures. It will help to support the development of music makers around the world – particularly in communities facing challenges of conflict, poverty and lack of opportunities and infrastructure. It contains the elements outlined below.

Key deliverables/outputs:

- **#HackMusic Catalyst Funding** - issuing small grants of between £2-3k to help kickstart ideas.
- **The #HackMusic Education Programme** - capacity building through the innovative, pioneering education programme which blends both the technical and philosophical imperatives of musical development, sharing entrepreneurial ideas with our grassroots change-makers so they can develop the most robust & relevant models for sustainable, impactful organisations. The programme is now finalised and accessible to students via the Canvas platform. It will be rolled out across participating music spaces in 2024.
- **Equipment gifting via donations** and our relationships with the biggest music equipment manufacturers in the world (including Roland, Native Instruments, Pioneer DJ, Yamaha & Ableton)
- **Cultural space & music studio development**, coupled with training from music industry professionals. To date we have helped to establish music spaces in Colombia, Palestine, Uganda & South Africa. We have a network of over 100 cultural spaces that inform what we do.
- **Mentoring & Global Music Industry Advisory Board connections**, expertise & support made up of representatives from 23 of the biggest music companies in the world, including BBC, Downtown Music, Fuga, Spotify & many more.
- **Platforms for exposure & increasing visibility** - brokering deals for grassroots artists in conflict zones without access to route to market (economic). We work with global festival platforms and have helped our artists reach over 1m people via physical & digital channels.
- **Network development** via our 130 grassroots change-maker organisations - keeping them connected and sharing methodologies.

Impact statistics:

- The 6 module #HackMusic Education Programme, certified by the University of Manchester, involving over 100 grassroots music organisations have been involved in the development of the programme from across the globe.
- Catalyst funding - Round 1 of funding began in April 2023 and we have awarded grants of £3000 to three grassroots arts organisations from Lebanon (Laban Theatre), Peru / Uruguay (Archivo de Música Original); and

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Colombia (The Centre for Communities, Mobilisation & Territories at the Autonomous University of Latin America).

- Mentors have also been assigned and mentoring is underway as well as equipment resourcing via the Global Music Industry Advisory Board.

"We cannot tell you how much this funding & mentoring support means to our artist community. The guidance and advice is way beyond anything we expected" - Ali Dawi, Laban

"This will definitely help me a lot to make transformative actions together with the Bora community" - Juan Chao, Archivo de Música Original

6. CASE Malta Programme

Start Date of Project: February 2022

End Date of Project: April 2025 (ongoing)

Project Manager Name: Rozenn Logan

Overview of project:

In Place of War has partnered with Arts Council Malta to develop a training and development programme for artists and creative practitioners in Malta - the [CASE Malta Programme](#). It uses social enterprise methods, developed through long-term collaboration with leading grass-roots cultural organisations from around the world. It is certified by the University of Manchester, UK. Following a series of focus groups and consultation sessions in 2022 with artists, creatives and grassroots arts organisations, we developed a bespoke programme tailored to the needs of creatives working in Malta. The programme builds capacity, knowledge and skills that enable opportunities for growth and support creative practitioners in their professional practice. The programme is open to Maltese creatives or those living and working in Malta.

Key deliverables/outputs:

Years 1 & 2:

- Research & development of the programme, including an R&D trip to Malta to conduct focus groups with organisations, partners & creatives;
- Development of programme resources/ content;
- Recruitment of 1 Maltese Trainer to train up and who will deliver future cycles of the programme;
- Delivery of 2 cycles of the programme, with 20 participants completing the programme so far.
- Design & delivery of the first CASE Malta Talks Programme event & panel talk
- Allocation of seed funding & mentoring to Cycle 1 & Cycle 2 participants;
- Delivery of 2 x films for documentation and promotion

Impact statistics:

- 20 participants completed the programme across Cycles 1 & 2
- 7 participants total were awarded seed funding across Cycles 1 & 2
- 13 participants total were awarded mentoring across Cycles 1 & 2

Quotes from beneficiaries:

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"The course seemed to happen at just the right moment in my evolution as an entrepreneurial artist. It gave me confidence to believe in my idea and strive to make it happen. I always imagined entrepreneurs to be fearless and I lacked the bite. But what I've seen instead is a drive to share an idea that they want to see put into practice, and that makes the entire experience less daunting."

"The course exceeded my expectations - it built a more solid foundational knowledge to producing works, giving us all the frameworks we needed and more to engage in ethical, transparent and best practice."

"I have new understanding on funding opportunities, on healthy ways of networking, and on expanding beyond my niche. I have understood that I must not limit myself to what I know or the circles I am used to, but to look beyond that and look for other opportunities that I had not thought of before. Basically a new understanding of how to approach what I do, where I want to go and how to get there."

7. Executive Leadership Experiences Programme

Start Date of Project: April 2022

End Date of Project: ongoing

Project Manager Name: Nick Mander

Overview of project:

The Executive Leadership Experiences Programme (ELEP) is a tailored programme for music executives wanting to make authentic, sustainable changes in their leadership. The ELEP will lead executives through a new, caring, environmental approach that will nurture staff and create an empathic, forward thinking workplace environment. Working with In Place of War on a bespoke and transformative leadership development programme, the content is driven by the unique networks, innovations and people we have relationships with across the Global South. In Place of War will work with companies on an immersive experience to transform their leadership - positively impacting their organisations, their people and their culture, to best equip them in their workplace culture and leadership journeys.

Key deliverables/outputs:

- Creating the framework of the Executive Leadership Experiences Programme.
- Creating the accompanying promotional materials.
- Meeting with music companies to introduce key executives to the Leadership Programme.
- Arranging formal presentations of the Leadership Programme to targeted key executives.
- Securing commitment and uptake of the Leadership Programme.
- Continuing to expand the awareness and understanding of In Place of War within the creative industries
- Helping to secure new relationships within the creative industries and secure high value items for future In Place of War auctions.

8. Myanmar Music Project

Start Date of Project: April 2022

End Date of Project: December 2022

Project Manager Name: Lucy Evans

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Overview of project:

A research project supported by the British Council to understand the music scene in Myanmar and build networks with international and Burmese musicians via In Place of War's networks. As part of the project, in collaboration with Gitameit Music Institute and Archivo de Música Original, In Place of War created a three-part online workshop 'Developing a Music Archive, based on a module from the #HACKMUSIC programme - an innovative, pioneering education programme developed by In Place of War. Seven musicians from Gitameit took part in practical tasks, which formed the foundations of the Myanmar Music archive page, containing audio and video recordings of both traditional and modern music performed and recorded by the participants. After the workshops, focus group sessions were held with participants to understand the impacts and effectiveness of the exercises in the workshop, share insights and discuss how we can create economic and educational opportunities for Burmese musicians.

Key deliverables/outputs:

Research undertaken and music industry connections made used to create the foundations for a music expo in the future, with the aim to boost capacity amongst musicians by providing new pathways for visibility and collaboration both locally and internationally.

Quotes from beneficiaries:

What did you enjoy the most?

"To record. At the moment there are no concerts, no performing and no music making in the country. By recording whatever we play we can post and share to our website. It is something that makes us feel connected to the world and helps us to feel, here."

"I enjoy watching and the sharing of videos. Happy to see us all together. We didn't talk on socials whereas the workshops have brought us closer together"

"It's a great feeling to see my work uploaded onto the website."

Impact statistics:

Over 10 new connections were made with music industry networks that have links to the music scene in Myanmar, with a view to partner on a Myanmar Music Expo in the future; potentially this could be held online if not possible in person in the near future. A project report created detailing key findings from the research undertaken to form the foundations for a future Myanmar Music Expo. Potential for more funding and future collaborative projects.

9. Make Art Not War Auction

Start Date of Project: September 2022

End Date of Project: December 2022

Project Manager Name: Rozenn Logan

Overview of project:

The Make Art Not War auction was a curated collection of contemporary artworks celebrating the power of music and art for social change, raising critical funds for In Place of War, supporting our network of change-makers in conflict

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zones around the world to conquer conflict with creativity. The collection was curated by Aaron Shrimpton of New Waverley Studios and Hannah Ford of Mint Collective, in collaboration with In Place of War. It featured work by artists: David Samuel; Helga Stentzel; Jade Pearl; Jo Peel; Kid Acne; Laurie Vincent; Luke Smile; Matthew Small; Nerone; Owen & Tori Phillips-Walmsley; Petite Doll; Ragnar Jonasson; Reuben D; RuffMercy; RYCA; Sorch Bridge; Stephanie Mill.

Make Art Not War launched online via The Auction Collective on October 31st 2022 and closed with a live auction on November 17th at a private fundraising event hosted by In Place of War Fellow Brian Eno.

Impact statistics:

The auction raised £21,900 on the night, as well as lead to a new partnership forming with Bonhams auction house.

Quotes from beneficiaries:

Jo Peel, artist: On Aida, the artist says: *"The central theme in my work is Urban Regeneration and our connection to place, a theme pertinent when looking at Palestine and the power struggles which exist over land, identity and ownership"*

10. Art of Peace South Africa

Start Date of Project: September 2022

End Date of Project: January 2023

Project Manager Name: Rozenn Logan

Overview of project:

The Art of Peace South Africa 2022 trip included a series of workshops to reflect and build on the University of Manchester-funded Art of Peace research project and findings. It also involved visiting and deepening relationships and support with two of In Place of War's long standing cultural space partnerships - Trackside Creative in Soweto and the Rise Above Development (RAD) Urban Youth Oasis in Lavender Hill, Cape Town. The Art of Peace participants and members of In Place of War's Global Music Advisory Board visited the developments in the context of the ArtPeace research and took part in cultural activities devised by the community.

Key deliverables/outputs:

The Art of Peace (AOP) in-person workshops brought together participants and members from In Place of War's change-maker network to reflect on the Art of Peace research framework and findings and to co-create next steps to build on this research. This part of the trip took place at Trackside Creative in Soweto. The workshops sought to provide a space for reflection on the insights generated by the Art of Peace project. In particular, the discussions focused on the development of the ArtPeace framework which traces the forms of peace that can be generated when arts and the politics of peace interact. Equally, the workshops aimed to generate new research ideas for the development of a new research proposal.

The full report and workshop findings can be found here, with summaries pulled out below: [Art of Peace South Africa Report](#).

Quotes from beneficiaries:

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Farah Wardani, Lebanon: *"I can easily say that among so many trips I have done in my life for work purposes this one managed to make me feel contained, and supported the most"*

Mambila Mageza, South Africa: *"Connecting with cultural activists from different parts of the world was extremely enriching. Helped with the mapping out of our space's purpose and mandate."*

Abdelfattah Abusrour, Palestine: *"Thank you all for such amazing organising, marvellous program, and enriching exchanges."*

Janesta Boudreau, Global Music Advisory Board: *"In the day-to-day it's easy to lose sight of how music and art is not just a business. It's also a life saver. Coming from an artist management background, and then on to music licensing, I have always enjoyed being a connector-of-dots. In my advisory role on the GAB with In Place of War, being able to introduce people from my wider network to those making REAL change in their communities - whether it be for an equipment donation, setting up an artist collaboration, or simply for advice - I can honestly say, it's the best feeling in the world, and all parties get something out of the interaction. Humans helping humans, with little effort but with a whole lot of love."*

11. La Huerta Escuela

Start Date of Project: October 2022

End Date of Project: August 2023

Project Manager Name: Emma Bartholomew

Overview of project:

We were connected to the online Refraction Community (a global digital creative network) in 2022 by Global Music Advisory Board member Shannon Herber. They encouraged us to apply for a grant to support one of our change-makers & we were awarded \$3k. This was directed to the Elemento Illegal collective in Medellín who used the funding to develop a community educational project called La Huerta Escuela (The Orchard School). The grant was used for materials and construction of a space that has now been used for creative educational workshops for women and young people around using the land to grow food plants for more sustainable and affordable living. A full programme of activities is planned now that the space is completed.

Key deliverables/outputs:

The completion of a creative educational space for community use, delivering much-needed workshops to women and young people

Quotes from beneficiaries:

"We thank you again for the support, trust and freedom to strengthen the process of converting this space through use of the donated resources."

- Elemento Illegal

Impact statistics:

We don't have exact figures/stats, but we do know that, even in the few months since the completion of the space, several groups of women and children have been supported with educational workshops thanks to the funding facilitating the completion of construction.

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12. EarthSonic (Research & Development Trip)

Start Date of Project: December 2022

End Date of Project: April 2023 (R&D trip), wider project is ongoing

Project Manager Name: Ruth Daniel & Rozenn Logan

Overview of project:

EarthSonic is a global project telling the story of climate change through music, working with indigenous communities, musicians, cultural organisers, scientists and climate activists and experts. The project aims to distil big complicated data and reach young people's hearts and minds, inspiring a clear call to action and unifying a movement to stop climate change. The project will engage young people across the World.

Key deliverables/outputs:

- An initial visit to Greenland to explore possibilities with a small team consisting of: The Guardian, ITN Productions; In Place of War's film team; and artists BICEP and Yogetsu Agasaka.
- Devising a full project plan with a team of 80 partners
- Securing funding for the development of the 4 year EarthSonic project - raising over £500k to develop the project and hire an EarthSonic project team
- Confirming media partners

Quotes from beneficiaries:

Living here for 17 years I have learnt that what makes sense here in the everyday might not make sense in other places - you can't apply what happens here to anywhere else. You need to do what is right for the place. Think globally but act locally. The answers and solutions are different in different places"

- Jacob Froberg, Arctic Sounds Festival

Impact statistics:

None as yet (project in development)

Financial review

In Place of War CIO has continued to raise funds from a wide range of sources so as not to rely heavily on limited sources of income. Our key sources of funding are: Mark Leonard Trust (unreserved for core development); The Linbury Trust (for the development of our cultural spaces programme work in South Africa); and The British Council (who support our creative entrepreneurial work). Total income was £294,205 (2022: £269,587), and expenditure was £378,637 (2022: £292,378), resulting in a deficit of £84,432 (2022: deficit £22,791).

Reserves policy

The policy of the charity is to carry three months of free reserves at any one time.

At 30 June 2023, the charity held unrestricted free funds of £14,302, down from £88,005 in the prior year, and restricted funds of £95,863. Our unrestricted funds are a buffer for any overheads not paid for by direct project funding, and if no other funding sources are available.

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Plans for the future

We are expanding our income streams and are brokering conversations with HNIs, trusts and foundations and utilising our Global Music Industry Advisory Board to help make us more resilient and build our capacity. We have developed a detailed strategic fundraising plan across the next three years and recruited new trustees to help us deliver it.

Structure, governance and management

We have a board of ten trustees, with two change-maker observers. We meet four times across the year. Our trustees are from diverse backgrounds - academics, entrepreneurs and cultural executives. Our management team consists of a CEO and COO, with a supporting team of project managers, finance managers and a Director of Research and Education.

The organisation is a Charitable Incorporated Organisation. It was incorporated on 22 June 2016 as a Community Interest Company and converted to a Charitable Incorporated Organisation on 22 March 2019.

The charity was established by its constitution which sets out the objects and powers of the charity and its governance.

In Place of War CIO recruits new trustees by identifying gaps in skill sets against our development strategy and using our networks to identify candidates. Candidates are either able to apply for advertised trustee positions or approached and invited to sit on the board. The trustees perform due diligence on each candidate. The new trustees sit at board level first and then formally join the board and this is acknowledged in a trustee meeting (4 per year) and registered on the minutes. There are no constitutional provisions for appointment.

We recognise that our Chair must step down this year and will begin a process of recruitment for a replacement Chair. We are also developing a Youth Advisory Board (of which the Chair will observe the Board meetings), an Artist Advisory Board (diverse and inclusive) and are developing an environmental position on the Board of trustees to help us measure, understand and reduce our environmental impact.

Remuneration policy for key management personnel

Trustees regularly review remuneration for key management personnel; we are aware that In Place of War CIO currently benchmarks *below the market* in relation to executive remuneration. This is a live conversation with the executive and management, who remain fully committed to the organisation. Trustees have committed to review remuneration as the charity grows.

Plans for the future

In 2024, the team at In Place of War are launching several new initiatives. 2024 is In Place of War's 20th Year Anniversary. From the beginnings of a research project at The University of Manchester in 2004, In Place of War has become a global charity operating with a network of 130 change-maker organisations who are making change with the arts across places of conflict, and in the Global North with ground-breaking youth-led programmes inspired by the innovative change-makers across the world.

In a rapidly changing world and, following our responsive programmatic shifts during the pandemic, In Place of War has developed a new, futureproof strategy. It responds to the needs of our change-makers across the world and the communities they serve, often as symptoms or consequences of critical global challenges we face as a planet - our accelerating climate crisis, increasing threats to civic spaces, brutal armed conflict impacting civilians, the cost-of-living crisis, and increasing inequality.

In Place of War

Trustees' annual report for the year ended 30 June 2023

During the pandemic we reflected on what it means to be a disadvantaged young person in the UK and devised a pilot programme bringing our Global networks and learnings to the UK through a programme called 100 Agents of Change. Our new strategy seeks to build on the success of that programme across the next three years and allows us to work with new funding partners and build relationships. This is part of a commitment to decolonise knowledge and foment intercultural learning, boost participation of underrepresented groups in the arts and drive arts-based social change in the UK at the grassroots and at policy level.

We also engaged in a project working with a network of over eighty scientists, indigenous communities and musicians, to tell the story of the biodiversity of the Colombian rainforest through music. This is organically leading to the development of a new area of focus for In Place of War around climate, creativity and conflict. We are building a four-year programme of activities using music as a mechanism to engage a wider audience to inspire action around the climate crisis, with a focus on climate justice

Following the success of establishing our Global Music Industry Advisory Board, with 23 of the biggest music companies in the world helping support our change-makers across the world, we will continue to support a movement that uses music to drive positive change. This includes helping to establish new music spaces across the world; mobilising and distributing millions of dollars' worth of equipment; creating women-led music projects; training people in how to use equipment; capacity building with grassroots music organisations; developing music education programmes and rolling out our new #HackMusic programme across the music spaces we support, as well as developing programmes for music industry executives around sustainability.

In Place of War has a strong and impactful history of using music to make meaningful, lasting and positive social change and our work is more important now than ever before.

We have recruited members of a youth advisory board, an artist advisory board and a climate advisory board, all of which will have representatives sit on the main Board of trustees to hold us accountable for our decisions and ensure they are aligned with our vision, mission and the need

The In Place of War Global Music Industry Advisory Board:

- Amy Van-Baaren, Resident Advisor
- Ben Allen, Ben Allen Music
- Fiona McGugan, Simons Muirhead Burton LLP
- Jamie Franklin, Roland
- Janesta Boudreau, Rocking Horse Road Productions
- Jonas Sudendorf, Native Instruments
- Julien Fehlmann, Studio Mécanique
- Kim Rowell, ITN Productions
- Laura Jones, Little Underground Management
- Lisa J Robinson, Lisa's Living Room
- Marcus Ross, FUGA
- Peggy Dold, Music Executive
- Phillip O'Farrell, Outernet
- Rich Thomas, Red Bull
- Shannon Herber, AOK1VERSE
- Tommy Young, Google
- Vickie Amiralis, In Place of War Label Manager

In Place of War

Trustees' annual report for the year ended 30 June 2023

Related parties and relationships with other organisations

In Place of War CIO is closely related to and is united in purpose with In Place of War USA and In Place Of War, Ireland, but does not share any trustees. In Place of War USA is a 501c3 organisation and has independent governance. The main purpose of the USA charity is to raise funds for In Place of War CIO. Neither charity exerts control over the other or has the power to appoint trustees. Transactions in the period between the two entities are disclosed in note 10 to the accounts. The Irish entity was established to enable closer links with countries in the European Union so the work of In Place of War can be carried out with greater ease.

Statement of responsibilities of the trustees

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the aims and objects and in planning future activities and setting policy for the future. The trustees are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity 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 charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

This report was approved by the trustees on date 29 / 04 / 2024 and signed on their behalf by

Richard Mantle

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Sir Richard Mantle (Trustee)

In Place of War CIO

Independent examiner's report to the trustees for the year ended 30 June 2023

I report on the accounts of the charity for the year ended 30 June 2023 set out on pages 17 to 28.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Other matters

Your attention is drawn to the fact that the charity has prepared the accounts (financial statements) in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that, in any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Acthave not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

P Morrello

Patrick Morrello ACA
Third Sector Accountancy Limited
Holyoake House
Hanover Street
Manchester, M60 0AS

29 / 04 / 2024

In Place Of War CIO
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 30 June 2023

	Note	Unrestricted funds £	Restricted funds £	Total funds 2023 £	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds 2022 £</i>
Income from:							
Donations and grants	3	149,993	129,095	279,088	125,654	87,483	213,137
Charitable activities	4	14,663	454	15,117	56,450	-	56,450
Total income		164,656	129,549	294,205	182,104	87,483	269,587
Expenditure on:							
Cost of raising funds	5	411	-	411	16,886	-	16,886
Charitable activities	6	220,179	158,047	378,226	162,589	112,903	275,492
Total expenditure		220,590	158,047	378,637	179,475	112,903	292,378
Net income/(expenditure) before net gains/(losses) on investments		(55,934)	(28,498)	(84,432)	2,629	(25,420)	(22,791)
Net income/(expenditure) for the year	8	(55,934)	(28,498)	(84,432)	2,629	(25,420)	(22,791)
Transfer between funds		(17,769)	17,769	-	(10,800)	10,800	-
Net movement in funds for the year		(73,703)	(10,729)	(84,432)	(8,171)	(14,620)	(22,791)
Reconciliation of funds							
Total funds brought forward		88,005	78,339	166,344	96,176	92,959	189,135
Total funds carried forward		14,302	67,610	81,912	88,005	78,339	166,344

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

In Place Of War CIO
Charity number 1182594
Balance sheet as at 30 June 2023

	Note	2023	2022
		£	£
Fixed assets			
Tangible assets	12	666	2,020
Current assets			
Debtors	14	3,320	1,184
Cash at bank and in hand		87,480	167,851
Total current assets		90,800	169,035
Liabilities			
Creditors: amounts falling due in less than one year	15	(9,554)	(4,711)
Net current assets		81,246	164,324
Total assets less current liabilities		81,912	166,344
Net assets		81,912	166,344
The funds of the charity:			
Restricted income funds	16	67,610	78,339
Unrestricted income funds	17	14,302	88,005
Total charity funds		81,912	166,344

The notes on pages 19 to 28 form part of these accounts.

For the year in question, the charity was entitled to exemption from an audit under section 144 of the Charities Act 2011. The Charity Commission has not ordered an audit to be carried out under Section 146 of Charities Act 2011.

Approved by the trustees on 29 / 04 / 2024 and signed on their behalf by:

Richard Mantle

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Sir Richard Mantle (Trustee)

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2019.

The accounts (financial statements) have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

b Judgments and estimates

The trustees have made no key judgments which have a significant effect on the accounts. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

c Preparation of the accounts on a going concern basis

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

d Income

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

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

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

Notes to the accounts for the year ended 30 June 2023 (continued)

e Interest receivable

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

f Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

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

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g Expenditure and irrecoverable VAT

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

- Expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

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

h Operating leases

Operating leases are leases in which the title to the assets, and the risks and rewards of ownership, remain with the lessor. Rental charges are charged on a straight line basis over the term of the lease.

i Tangible fixed assets

Individual fixed assets costing £500 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Equipment	33%
-----------	-----

j 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.

k Creditors and provisions

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

Notes to the accounts for the year ended 30 June 2023 (continued)

I Financial instruments

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

2 Legal status of the charity

The charity is a charitable incorporated organisation registered with the Charity Commission in the United Kingdom (England and Wales) and has no share capital. In the event of the charity being wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

In Place Of War CIO

Notes to the accounts for the year ended 30 June 2023 (continued)

3 Income from donations and legacies

	Unrestricted £	Restricted £	Total 2023 £	<i>Unrestricted £</i>	<i>Restricted £</i>	<i>Total 2022 £</i>
Donations	91,313	5,600	96,913	45,454	-	45,454
Grants	58,680	123,495	182,175	80,200	87,483	167,683
Total	149,993	129,095	279,088	125,654	87,483	213,137

4 Income from charitable activities

	Unrestricted £	Restricted £	Total 2023 £	<i>Unrestricted £</i>	<i>Restricted £</i>	<i>Total 2022 £</i>
Services	13,474	454	13,928	56,450	-	56,450
Other income	1,189	-	1,189	-	-	-
Income from charitable activities	14,663	454	15,117	56,450	-	56,450
Total	14,663	454	15,117	56,450	-	56,450

5 Cost of raising funds

	Unrestricted £	Restricted £	Total 2023 £	<i>Unrestricted £</i>	<i>Restricted £</i>	<i>Total 2022 £</i>
Fundraising expenses	411	-	411	16,886	-	16,886
	411	-	411	16,886	-	16,886

In Place Of War CIO

Notes to the accounts for the year ended 30 June 2023 (continued)

6 Analysis of expenditure on charitable activities

	2023 £	2022 £
Accountancy and bookkeeping	7,740	7,052
Advertising and promotional	4,686	1,620
Artist commission	7,385	-
Bank charges	547	1,205
Charitable donations	30,403	15,114
Computer equipment and software	3,960	5,074
Consultancy	54,321	8,604
Depreciation	1,354	1,278
General expenses	5,119	3,359
Grant issued to organisations - see note 7	2,370	57,492
Grants issued to individuals - see note 7	-	10,000
Insurance and legal	3,085	1,591
Office costs	5,290	3,695
Office rental	5,690	2,588
Programme development	11,150	4,950
Staff costs	181,554	128,903
Training	5,461	1,136
Travel and subsistence	48,111	21,831
	378,226	275,492
Restricted expenditure	158,047	112,903
Unrestricted expenditure	220,179	162,589
	378,226	275,492

7 Grants paid

During the year the charity made no grant payments to an individual practitioner for community projects. (Total grant payments 2022: £10,000).

The charity also paid a total of £2,370 to Corporación Elemen to facilitate the building of a new community facility. (Total grant payments 2022: £57,492 to The Rise Above Development in Lavender Hill, South Africa on behalf of the Linbury Trust)

8 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2023 £	2022 £
Accountancy	1,200	1,200
Independent examiner's fee	240	240

Notes to the accounts for the year ended 30 June 2023 (continued)

9 Staff costs

Staff costs during the year were as follows:

	2023 £	2022 £
Wages and salaries	38,000	21,000
Employer pension	882	443
Freelance costs	142,672	107,460
	<u>181,554</u>	<u>128,903</u>
Allocated as follows:		
Charitable activities	181,554	128,903
	<u>181,554</u>	<u>128,903</u>

No employees has employee benefits in excess of £60,000 (2022: Nil).

The average number of staff employed during the period was 1 (2022: 1).

The average full time equivalent number of staff employed during the period was 1 (2022: 1).

The key management personnel of the charity comprise the trustees and the Chief Executive Officer.

The total employee benefits of the key management personnel of the charity were £38,882 (2022: £21,443).

10 Trustee remuneration and expenses, and related party transactions

No trustee received travel and subsistence expenses during the year (2022: £177).

Aggregate donations from related parties were £800 (2022: £Nil).

In Place of War USA is registered in the USA as a 501(c)(3) organisation. The organisation is closely related to In Place of War UK and is united in purpose, but does not have trustees in common. Neither organisation exerts control over the other, nor does either organisation have the power to appoint trustees for the other. In Place of War UK received £Nil (2022: £Nil) in fundraised income and £Nil (2022: £Nil) in reimbursed expenses from In Place of War USA.

In Place of War Ireland is registered in Ireland and like the USA organisation is united in purpose and provides the opportunity to work across the European Union. It does not have trustees in common and does not exert control of the UK charity. Neither organisation has the power to appoint trustees for the other. There were no payments made from the Irish entity to the other, or vice versa in the year.

The sister of the CEO is engaged as a freelance book-keeper and was paid £4,499 (2022: £7,629) during the year.

Notes to the accounts for the year ended 30 June 2023 (continued)

Trustee remuneration and expenses, and related party transactions cont'd

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

Other than the above, no trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2022: nil).

11 Government grants

The government grants recognised in the accounts were as follows:

	2023 £	2022 £
British Council	-	20,000
	<u>-</u>	<u>20,000</u>
	<u>-</u>	<u>20,000</u>

There were no unfulfilled conditions relating to government grants.

12 Fixed assets: tangible assets

	Total £
Cost	
Brought forward	4,333
Additions	-
	<u>4,333</u>
At 30 June 2023	<u>4,333</u>
Depreciation	
At 1 July 2022	2,313
Charge for the year	1,354
	<u>3,667</u>
At 30 June 2023	<u>3,667</u>
Net book value	
At 30 June 2023	<u>666</u>
At 30 June 2022	<u>2,020</u>

13 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

Notes to the accounts for the year ended 30 June 2023 (continued)

14 Debtors

	2023 £	2022 £
Trade debtors	3,140	-
Other debtors	180	584
Prepayments and accrued income	-	600
	<u>3,320</u>	<u>1,184</u>

15 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	4,300	-
Other creditors and accruals	4,492	2,919
Tax and social security	762	-
Pensions payable	-	1,792
	<u>9,554</u>	<u>4,711</u>

16 Analysis of movements in restricted funds

	Balance at 1 July 2022 £	Income £	Expenditure £	Transfers £	As at 30 June 2023 £
Charitable activities					
The Linbury Trust - project manager	38,479	50,000	(40,853)	-	47,626
Maltese Arts Council	(162)	-	-	162	-
Action for Hope	3,040	-	(3,040)	-	-
100 Agents of Change	1,500	5,000	(13,218)	6,718	-
Mark Leonard board recruitment	3,200	-	(3,200)	-	-
British Council Myanmar	20,000	-	(20,000)	-	-
Change Maker Summit	12,282	-	(12,282)	-	-
Arctic Sonic	-	13,054	(23,943)	10,889	-
I Am Lavender Hill	-	10,129	(7,371)	-	2,758
Malta CASE	-	47,266	(32,140)	-	15,126
SOAS	-	1,000	(1,000)	-	-
The University of Manchester	-	1,000	(1,000)	-	-
Mark Leonard Trust - Carbon Literacy Training	-	2,100	-	-	2,100
Total	<u>78,339</u>	<u>129,549</u>	<u>(158,047)</u>	<u>17,769</u>	<u>67,610</u>

Notes to the accounts for the year ended 30 June 2023 (continued)

Comparative period

	Balance at 1 July 2021 £	Income £	Expenditure £	Transfers £	Balance at 30 June 2022 £
Charitable activities					
The Linbury Trust	65,977	-	(65,977)	-	-
The Linbury Trust - project manager	24,000	50,000	(35,521)	-	38,479
Maltese Arts Council	-	9,443	(9,605)	-	(162)
Action for Hope	-	3,040	-	-	3,040
100 Agents of Change	1,500	-	-	-	1,500
CASE Manchester					
Refugee	(10,800)	-	-	10,800	-
Mark Leonard board recruitment	-	5,000	(1,800)	-	3,200
British Council Myanmar	-	20,000	-	-	20,000
Change Maker Summit	12,282	-	-	-	12,282
Total	92,959	87,483	(112,903)	10,800	78,339

**Name of
restricted fund****Description, nature and purposes of the fund**

British Council Myanmar	To deliver a Myanmar music summit.
The Linbury Trust	Funding towards the Lavender Hill Urban Oasis Community Arts Centre.
100 Agents of Change	A UK project supporting 100 of the most marginalised young people to develop agency through the arts.
Mark Leonard board recruitment	Funding to find and develop new board members.
Change maker summit	An online residency with our change-maker network in places of conflict.
Maltese Arts Council	Creating a bespoke entrepreneurial programme based on focus groups with local Maltese creatives.
Action for Hope	To produce content for a living museum.

17 Analysis of movement in unrestricted funds

	Balance at 1 July 2022 £	Income £	Expenditure £	Transfers £	As at 30 June 2023 £
General fund	88,005	164,656	(220,590)	(17,769)	14,302
	<u>88,005</u>	<u>164,656</u>	<u>(220,590)</u>	<u>(17,769)</u>	<u>14,302</u>
Comparative period					
	Balance at 1 July 2021 £	Income £	Expenditure £	Transfers £	Balance at 30 June 2022 £
General fund	96,176	182,104	(179,475)	(10,800)	88,005
	<u>96,176</u>	<u>182,104</u>	<u>(179,475)</u>	<u>(10,800)</u>	<u>88,005</u>

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds

18 Analysis of net assets between funds

	General fund £	Designated funds £	Restricted funds £	Total 2023 £
Tangible fixed assets	666	-	-	666
Net current assets/(liabilities)	12,970	-	67,610	81,246
Total	<u>13,636</u>	<u>-</u>	<u>67,610</u>	<u>81,912</u>
Comparative period				
	General fund £	Designated funds £	Restricted funds £	Total 2022 £
Tangible fixed assets	2,020	-	-	2,020
Net current assets/(liabilities)	83,965	-	78,339	164,324
Total	<u>85,985</u>	<u>-</u>	<u>78,339</u>	<u>166,344</u>

IN PLACE OF WAR CIO

England & Wales - Charity number 1182594

Accounts



In Place Of War CIO

Report and financial statements
For the year ended 30 June 2022

In Place Of War CIO
Reference and administration information
Year ended 30 June 2022

Charity number: 1182594

Registered office and operational address

C/O Swiscot House
5 Pacific Way
Salford
M50 1DL

Trustees

Trustees who served during the year and up to the date of this report were as follows:

Vikas Sagar Shah MBE Chair

Tomas Shore

Professor James Thompson

Heather Hamilton (appointed 1 July 2021, resigned 11 March 2022)

Mike Smith

David Smith (resigned 2 November 2021)

Fiona Alaroker Okumu (appointed 19 October 2021)

Paul Francis Stacey (appointed 1 July 2021)

David Bianchi

Darren Cormack (appointed 8 September 2022)

Richard Mantle (appointed 22 August 2022)

Anna Berenfeld (appointed 22 August 2022)

Key management personnel

Ruth Daniel Chief Executive

Bankers:

Triodos Bank, Deanery Road, Bristol

Independent examiner

Patrick Morrello ACA, Third Sector Accountancy Limited, Holyoake House, Hanover Street, Manchester M60 0AS.

In Place of War CIO

Trustees' annual report for the year ended 30 June 2022

The trustees present their report and the audited financial statements for the year ended 30 June 2022.

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

Purposes and aims

The object of the CIO is to advance in life and help young people, particularly those living in sites of war, revolution, conflict and human rights abuses and amongst those whose lives have been adversely affected by war, revolution, conflict or human rights abuses through the medium of art providing support and activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

In Place of War CIO's main activities: We work in conflict situations across 26 countries, primarily in Africa, the Middle East, Latin America and the Balkans. Through an iterative approach of practice backed by and informing robust academic research, we support grassroots change-makers through 3 strategic pillars:

- Cultural spaces: we support communities to develop safe creative spaces, particularly targeting youth
- Education and entrepreneurialism: we provide a University-certified 'Train the Trainer' programme that enables young entrepreneurs to set up new creative businesses.
- Artistic collaboration: we provide performance opportunities for women musicians of colour, and theatre training and community performance with able-bodied and disabled actors.

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

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

Achievements and Performance

The charity's main activities and who it tries to help are described below. All its charitable activities focus on lasting social change and are undertaken to further In Place of War CIO charity's charitable purposes for the public benefit.

1. Rise Above Development, Lavender Hill

Start Date of Project: 2017 (ongoing)

Project Manager Name: Lindsay Cessford

In Place of War

Trustees' annual report for the year ended 30 June 2022

Overview of project:

In Place of War in Partnership with the Rise Above Development (RAD) are project managing the construction of a new youth centre, sports facility and a community garden being built in the heart of Lavender Hill, Cape Town, South Africa, on behalf of key donor, The Linbury Trust. The centre will be home to a music studio, computer lab, library, internet cafe, outdoor theatre and sports facilities.

Key deliverables/outputs:

In place Of War issued a grant of £57,592 on behalf of the Linbury Trust to the Rise Above Development (RAD) which enabled RAD to secure a 10 year facilities management agreement with the City of Cape Town and have building plans signed off. In Place Of War has also provided a project manager to RAD to facilitate the project. The first four containers have arrived on the ground - the Music Studio, Computer Room and Classroom / Library. RAD have started a number of smaller programmes while they wait for their official occupancy certificate - DJ lessons, photography and film courses, soccer development programme, various musical instrument lessons, reading circles and seniors sessions.

Quotes from beneficiaries:

"Being given the opportunity to work for RAD through the funding received from The Linbury Trust via In Place of War, I found myself in an opportunity to work to help develop the youth in my community. Since RAD has arrived in Lavender Hill the community feels a sense of hope towards the centre and what it will bring now and in years to come, especially the young people because they will get the opportunity to be part of programmes that will open their minds to new possibilities that weren't there before - keeping them away from gang recruitment and drug addiction - Malany Meyer.

"The centre means a lot to me, firstly it starts with a passion that we pour out to the community and especially to the children, the love that is around us and the fact that we are changing children's lives and giving them a better understanding of life for a brighter future. The youth centre is a centre of excellence and we are busy developing our young people through arts, sports and culture. The children feel that they are coming to a place of love and safety. We support them in many different ways but mainly the centre is giving a sense of hope and peace, love and happiness to the community and helping to keep the children away from drugs, violence and gang recruitment" - Mark Nicholson

Impact statistics:

Currently we are seeing over 100 children a week with our pilot programmes and we will continue to grow once we have our main infrastructure finalised.

2. Global Music Industry Advisory Board (GAB)

Start Date of Project: November 2020 (ongoing)

Project Manager Name: Emma Bartholomew

In Place of War

Trustees' annual report for the year ended 30 June 2022

Overview of Project:

We created the Global Music Industry Advisory Board (GAB) in 2020 amid the restrictions of the pandemic as a way to connect our work and the projects we support with influential entertainment industry organisations remotely at a time when travel was impossible. What began as a carefully selected group of people representing 8 music industry companies has now grown to more than 20 individuals who care passionately about our work from organisations including: Ableton, AOK1VERSE, Apple Music, Downtown Music, FUGA, Google, Native Instruments, Pioneer DJ, Redbull Music, Resident Advisor, Roland, Spotify & Yamaha Guitar.

Key deliverables/outputs:

As outlined in the music equipment distribution annual report, GAB members Roland, Native Instrument and Janest Boudreau have collectively contributed generous amounts of equipment (values included in equipment report), but the wider GAB have also engaged with our work via joining IPOW on field trips to Colombia (Julien Felhmann - Recording Studio Owner, Kim Rowell - ITN Productions, Shannon Herber - AOK1VERSE, Tommy Young - Google, Vickie Amiralis - Independent Artist & Label Manager) and South Africa (Janesta Boudreau, Laura Jones - Little Underground Management, Marcus Ross - FUGA)

Quotes from beneficiaries:

"The support the GAB members have offered RAD, both those who visited us in 2022 and immediately activated themselves into sourcing support for us, and those who haven't yet visited but are offering support remotely, is overwhelming. This support will make a tangible, life-changing difference to the Lavender Hill community" - Lindsay Cessford, Rise Above Development

Impact statistics:

The projects these GAB members experienced and the change-makers they met while on the trips had an immediate and profound impact on each one, resulting in them deepening their support of our work. Julien has sourced several pieces of recording studio equipment, to be donated in 2023; Shannon connected us to the Refraction Creative Grant (\$3.5k, reported in the Creative Grant report); Kim has been working with us closely to advise on documenting our work to garner wider international support; Tommy has made several personal donations, including during the art auction at the Brian Eno studio fundraiser; Vickie is advising us on the development of an IPOW record label; Janesta is providing ongoing fundraising and connection to HNI support and personally sourced 100 laptops for us; Laura has developed fundraising strategies with us and Marcus is supporting on several projects, including label development, funding for the Arctic project, the potential to donate a % of music sales to IPOW and an African women songwriters songwriting camp we are developing for late 2023. Outside of these members, Erin at Yamaha Guitar sourced a bass for auction, raising £1000+, Amy at Resident Advisor has provided constant support in promoting our Around The World in 80 Raves events, Peggy Dold is supporting on label development, Rob at Spotify provides ongoing intel on ways in which we can appeal to the platform for funding according to their own strategies and focus and Zivi Sainsbury continues to support via the Mark Leonard Trust

In Place of War
Trustees' annual report for the year ended 30 June 2022

3. 100 Agents of Change

Start Date of Project: March 2021

Project Manager Name: Rozenn Logan

Overview of project:

The 100 Agents of Change project is an art and activism project connecting some of the most revolutionary innovative artists and change-makers from around the world with young people from marginalised communities in the UK, to share their experiences, skills and knowledge. Responding to an increasingly polarised political and social landscape in the UK and prevailing socio-economic challenges, 100 Agents of Change seeks to promote arts-based community activism and development of leadership qualities in marginalised young people from disadvantaged backgrounds. The 2021-22 pilot project included recruiting 11 youth partner orgs & a Youth Advisory board (YAB) to help shape the programme, as well as 100 young people to take part.

In 2021, the residency was held virtually and allowed artists from the In Place of War network around the world to share their skills and knowledge of how to use what we have around us - creativity and communities - to make the change we want to see in the world. The online residency took place over four weeks in November 2021, with a programme co-designed and shaped by the young people.

The next phase of the programme supported the young people who took part in the online residency to take those new skills and knowledge back into their communities across the country and use them to promote social cohesion through art and activism. There was the opportunity to apply for seed funding & mentoring to support the development of their community projects, and 10 young people were selected to each receive £1000 seed funding to launch their community projects.

They developed their community projects alongside their mentors and delivered a wide range of art and activism community focussed work.

Key deliverables/outputs:

For the young people / agents of change:

- Develop leadership skills and behaviours, nurture creative talent and understanding of agency
- To explore alternative approaches to making change driven by those in the contexts of Africa, Middle East, Latin America
- Create new leadership networks
- Facilitate South - North learning and intercultural awareness (decolonising knowledge and education)
- To offer them a space to experiment and co-create projects that respond to their needs and aspirations.

For the partner orgs:

- To create a supportive network of grassroots organisations to share knowledge, resources and ideas
- To share Global South organisational approaches to change and create new global networks

In Place of War

Trustees' annual report for the year ended 30 June 2022

- To explore alternative approaches outside of the traditional funding models and modes of learning and engagement with young people.
- To understand how we can work together to strengthen our offer
- Community projects launched:
 - Museum of School Exclusion: a creative project bridging art & activism with the aim of connecting those affected by school exclusion with those who can help them make change.
 - A creative public billboard campaign highlighting the perspectives of Gypsy, Roma, Traveller creatives of all ages, around the themes of the police, crime & sentencing bill.
 - Bone Idle Collective: an art collective for disabled, chronically ill & neurodiverse people.
 - The renovation of a single-decker bus to create a moveable community kitchen/shop/centre/space.
 - A national campaign exploring the concept of survival guilt within the refugee community & the general public.
 - A series of creative workshops where people can explore their experience of the benefit system through movement, writing & collage making.
 - Tree of Life workshops for structurally disadvantaged communities, specifically those of African descent living in the Diaspora, including Afro-Latinx people, those from Caribbean & Africa
 - Creative Voices Collective - a series of workshops for people coping with mental illness using the therapeutic power of the creative arts.
 - The Meeting Point: a series of conversations culminating in an exhibition based on discussions with female migrant artists.
 - A public mural project exploring mental health in young men, working closely with young men, the local community and young graffiti/mural artists.

Quotes from beneficiaries:

"It was beyond my expectations. It was amazing, I gained hope and insight and hopefully connections to be able to make change"

"I am blown away by the emotional support and moral support that speakers, panellists, and the production team has given. It's a really rough time to be a young person in the arts and hearing that people have struggled, worked hard, and then have seen their dreams of change realised is extremely inspirational!"

"I feel completely ready to start a new creative project, hopeful and empowered, I have thought about arts that are not usually included in my creative practice and feel like its expanded exponentially."

In Place of War

Trustees' annual report for the year ended 30 June 2022

Impact statistics:

- 1 new Youth Advisory Board comprising 11 young people
- 11 partner orgs
- 98 young people applied / 91 young people took up offer of spaces / 60 coming to at least one workshop / 36 young people coming to 3+ workshops a week / 19 coming 1-3 workshops a week / 5 coming to less than one per week
- An online residency programme bringing together 54 international & UK-based speakers & facilitators, 12 BSL interpreters, 1 visual scribe, 1 language interpreter, 1 graphic designer
- The programme involved 37 total sessions comprising 16 workshops, 13 talks & 8 wellbeing sessions.
- 17 young people have received mentoring sessions with artists from the change-maker network
- 10 young people have each received £1000 seed funding to launch their community projects

4. The Living Museum

Start Date of Project: September 2021

Project Manager Name: Abbie Gutierrez / Rozenn Logan

Overview of project:

The Living Museum is a digital space showcasing some of the incredible projects, spaces, places and creatives that In Place of War works with in areas of conflict around the world. The organisations participating in the Living Museum are based in the following countries: Colombia, Venezuela, Mexico, Lebanon, Brazil, Democratic Republic of Congo, Kenya and South Africa. The aim of the Living Museum is to give people across the world the opportunity to see the art, innovation and dynamism in communities facing the challenges of conflict. It aims to help change perceptions of places, and to share and preserve culture. The initial idea for the Living Museum arose during the Covid-19 pandemic, when travel restrictions and the forced closure of public spaces led organisations such as museums and galleries to innovate around ways to stay open and provide people with cultural experiences. Inspired by these examples, In Place of War decided to launch a project to facilitate and display the amazing content from our change-maker network around the world. Each organisation was supported to participate in the project with a £350 production fee, and up to £450 for a GoPro Max 360 camera.

Key deliverables/outputs:

4 x 360 degree virtual tours of cultural spaces

7 x films depicting cultural organisations and spaces

A new digital showcase portal on the In Place of War website.

In Place of War

Trustees' annual report for the year ended 30 June 2022

Dissemination and sharing of the critical work of grassroots arts organisations in the Global South.

Quotes from beneficiaries:

"As artists working on the frontlines, we know people from across the world are curious to visit us, yet are cautious because of the local context. Now they can be with us safely, experience our quotidian. Most importantly as artists whose mobility isn't easy, the Living Museum gave us the opportunity to visit our community across the world" - Farah Wardani, Laban Theatre, Lebanon.

5. Around the World in 80 Raves

Start Date of Project: September 2021

Project Manager Name: Lucy Evans

Overview of project:

In Autumn 2021, we engaged members of the public and our worldwide music industry partners in a collaborative fundraising challenge - to cover a 7,200 mile / 11,600km distance across some of the 26 countries where In Place of War has projects in Africa, Latin America and the Middle East. Participants chose their own goals to be completed at their own pace and sought

sponsorship for their efforts. There was the chance for individuals & teams to win amazing prizes donated by some of the event's DJs, partners and entertainment industry networks.

Through collaboration and partnership with our music industry networks, the fundraising month was sound-tracked by streamed raves by DJs from all over the world, celebrating the efforts of all the fundraisers being sponsored to complete their distances. Money raised collectively through the project will go towards helping to support music studio developments at the Nave Coletiva in São Paulo, Brazil, and Rise Above Development in Lavender Hill, South Africa.

Key deliverables/outputs:

- Collectively, fundraising teams, individuals and partners on the project raised over £13,000.
- Media relationships formed and public engagement with audiences in multiple territories worldwide.
- Features in over 30 international publications including Resident Advisor, Billboard Music, Data Transmission and EDM Identity - opening communication channels with taste-maker and influencers globally.
- Raised awareness of In Place of War and the 2 developments the project supports in São Paulo, Brazil and Lavender Hill, South Africa.
- Partnered with high-profile international DJs and streaming platforms & formed relationships with artists and partners with huge potential for future projects
- Engaged new supporters, friends and fundraisers for In Place of War
- Started a new company mailing list
- Received prize donations from and strengthened long-lasting commercial relationships with Pioneer DJ

In Place of War

Trustees' annual report for the year ended 30 June 2022

Impact statistics:

- Increase to the In Place of War Facebook page reach (65,240) by 268% and Instagram (15,649) by 618.5% since the project launch
- Over £13,000 raised to date
- Increase of Facebook followers (146.2%), & Instagram followers (227.6%) since the project launch
- A new mailing list set up for In Place of War, with a current audience of 750 subscribers
- Over 65 DJs involved in the project
- Grass root community engagement from over 20 countries worldwide
- Donations from over 370 supporters

6. Make Art Not War book

Start Date of Project: January 2022

Project Manager Name: Ruth Daniel

Overview of project:

Make Art Not War is an inspirational book that captures how revolutionary artists and changemakers around the world are using art to change their communities. From a female rapper in Zimbabwe to Palestinian painters, to media ninjas running an alternative network across Brazil, these radical subversive creatives are using art to transform the communities and world around them.

Key deliverables/outputs:

A published book.

Impact statistics:

Book is yet to be published, but writing is finished.

7. #HackMusic Programme

Start Date of Project: January 2022 (ongoing)

Project Manager Name: Ruth Daniel

Overview of project:

#HackMusic Education #HackMusic Education is an innovative, pioneering education programme developed by In Place of War. It will help to support the development of music makers around the world - particularly in communities facing challenges of conflict, poverty and lack of opportunities and infrastructure. The programme will offer mentoring and

In Place of War

Trustees' annual report for the year ended 30 June 2022

education to artists across the Global South on developing their craft, making a living from music, and hacking the music industry.

Key deliverables/outputs:

A 5-module education programme, online access, certified by University of Manchester.

Impact statistics:

Over 100 grassroots music organisations have been involved in the development of the programme from across the globe

8. CASE Malta

Start Date of Project: February 2022 (ongoing)

Project Manager Name: Rozenn Logan

Overview of project:

In Place of War has partnered with Arts Council Malta to develop a new training and development programme for artists and creative practitioners in Malta - the CASE Malta Programme. Following a series of focus groups and consultation sessions in 2022 with artists, creatives and grassroots arts organisations, we developed a bespoke programme tailored to the needs of creatives working in Malta. The programme will build capacity, knowledge and skills that will enable opportunities for growth and support creative practitioners in their professional practice. The programme is open to Maltese creatives or those living and working in Malta. The CASE Programme is an international training and development programme for creative practitioners using social enterprise methods, developed through long-term collaboration with leading grass-roots cultural organisations from around the world. It is certified by the University of Manchester, UK.

Key deliverables/outputs:

Year 1: Research & development of the programme, including an R&D trip to Malta to conduct focus groups with organisations, partners & creatives; Development of programme resources/ content; Recruitment of 10 participants to take part in the programme; Recruitment of 1 Maltese Trainer to train up and who will deliver future cycles of the programme; Delivery of Cycle 1 of the programme; Design & delivery of the first CASE Malta Talks Programme events; Allocation of seed funding & mentoring to Cycle 1 participants; Delivery of 2 x films documenting Cycle 1

Quotes from beneficiaries:

"The course seemed to happen at just the right moment in my evolution as an entrepreneurial artist. It gave me confidence to believe in my idea and strive to make it happen. I always imagined entrepreneurs to be fearless and I lacked the bite. But what I've seen instead is a drive to share an idea that they want to see put into practice, and that makes the entire experience less daunting."

"The course exceeded my expectations - it built a more solid foundational knowledge to producing works, giving us all the frameworks we needed and more to engage in ethical, transparent and best practice."

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"I have new understanding on funding opportunities, on healthy ways of networking, and on expanding beyond my niche. I have understood that I must not limit myself to what I know or the circles I am used to, but to look beyond that and look for other opportunities that I had not thought of before. Basically a new understanding of how to approach what I do, where I want to go and how to get there."

"For me, a level of confidence and self-worth has brewed within, from joining the programme, whereby I no longer carry so much shame when asking for payment for the work that we do. The course has equipped me with knowledge on how to communicate all the details behind my projects, from a good practice perspective, reflection & evaluation, and awareness of the field. I learnt so much about the scaffolding of a project, and how to navigate the heavy duty work of building one. This is work that becomes invaluable once the project is up and running."

Impact statistics:

8 participants were selected to receive mentoring following their pitch to the panel, and 3 participants were selected to each receive 600 euros of seed funding.

At the end of the first cycle, a questionnaire was administered to obtain participants' opinions on the CASE programme and the impact of it on knowledge acquisition, access to new networks and skills development. Follow up one-to-one interviews were also conducted by the Training and Development Manager. The purpose of the interviews was to gain deeper insights into participants' experiences of the CASE programme.

Of the 10 participants, 7 completed the questionnaires. All the participants considered the training to be extremely or very useful. They found the pace and style of the training appropriate as it created a space for critical reflection, peer knowledge exchange and engagement with diverse perspectives and experiences. The participants considered the modules on risk assessment, evaluation and impact, theory of change, digital platforms and audience development to be particularly relevant to their development.

9. Executive Leadership Experiences Programme

Start Date of Project: April 2022 (ongoing)

Project Manager Name: Nick Mander

Overview of project:

Working with the In Place of War Team to create an Executive Leadership Programme. This programme, including a comprehensive "Deck" and accompanying video, to then be used in the pitching of the programme to executives from large record and publishing labels as well as from other companies working in the creative industries. This will then lead to companies committing to the Executive Leadership Experiences Programme and the first programmes are expected to run in 2023 the first half of 2023.

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Key deliverables/outputs:

- Create the framework of the Executive Leadership Experiences Programme.
- Create the accompanying "Deck" and "Video".
- Meet with music companies to introduce key executives to the Leadership Programme.
- Arrange formal presentations of the Leadership Programme to targeted key executives.
- Secure commitment and uptake of the Leadership Programme.
- Continue to expand the awareness and understanding of In Place of War within the "creative industries".
- Help secure new relationships within the creative industries and secure high value items for future In Place of War auctions.

10. Myanmar Music Project

Start Date of Project: April 2022

Project Manager Name: Lucy Evans

Overview of project:

A research project supported by the British Council to understand the music scene in Myanmar and build networks with international and Burmese musicians via In Place of War's networks. As part of the project, in collaboration with Gitameit Music Institute and Archivo de Musica Original, In Place of War created a three-part online workshop 'Developing a Music Archive, based on a module from the #HACKMUSIC programme - an innovative, pioneering education programme developed by In Place of War. Seven musicians from Gitameit took part in practical tasks, which formed the foundations of the Myanmar Music archive page, containing audio and video recordings of both traditional and modern music performed and recorded by the participants. After the workshops, focus group sessions were held with participants to understand the impacts and effectiveness of the exercises in the workshop, share insights and discuss how we can create economic and educational opportunities for Burmese musicians.

Key deliverables/outputs:

Research undertaken and music industry connections made used to create the foundations for a music expo in the future, with the aim to boost capacity amongst musicians by providing new pathways for visibility and collaboration both locally and internationally.

Quotes from beneficiaries:

What did you enjoy the most?

"To record. At the moment there are no concerts, no performing and no music making in the country. By recording whatever we play we can post and share to our website. It is something that makes us feel connected to the world and helps us to feel, here."

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"I enjoy watching and the sharing of videos. Happy to see us all together. We didn't talk on socials whereas the workshops have brought us closer together"

"A great feeling to see my work uploaded onto the website."

Impact statistics:

Over 10 new connections were made with music industry networks that have links to the music scene in Myanmar, with a view to partner on a Myanmar Music Expo in the future; potentially this could be held online if not possible in person in the near future. A project report created detailing key findings from the research undertaken to form the foundations for a future Myanmar Music Expo. Potential for more funding and future collaborative projects.

Financial review

In Place of War CIO has continued to raise funds from a wide range of sources so as not to rely heavily on limited sources of income. Our key sources of funding are: Mark Leonard Trust (unreserved for core development); The Linbury Trust (for the development of our cultural spaces programme work in South Africa); and The British Council (who support our creative entrepreneurial work). Total income was £269,587 (2021: £251,470), and expenditure was £292,377 (2021: £263,642), resulting in a deficit of £40,907 (2021: surplus £12,171). After a period of waiting, the Lavender Hill project began in earnest and the charity paid out expenses against funds received in previous years.

Reserves policy

The policy of the charity is to carry three months of free reserves at any one time.

At 30 June 2022, the charity held unrestricted free funds of £87,844, up from £68,110 in the prior year, and restricted funds of £78,500. Our unrestricted funds are a buffer for any overheads not paid for by direct project funding, and if no other funding sources are available. We currently hold 4 months of unrestricted reserves.

Plans for the future

We are expanding our income streams and are brokering conversations with HNIs, trusts and foundations and utilising our Global Music Industry Advisory Board to help make us more resilient and build our capacity. We have developed a detailed strategic fundraising plan across the next three years and recruited new trustees to help us deliver it.

Structure, governance and management

We have a board of nine trustees, with two change-maker observers. We meet four times across the year. Our trustees are from diverse backgrounds - academics, entrepreneurs and cultural executives. Our management team consists of a CEO and COO, with a supporting team of project managers, finance managers and a Director of Research and Education.

The organisation is a Charitable Incorporated Organisation. It was incorporated on 22 June 2016 as a Community Interest Company and converted to a Charitable Incorporated Organisation on 22 March 2019.

The charity was established by its constitution which sets out the objects and powers of the charity and its governance.

In Place of War

Trustees' annual report for the year ended 30 June 2022

In Place of War CIO recruits new trustees by identifying gaps in skill sets against our development strategy and using our networks to identify candidates. Candidates are approached and invited to sit on the board. The trustees perform due diligence on each candidate. The new trustees sit at board level first and then formally join the board and this is acknowledged in a trustee meeting (4 per year) and registered on the minutes. There are no constitutional provisions for appointment.

Remuneration policy for key management personnel

Trustees regularly review remuneration for key management personnel; we are aware that In Place of War CIO currently benchmarks *below the market* in relation to executive remuneration. This is a live conversation with the executive and management, who remain fully committed to the organisation. Trustees have committed to review remuneration as the charity grows.

Plans for the future

In 2023, the team at In Place of War are launching several new initiatives. The first, #HackMusic, is a new music education programme and catalyst fund supported by our Global Music Industry Advisory Board, aimed at supporting music makers and spaces in the most challenging places of conflict across the world. The second is our ArcticSonic programme - bringing together the worlds of conflict and climate change and building a programme about telling the stories of climate change using music, with scientists, indigenous communities and cultural organisations across the world. The third is around growing the work in the UK, USA and Europe to support change-makers in the Global North in conflict affected communities, bringing our rich networks from the Global South, decolonising knowledge and helping develop the next generation of young creative leaders.

The In Place of War Global Music Industry Advisory Board:

- Alexandre Deniot - Director, Midem, France
- Amy Van-Baaren - Head of Community, Resident Advisor, UK
- Ben Allen - Founder, BAM Music Marketing, UK
- Erin MacGregor - Global Social Media Coordinator - Yamaha Guitars, UK
- Fiona McGugan - Paralegal, Simons, Muirhead & Burton LLP, UK
- Georgia Taglietti - Communication Director, Networker, Mentor and Speaker, Spain
- Goli Khonsari - Head of Platform Partnerships, Bauer Media, UK
- Jamie Franklin - Artist Relations Manager: Europe, Roland, UK
- Jonas Sudendorf - Head of Community & Partnerships, Native Instruments, Germany
- Kimberley Rowell – Assistant Editor, BBC Three, BBC News & Current Affairs, UK

In Place of War

Trustees' annual report for the year ended 30 June 2022

- Laura Jones - Little Underground Management, USA
- Marty Ro - Co-CEO, Sound Republica, South Korea
- Matthew Teper - VP, Business Development, Insomniac Events, USA
- Mike Smith - Global President, Downtown Music Publishing, UK
- Paul Reed - Chief Executive, Association of Independent Festivals, UK
- Rich Thomas - VP, Culture & Content, Insomniac Events, USA
- Rob Marshall - Associate Director, Business Affairs, Spotify, UK
- Shannon Herber - Pop & Dance/Electronic Awards Genre Manager, The Recording Academy (GRAMMYS), USA
- Vickie Amiralis - Label/Project Manager, The Vinyl Factory, UK

Related parties and relationships with other organisations

In Place of War CIO is closely related to and is united in purpose with In Place of War USA and In Place Of War, Ireland, but does not share any trustees. In Place of War USA is a 501c3 organisation and has independent governance. The main purpose of the USA charity is to raise funds for In Place of War CIO. Neither charity exerts control over the other or has the power to appoint trustees. Transactions in the period between the two entities are disclosed in note 10 to the accounts.

The Irish entity was established to enable closer links with countries in the European Union so the work of In Place of War can be carried out with greater ease.

In Place of War
Trustees' annual report for the year ended 30 June 2022

Statement of responsibilities of the trustees

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the aims and objects and in planning future activities and setting policy for the future. The trustees are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity 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 charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

This report was approved by the trustees on date^{29.Apr.23} and signed on their behalf by



Vikas Shah, trustee Date:^{29 / 04 / 2023}.....

In Place of War CIO
Independent examiner's report to the trustees for the year ended 30 June 2022

I report on the accounts of the charity for the year ended 30 June 2022 set out on pages 18 to 29.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Other matters

Your attention is drawn to the fact that the charity has prepared the accounts (financial statements) in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that, in any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Acthave not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



29 / 04 / 2023

Patrick Morrello ACA
Third Sector Accountancy Limited
Holyoake House
Hanover Street
Manchester, M60 0AS

In Place Of War CIO
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 30 June 2022

	Note	Unrestricted funds £	Restricted funds £	Total funds 2022 £	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds 2021 £</i>
Income from:							
Donations and grants	3	125,654	87,483	213,137	189,289	51,854	241,143
Charitable activities	4	56,450	-	56,450	10,327	-	10,327
Total income		182,104	87,483	269,587	199,616	51,854	251,470
Expenditure on:							
Cost of raising funds	5	16,886	-	16,886	25,841	-	25,841
Charitable activities	6	162,589	112,903	275,492	146,701	91,099	237,800
Total expenditure		179,475	112,903	292,378	172,542	91,099	263,641
Net income/(expenditure) before net gains/(losses) on investments		2,629	(25,420)	(22,791)	27,074	(39,245)	(12,171)
Net income/(expenditure) for the year	8	2,629	(25,420)	(22,791)	27,074	(39,245)	(12,171)
Transfer between funds		(10,800)	10,800	-	32,515	(32,515)	-
Net movement in funds for the year		(8,171)	(14,620)	(22,791)	59,589	(71,760)	(12,171)
Reconciliation of funds							
Total funds brought forward		96,176	92,959	189,135	36,587	164,719	201,306
Total funds carried forward		88,005	78,339	166,344	96,176	92,959	189,135

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

In Place Of War CIO
Charity number 1182594
Balance sheet as at 30 June 2022

	Note	2022	2021
		£	£
Fixed assets			
Tangible assets	12	2,020	1,799
Current assets			
Debtors	14	1,184	7,871
Cash at bank and in hand		167,851	200,741
Total current assets		169,035	208,612
Liabilities			
Creditors: amounts falling due in less than one year	15	(4,711)	(21,276)
Net current assets		164,324	187,336
Total assets less current liabilities		166,344	189,135
Net assets		166,344	189,135
The funds of the charity:			
Restricted income funds	16	78,339	92,959
Unrestricted income funds	17	88,005	96,176
Total charity funds		166,344	189,135

The notes on pages 20 to 29 form part of these accounts.

For the year in question, the charity was entitled to exemption from an audit under section 144 of the Charities Act 2011. The Charity Commission has not ordered an audit to be carried out under Section 146 of Charities Act 2011.

Approved by the trustees on 29/Apr/23 and signed on their behalf by:



Vikas Shah (Trustee)

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 - (Charities SORP (FRS 102) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

In Place Of War CIO 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 note.

b Judgments and estimates

The trustees have made no key judgments which have a significant effect on the accounts. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

c Preparation of the accounts on a going concern basis

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

d Income

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

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

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

Notes to the accounts for the year ended 30 June 2022 (continued)

e Interest receivable

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

f Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

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

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g Expenditure and irrecoverable VAT

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

- Expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

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

h Operating leases

Operating leases are leases in which the title to the assets, and the risks and rewards of ownership, remain with the lessor. Rental charges are charged on a straight line basis over the term of the lease.

i Tangible fixed assets

Individual fixed assets costing £500 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Equipment	33%
-----------	-----

j 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.

k Creditors and provisions

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

Notes to the accounts for the year ended 30 June 2022 (continued)

I Financial instruments

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

2 Legal status of the charity

The charity is a charitable incorporated organisation registered with the Charity Commission in the United Kingdom (England and Wales) and has no share capital. In the event of the charity being wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

In Place Of War CIO

Notes to the accounts for the year ended 30 June 2022 (continued)

3 Income from donations and legacies

	Unrestricted £	Restricted £	Total 2022 £	<i>Unrestricted</i> £	<i>Restricted</i> £	<i>As restated</i> <i>Total 2021</i> £
Donations	45,454	-	45,454	88,514	-	88,514
Grants	80,200	87,483	167,683	100,775	51,854	152,629
Total	125,654	87,483	213,137	189,289	51,854	241,143

4 Income from charitable activities

	Unrestricted £	Restricted £	Total 2022 £	<i>Unrestricted</i> £	<i>Restricted</i> £	<i>As restated</i> <i>Total 2021</i> £
Services	56,450	-	56,450	10,027	-	-
Other income	-	-	-	300	-	-
Income from charitable activities	56,450	-	56,450	10,327	-	-
Total	56,450	-	56,450	10,327	-	-

5 Cost of raising funds

	Unrestricted £	Restricted £	2022 £	<i>Unrestricted</i> £	<i>Restricted</i> £	2021 £
Fundraising expenses	16,886	-	16,886	25,841	-	25,841
Total	16,886	-	16,886	25,841	-	25,841

In Place Of War CIO

Notes to the accounts for the year ended 30 June 2022 (continued)

6 Analysis of expenditure on charitable activities

	2022 £	2021 £
Accountancy and bookkeeping	7,052	6,487
Advertising and promotional	1,620	4,364
Bad debts	-	719
Bank charges	1,205	1,811
Charitable donations	15,114	-
Computer equipment	5,074	7,658
Consultancy	8,604	-
Depreciation	1,278	945
Exchange loss	-	30
General expenses	3,359	1,320
Grant issued to organisations - see note 7	57,492	6,000
Grants issued to individuals - see note 7	10,000	58,559
Insurance and legal	1,591	2,577
Office costs	3,695	-
Office rental	2,588	1,433
Programme development	4,950	-
Staff costs	128,903	149,269
Training	1,136	-
Travel and subsistence	21,831	(3,372)
	275,492	237,800
Restricted expenditure	112,903	91,099
Unrestricted expenditure	162,589	146,701
	275,492	237,800

7 Grants paid

During the year the charity made ten grant payment to individual practitioners for community projects totalling £10,000 (Total grant payments 2021: £59,909).

The charity also paid a total of £57,492 (2021:£6,000) to The Rise Above Development in Lavender Hill, South Africa on behalf of the Linbury Trust to facilitate the building of a new community music facility.

8 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2022 £	2021 £
Accountancy	1,200	840
Independent examiner's fee	240	240

Notes to the accounts for the year ended 30 June 2022 (continued)

9 Staff costs

Staff costs during the year were as follows:

	2022 £	2021 £
Wages and salaries	21,000	21,600
Employer pension	443	111
Freelance costs	107,460	127,558
	<u>128,903</u>	<u>149,269</u>
Allocated as follows:		
Charitable activities	128,903	149,269
	<u>128,903</u>	<u>149,269</u>

No employees has employee benefits in excess of £60,000 (2021: Nil).

The average number of staff employed during the period was 1 (2021: 1).

The average full time equivalent number of staff employed during the period was 1 (2021: 1).

The key management personnel of the charity comprise the trustees and the Chief Executive Officer.

The total employee benefits of the key management personnel of the charity were £21,443 (2021: £21,711).

10 Trustee remuneration and expenses, and related party transactions

One trustee received travel and subsistence expenses during the year of £177 (2021: £Nil).

Aggregate donations from related parties were £Nil (2021: £33,855).

In Place of War USA is registered in the USA as a 501(c)(3) organisation. The organisation is closely related to In Place of War UK and is united in purpose, but does not have trustees in common. Neither organisation exerts control over the other, nor does either organisation have the power to appoint trustees for the other. In Place of War UK received £Nil (2020: £64,273) in fundraised income and £Nil (2020: £Nil) in reimbursed expenses from In Place of War USA.

In Place of War Ireland is registered in Ireland and like the USA organisation is united in purpose and provides the opportunity to work across the European Union. It does not have trustees in common and does not exert control of the UK charity. Neither organisation has the power to appoint trustees for the other. There were no payments made from the Irish entity to the other, or vice versa in the year.

The sister of the CEO is engaged as a freelance book-keeper and was paid £7,629 (2021: £7,935) during the year.

Notes to the accounts for the year ended 30 June 2022 (continued)

Trustee remuneration and expenses, and related party transactions cont'd

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

Other than the above, no trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2021: nil).

11 Government grants

The government grants recognised in the accounts were as follows:

	2022 £	2021 £
Erasmus	-	2,321
British Council	20,000	40,454
	<u>20,000</u>	<u>42,775</u>

There were no unfulfilled conditions relating to government grants.

12 Fixed assets: tangible assets

	Total £
Cost	
Brought forward	2,834
Additions	1,499
	<u>4,333</u>
At 30 June 2022	
Depreciation	
At 1 July 2021	1,035
Charge for the year	1,278
	<u>2,313</u>
At 30 June 2022	
Net book value	
At 30 June 2022	<u>2,020</u>
At 30 June 2021	<u>1,799</u>

13 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

Notes to the accounts for the year ended 30 June 2022 (continued)

14 Debtors

	2022 £	2021 £
Other debtors	584	5,363
Prepayments and accrued income	600	2,508
	<u>1,184</u>	<u>7,871</u>

15 Creditors: amounts falling due within one year

	2022 £	2021 £
Other creditors and accruals	2,919	19,484
Pensions payable	1,792	1,792
	<u>4,711</u>	<u>21,276</u>

16 Analysis of movements in restricted funds

	Balance at 1 July 2021 £	Income £	Expenditure £	Transfers £	As at 30 June 2022 £
Charitable activities					
The Linbury Trust	65,977	-	(65,977)	-	-
The Linbury Trust - project manager	24,000	50,000	(35,521)	-	38,479
Maltese Arts Council	-	9,443	(9,605)	-	(162)
Action for Hope	-	3,040	-	-	3,040
100 Agents of Change CASE Manchester	1,500	-	-	-	1,500
Refugee	(10,800)	-	-	10,800	-
Mark Leonard board recruitment	-	5,000	(1,800)	-	3,200
British Council Myanmar	-	20,000	-	-	20,000
Change Maker Summit	12,282	-	-	-	12,282
Total	<u>92,959</u>	<u>87,483</u>	<u>(112,903)</u>	<u>10,800</u>	<u>78,339</u>

Notes to the accounts for the year ended 30 June 2022 (continued)

Description of transfers

CASE Manchester refugee was expenditure incurred as part of a supply of services so was transferred to unrestricted funds.

Comparative period

	Balance at 1 July 2020 £	Income £	Expenditure £	Transfers £	Balance at 30 June 2021 £
Charitable activities					
Arts Council Catalyst	9,231	-	-	(9,231)	-
Beatport	54,001	-	(51,527)	(2,474)	-
Beatport COVID	4,935	-	-	(4,935)	-
British Council -					
Colombia	16,338	-	-	(16,338)	-
The Linbury Trust	78,002	-	(12,025)	-	65,977
The Linbury Trust -					
project manager	-	24,000	-	-	24,000
Abdelmohsen Quattan					
Foundation	2,212	-	-	(2,212)	-
80 Raves around the					
world	-	-	-	-	-
100 Agents of Change	-	1,500	-	-	1,500
CASE Manchester					
Refugee	-	-	(10,800)	-	(10,800)
Change Maker Summit	-	25,544	(13,262)	-	12,282
Colombia Rupert	-	810	(3,485)	2,675	-
Total	164,719	51,854	(91,099)	(32,515)	92,959

Name of**restricted fund****Description, nature and purposes of the fund**

British Council Myanmar To deliver a Myanmar music summit.

The Linbury Trust Funding towards the Lavender Hill Urban Oasis Community Arts Centre.

100 Agents of Change A UK project supporting 100 of the most marginalised young people to develop agency through the arts.

Mark Leonard board recruitment Funding to find and develop new board members.

Change maker summit An online residency with our change-maker network in places of conflict.

Maltese Arts Council Creating a bespoke entrepreneurial programme based on focus groups with local Maltese creatives.

Action for Hope To produce content for a living museum.

Notes to the accounts for the year ended 30 June 2022 (continued)

17 Analysis of movement in unrestricted funds

	Balance at 1 July 2021 £	Income £	Expenditure £	Transfers £	As at 30 June 2022 £
General fund	96,176	182,104	(179,475)	(10,800)	88,005
	<u>96,176</u>	<u>182,104</u>	<u>(179,475)</u>	<u>(10,800)</u>	<u>88,005</u>
Comparative period					
	Balance at 1 July 2020 £	Income £	Expenditure £	Transfers £	Balance at 30 June 2021 £
General fund	36,587	199,616	(172,542)	32,515	96,176
	<u>36,587</u>	<u>199,616</u>	<u>(172,542)</u>	<u>32,515</u>	<u>96,176</u>

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds

18 Analysis of net assets between funds

	General fund £	Designated funds £	Restricted funds £	Total 2022 £
Tangible fixed assets	2,020	-	-	2,020
Net current assets/(liabilities)	83,965	-	78,339	164,324
Total	<u>85,985</u>	<u>-</u>	<u>78,339</u>	<u>166,344</u>
Comparative period				
	General fund £	Designated funds £	Restricted funds £	Total 2021 £
Tangible fixed assets	1,798	-	-	1,798
Net current assets/(liabilities)	94,378	-	92,959	187,337
Total	<u>96,176</u>	<u>-</u>	<u>92,959</u>	<u>189,135</u>

IN PLACE OF WAR CIO

England & Wales - Charity number 1182594

Accounts



In Place Of War CIO

Report and financial statements
For the year ended 30 June 2021

In Place Of War CIO
Reference and administration information
Year ended 30 June 2021

Charity number 1182594

Registered office and operational address

C/O Swiscot House
5 Pacific Way
Salford
M50 1DL

Trustees

Trustees who served during the year and up to the date of this report were as follows:

Vikas Sagar Shah MBE	Chair
Steven Smith	(resigned 15 October 2020)
Paul Kempe	(resigned 9 March 2021)
Tomas Shore	
Professor James Thompson	
Heather Hamilton	(appointed 1 July 2021)
Mike Smith	
David Smith	
Fiona Alaroker Okumu	(appointed 19 October 2021)
Paul Francis Stacey	(appointed 1 July 2021)
David Bianchi	

Key management personnel

Ruth Daniel Chief Executive

Bankers:

Triodos Bank, Deanery Road, Bristol

Independent examiner

Patrick Morrello ACA, Third Sector Accountancy Limited, Holyoake House, Hanover Street, Manchester M60 0AS.

In Place of War CIO

Trustees' annual report for the year ended 30 June 2021

The trustees present their report and the audited financial statements for the year ended 30 June 2021.

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

Purposes and aims

The object of the CIO is to advance in life and help young people, particularly those living in sites of war, revolution, conflict and human rights abuses and amongst those whose lives have been adversely affected by war, revolution, conflict or human rights abuses through the medium of art providing support and activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

In Place of War CIO's main activities: We work in conflict situations across 26 countries, primarily in Africa, the Middle East, Latin America and the Balkans. Through an iterative approach of practice backed by and informing robust academic research, we support grassroots change-makers through 3 strategic pillars:

- Cultural spaces: we support communities to develop safe creative spaces, particularly targeting youth
- Education and entrepreneurialism: we provide a University-certified 'Train the Trainer' programme that enables young entrepreneurs to set up new creative businesses.
- Artistic collaboration: we provide performance opportunities for women musicians of colour, and theatre training and community performance with able-bodied and disabled actors.

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

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

Achievements and performance

The charity's main activities and who it tries to help are described below. All its charitable activities focus on lasting social change and are undertaken to further In Place of War CIO charity's charitable purposes for the public benefit.

1. Global Music Industry Advisory Board (GAB)

Start Date of Project: November 2020 (ongoing)

Project Manager Name: Emma Bartholomew

Overview of Project:

IPOW hosts bi-annual calls with the whole GAB and maintains very regular contact individually & in smaller groups in addition, to engage them with supporting/contributing to ongoing IPOW projects and connect them to the change-maker network.

In Place of War

Trustees' annual report for the year ended 30 June 2021

Some represented organisations/members are extremely active and supportive of our work, including Google (USA), Little Underground Management (USA), Native Instruments (Germany), Resident Advisor (UK), Roland (UK), Sound Republica (South Korea), The Golden State Company (USA), The Recording Academy (USA) & Yamaha (UK). Others are supportive with guidance & introductions, e.g., Spotify (UK)

Key deliverables/outputs:

- Support of Around The World in 80 Raves via press coverage in Billboard & Resident Advisor, DJ introductions, teams registered for the activity challenge & direct sponsorship from Little Underground Management & Pioneer DJ.
- Charity single, Against The Wind, coordinated by GAB member, Marty Ro, Co-CEO, Sound - Republica, South Korea, released in August 2021. Video has 330k views.
- Cucusonic Album Release in October 2021 via The Vinyl Factory, represented on GAB
- Spotify's Head of Africa welcomed as new Trustee after introduction by GAB member
- Direct donation from GAB member representing Google
- Members from The Recording Academy, Little Underground Management and Roland involved in fundraising event planning for 2022
- Several GAB members will support the #HackMusic initiative via mentoring
- Equipment donations from Native Instruments & Roland

Quote(s) from beneficiary: Thank you for all your efforts, kind intentions and for bringing all these key contacts together! - Valeria Duque, Elemento Ilegal, Medellín, Colombia

Impact statistics:

- GAB membership has grown from 9 founding members to 22 current members
- Members represent some of the biggest global music & media organisations, including BBC, Downtown, Google, Midem, Pioneer DJ, Roland, The Recording Academy & Yamaha

2. Learnings from Lockdown: Supporting Change-Makers in the Global South's Communities Facing Critical Challenges

Summary

Prior to the COVID-19 outbreak, In Place of War worked with grassroots change-makers in music, theatre, and across the arts to use artistic creativity to transform cultures of violence and suffering into hope, opportunity and freedom. Our changemakers work in some of the world's most challenging contexts - post-conflict, urban gang affected communities, and conflict zones where other international organisations rarely have a presence. They are resourceful, resilient and responsive to the critical issues facing their communities.

With the coronavirus crisis, we have leveraged the local connections and wisdom of our changemakers to enable direct, bespoke, and grassroots support determined and led by those located in communities facing the pandemic. Many of the challenges these communities are facing during the crisis are not a consequence of the virus per se; rather Covid-19 has exacerbated critical issues the communities were already facing (conflict, food insecurity, lack of basic sanitation, access to information).

In COVID times, these communities are hit the hardest for a number of reasons, including lack of PPE, lack of medical infrastructure, increased conflict/violence, lack of education, lack of authentic news, and precarious and informal employment which is impossible to carry out in lockdown (street vendors, couriers) - resulting in people unable to buy food, medicine and other essentials. By providing financial assistance and a global support network to community organisers in these fragile contexts, we are building resilience and supporting community driven solutions for sustainable development in places too often left behind by global humanitarian aid and development communities.

In Place of War

Trustees' annual report for the year ended 30 June 2021

Our COVID response:

- Mobilising funding and a global support network for change-makers.
- In Place of War has been issuing small grants of between \$1,000 and \$2,000 to change makers from our existing global network of change-makers spanning 24 countries in Africa, Asia, Latin America, and the Middle East. With this support, the change-makers have been able to amplify the impact of the Covid projects as they are able to leverage additional support, scale work or develop new projects that respond to issues in real time.
- A call for applications was sent to an invited group of change-makers, resulting in 45 applications
- A small panel from the In Place of War Board and team reviewed applications, selected recipients, and funds were distributed, having immediate impact. The overall process took only two weeks.
- We have distributed \$50,000 so far to change-makers in 31 communities in 13 countries. With this funding, they have organised community kitchens, distributed food packages, and fed thousands in their communities.

3. Equipment Donations from Native Instruments & Roland

Start Date of Project: November 2020

Project Manager Names: Emma Bartholomew (Relationships) / Roz Logan (Logistics/Operations)

Overview of Project: Roland has generously donated a range of world-leading equipment to some of the music organisations we support in countries including Columbia, Kenya, Lebanon, South Africa and Uganda. This collaboration will allow the change-makers and their communities to create, play, produce and record the music that brings about positive change every day.

Native Instruments has also generously committed to donating cutting-edge hardware and software to 10 organisations in our change-maker network across countries including Columbia, El Salvador, Kenya, Palestine, Venezuela and Zimbabwe. Their contribution will make a significant impact on the resources and potential creative output of the recipient projects IPOW supports in these locations.

Key deliverables/outputs:

Roland committed to donating equipment to “as many organisations IPOW supports as is logistically/feasibly possible”. Roland normally elects a charity partner for 1 year maximum, but they’ve agreed to extend their IPOW partnership as it fulfils so many of their goals & has been a mutually very positive relationship. Native Instruments committed to supporting 10 organisations with hardware and software. Ongoing logistical issues have made delivery of hardware difficult and, at times, impossible, across Latin America, especially Colombia, so Native has recently decided they can only supply software in the continent at this point.

Quote from beneficiary:

Liz Kilili, Creative Director and Cultural Manager, Creatives Garage, Nairobi, Kenya, *“Thanks so much to In Place Of War and Native Instruments for supporting us with this donation. It’s going to make such a difference to us; we can’t wait to play with our new “toys”!”*

Impact statistics:

- Native Instruments hardware sent to: Creatives Garage, Kenya, Magamba Network, Zimbabwe & Modzi Arts, Zambia & En route to Alrowwad Cultural & Arts Society, Palestine.
- Native Instruments Software sent to: Marimbea, Colombia
- Native software will be sent to: Elemento Illegal, Colombia, Tiuna El Fuerte, Venezuela, Una Frecuencia, El Salvador
- Roland Equipment sent to: Laban, Lebanon, Mau Mau Arts, Kenya, Northern Uganda Hip-Hop Culture, Uganda (awaiting 1 item out of stock), Trackside Studio, South Africa, Corporación Para La Comunicación Ciudad Comuna, Colombia, Corporación Talentos Culturizzarte, Colombia & Fundación Circulo Innovador, Colombia and Lluvia de Orión, Colombia.

In Place of War

Trustees' annual report for the year ended 30 June 2021

4. CASE Digital Medellin

Start Date of Project: January 2021

Project Manager Names: Theresa O Bradaigh Bean / Martin Giraldo

Overview of Project:

The Creative and Social Entrepreneur Programme (CASE) is a short course devised by In Place of War, and certified by their partners the University of Manchester (UK). It offers participants an opportunity to develop and launch their creative project or business via a participatory and collaborative learning framework. The course materials range from videos, interviews, illustrations, case studies, practical tasks, discussions, presentations, and research activities. The programme is based on a 'learning-by-doing' ethos and way of working, in which participants undertake practical tasks that inspire and enable them to complete 'the creative challenge' (business plan presentation) at the end of the training. Through guided workshops participants apply concepts and knowledge and draw on skills developed in the lessons to create a business plan for a creative/social enterprise or concept which is presented at the end of the programme.

CASE Digital Medellin was a 8 week university certified programme delivered on online learning platform, Canvas to 34 young people from Antioquia in Colombia. The young people hailed from a range of creative disciplines including music, fashion, dance, theatre, and media. 7 projects were awarded mentoring and seed funding including the development of a non-binary clothing range, arts based education programmes for youth at risk, an APP for farmers' market and capacity building programmes and management services for emerging artists.

The project was delivered in partnership with local NGO, Fundación Mi Sangre, Ruta Naranja (Alcaldia de Medellin) and Alcaldía de Yarumal and was supported by the British Council Colombia.

Key deliverables/outputs (bullet points or 1 paragraph):

- 34 young people (18-30) recruited from Antioquia province
- 34 young people undertook the CASE programme
- 27 young people were awarded certificates of participation for completing the programme.
- 7 participants were awarded seeding funding and mentoring.
- 1 networking event

Quotes from beneficiary:

'CASE was really cool and it helped me to develop skills and get my project off the ground' Alien 13, hip hop artists who set up a non binary clothing project.

'I learnt about lots of amazing projects and connected to wonderful creative people. It helped me develop, consolidate my ideas and gave me the confidence to dream of everything we want to achieve with our project. Estefania-

Impact statistics:

Participants reported that CASE had enabled them to develop new skills, gain knowledge and meet other creatives. This has led to the development of a new Creative network who aim to collaborate to give greater visibility and advocate for the creative economy as a drive for sustainable development.

In Place of War

Trustees' annual report for the year ended 30 June 2021

5. CASE Refugee

Start Date of Project: January 2021

Project Manager Name: Charlotte Butler / Ruth Daniel.

Overview of Project:

The Creative and Social Entrepreneur Programme (CASE) is a short course devised by In Place of War, and certified by their partners the University of Manchester (UK). It offers participants an opportunity to develop and launch their creative project or business via a participatory and collaborative learning framework. The course materials range from videos, interviews, illustrations, case studies, practical tasks, discussions, presentations and research activities. The programme is based on a 'learning-by-doing' ethos and way of working, in which participants undertake practical tasks that inspire and enable them to complete 'the creative challenge' (business plan presentation) at the end of the training. Through guided workshops participants apply concepts and knowledge and draw on skills developed in the lessons to create a business plan for a creative/social enterprise or concept which is presented at the end of the programme.

CASE Manchester was a 8 week university certified programme delivered to 8 artists from refugee backgrounds, asylum seekers and people with a heritage of forced migration. The participants hailed from a range of creative disciplines including music, fashion, dance, theatre, and media.

The project was delivered in partnership with the University of Manchester, the Whitworth Gallery and was funded by the Arts and Humanities Research Council.

Key deliverables/outputs:

- 8 artists were trained and were awarded seed funding.

Impact statistics:

Participants reported that CASE had enabled them to develop new skills, gain knowledge, meet other creatives and boosted their confidence in their business ideas. They also valued the fact the programme is certified by the university of Manchester. 7 out of the 8 participants rated the programme as outstanding.

Quotes:

'CASE is a great opportunity to learn and be creative. The global models are so inspiring and motivating.'
'The programme gave me lots of ideas and the confidence to start my own business'.

6. Cucusonic

Start Date of Project: 1st Sept 2020

Project Manager Name: Ruth Daniel

Overview of Project:

Cucusonic is an album created via a collaboration combining the work of a collective of Colombian bio-scientists, anthropologists and musicians, partnered with University of Manchester's 'Granada Centre for Visual Anthropology' and charity, In Place of War. The collaborative team set up a network with diverse local communities to collect and record sounds and stories from the Colombian Neotropical forests, inviting high profile artists and producers to create tracks from the field recordings. The aim of the project and resulting album is to raise awareness for the biodiversity of Colombia and its importance globally by translating natural soundscape recordings and bioacoustic data into new music.

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The album features artists, including Bræv, Brian Eno, Coldcut, Fer Isella, Fingathing, Iggor Cavalera, Kate Simko, Laima Leyton, Martyn Ware, Matthew Dear, Mexican Institute of Sound and Osunlade.

Kate Simko said of her track on the album, "I wanted to include a feeling of South American Andean culture alongside nature and the modern world (via electronics). It is our duty to make more conscious choices and preserve the biodiversity of the rainforest." Brazilian artists, Laima Leyton and Iggor Cavalera, commented on the story recorded by an indigenous birdwatcher and naturalist, Miguel Portura, which they incorporated into their track, Bien Paraos. They said, "'Bien Paraos' translates to 'Standing Upright'. It is a homage to Miguel Portura who found one of these birds in his community during the COVID 19 lockdown. In these times, it seems everyone can relate to standing upright."

The concept behind the album and wider project is that the sounds of vital habitats and their species, such as in this case, birds, bats and frogs, can be heard and creatively interpreted in different ways. In the Cucusonic project, these sounds have been used as a measure of biodiversity, revealing the health of an environment, as a feature of the cultural imagination of local communities, and as a creative resource, inspiring artists to compose and produce.

The restrictions of the pandemic meant that the project had to be adapted to be produced remotely. Field recordings were made using state-of-the-art sensors - bioacoustic monitors – as well as simple devices like mobile phones and shared digitally with the artists. The result was a carbon friendly production, and the album itself will be made of 100% recyclable materials, to be released just days ahead of the COP26 UN Climate Change Conference at the start of November.

Links:

VF Product page: <https://thevinylfactory.com/product/cucusonic/>

VF Featured Article: <https://thevinylfactory.com/label-news/new-cucusonic-album-discovers-sounds-of-colombias-neotropical-forests/>

YouTube video of the first single: https://youtu.be/v8t_w3cGxZk

Spotify Link:

https://open.spotify.com/album/4FZrE2dVHhZ6HUXSUdRCmV?si=uoV6JjE_SOy9sNpDpKCG2Q&dl_branch=1

Key deliverables/outputs:

- One album recorded and released on Vinyl Factory
- 10 of the participating team invited to BIME Bogota, 2022 to speak about the making of the record

Quotes from beneficiaries:

Kate Simko said of her track on the album, "I wanted to include a feeling of South American Andean culture alongside nature and the modern world (via electronics). It is our duty to make more conscious choices and preserve the biodiversity of the rainforest." Brazilian artists, Laima Leyton and Iggor Cavalera, commented on the story recorded by an indigenous birdwatcher and naturalist, Miguel Portura, which they incorporated into their track, Bien Paraos. They said, "'Bien Paraos' translates to 'Standing Upright'. It is a homage to Miguel Portura who found one of these birds in his community during the COVID 19 lockdown. In these times, it seems everyone can relate to standing upright."

Impact statistics:

- 16 artists involved
- Interdisciplinary partnership

7. Keleketla

Start Date of Project: 3rd July 2020

Project Manager Name: Ruth Daniel

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Trustees' annual report for the year ended 30 June 2021

Overview of Project:

Keleketla! is an expansive collaborative project, reaching outward from Johannesburg to London, Lagos, L.A. and West Papua, "Keleketla!" started as a musical meeting ground between Ninja Tune cofounders Coldcut and a cadre of South African musicians (introduced by the charity In Place Of War), including the raw, South African-accented jazz styles of Sibusile Xaba, and rapper Yugen Blakrok (Black Panther OST). From those initial sessions, the record grew to encompass a wider web of musical luminaries, including Afrobeat architects, the late pioneer Tony Allen and Dele Sosimi, legendary L.A. spoken word pioneers The Watts Prophets, and West Papuan activist Benny Wenda.

Key deliverables/outputs:

- One album released on vinyl and digitally
- 37 artists involved
- Artist recording sessions at Trackside Studio in Soweto over ten days

Quote from beneficiary:

'This is the best record I've ever made' Matt Black, Coldcut

<https://www.theguardian.com/music/2020/jul/03/keleketla-review-ninja-tune>

Impact statistics:

- Over 2m plays on Spotify
- 45,000 listeners per month on Spotify
- Artists were paid royalties

8. Rise Above Development, Lavender Hill

Start Date of Project: August 2020

Project Manager Name: Lindsay Cessford

Overview of Project:

RAD is a community-based NPC formed specifically to work in partnership with In Place Of War (IPOW) on this exciting new development.

RAD is building a youth centre, sports facility, and a community garden / small scale farm in the heart of Lavender Hill, collectively known as Rise Above Development Urban Youth Oasis.

The centre will be home to a music studio, computer room, classroom / library, multipurpose dance studio, youth cafe and sports facilities. RAD will partner with many existing programmes running in Lavender Hill that will benefit the youth of this community and the community as a whole. As well as introducing some programmes from outside of the community that will open minds and doors to opportunities which have not been accessible to the youth in Lavender Hill before now.

Key deliverables/outputs (bullet points or 1 paragraph):

RAD recently signed an FMA with the city of Cape Town giving them permission to use 2.8 acres of land on a 10-year agreement. We expect to have phase one of the project open early April 2021 when we will open the Music Studio, Computer Room, Library / Classroom and ablutions. With a view to starting phase two in May funds dependent.

Quote from beneficiary:

"The youth centre to be built in lavender hill will bring about togetherness amongst all our people from the elderly to the child. We will be able to build great relationships starting out with the old gang wars and fighting to the hands joined together by peacebuilding

In Place of War

Trustees' annual report for the year ended 30 June 2021

workshops in an area well known for gun and gender-based violence.
and we are grateful that IPOW saw fit to choose our community as the startup to success
and we are grateful and excited so on behalf of lavender hill and Rise above development
we want to thank in place of war for the faith you have in us to bring this community
together” Mark Nicholson, Community Leader

Impact statistics:

RAD is currently in the planning stages and works closely with community members as well as running smaller programmes for the youth in the community. Excursion, holiday programmes. For the moment we work with roughly 60 children, but once the centre is open we will be working with roughly 200 children on a weekly basis.

9. #HackMusic

Start Date of Project: 1st Sept 2021

Project Manager Name: Ruth Daniel

Overview of Project:

#HackMusic by In Place of War - Ruth Daniel, Laima Leyton, David Guardado and Jane Hough.

#Hackmusic is an innovative, pioneering education programme developed by In Place of War to help support the development of music makers around the world – particularly in communities facing challenges of conflict, poverty and lack of opportunities and infrastructure. It's been written by In Place of War CEO, Ruth Daniel; musician and producer, Laima Leyton; music change-maker from El Salvador, David Guardado and #HackMusic intern, Jane Hough with input from across the music industry, across the world. It aims to support learning across these areas:

Six pillars:

1. Creative Process - your choices, what would you like to be as a music producer, commercial or for yourself, creating your own identity
2. Technical - which digital audio workstations to use, sound card choices, mobile x permanent studio, how to record sounds, composition, mixing and mastering
3. Music Industry - how to make people listen to your music, where do they experience your music, what levels and contexts are your expectations
4. Music archiving, preservation and re-working - particularly with indigenous communities
5. GRRRL Music Worlds - women music leaders
6. Music Mentoring - a programme supported by world-class producers and musicians

Key output:

One new certified global music programme containing over 1,000 resources

Quote from beneficiary:

‘It's a dream come true, a way to give back on the community and open the doors of music for them and importantly, the opportunity to leave a legacy for my daughter’. David Guardado

Impact statistic:

This is the first IPOW project being driven by one of our change-makers

In Place of War

Trustees' annual report for the year ended 30 June 2021

10. Ethical and Cultural Tourism Programme (not yet launched)

Start Date of Project: March 2021

Project Manager Name: Abbi Gutierrez

Overview of Project:

The Ethical and Cultural Tourism Programme is a 7-part training programme, for delivery in person to a group or as a self-paced online course hosted on the educational platform, CANVAS. The ECTP has been designed both for those already working in the creative industries at a grassroots or community level, such as those that run a cultural spaces or activities who want to explore tourism as a route to financial sustainability; and also for those who are seeking to develop a new tourist project.

The course is split into 7 units covering the following topics: An introduction to ethical and cultural tourism, exploring different models of ethical and cultural tourism, Business planning, promoting your cultural tourist business, Understanding impact and sustainability, Ethics, value, and risk, and the Ethical and Cultural Tourism Challenge. The final module allows learners to apply knowledge and skills gained during the course to develop a real-life tourism proposal. During the weekly classes, learners will build up the knowledge and skills required to develop an idea for an ethical cultural tourist project and turn it into a business plan/proposal.

Key deliverables/outputs:

- PowerPoint presentations for each unit
- Video lessons for online course for each unit
- Student book
- Written case studies (included in the student book) and links to interviews on YouTube.

11. Living Museum (in process)

Start Date of Project: Sept 2021

Project Manager Name: Abbi Gutierrez

Overview of Project:

In Place of War is creating a 'digital living museum' showcasing projects, spaces and places with incredible artists and creatives in places of conflict around the world. The content will be hosted on www.inplaceofwar.net. We are currently working with the 13 organisations in Colombia, Venezuela, South Africa, Kenya, India, Brazil, Lebanon and Bosnia to produce digital content, some will be virtual tours shot on GoPro 360 cameras, while others will be 4-6 minute "mini-documentaries" shot in standard video format. This project is linked to the Art of Peace research at the University of Manchester, with many of the participating organisations linking their digital content to the Art of Peace research models.

The aim of this project is to give people across the world the opportunity to see the art, innovation and dynamism in communities facing the challenges of conflict, help change perceptions of places and share and preserve culture.

Key deliverables/outputs:

- 13 digital showcases (mini-documentaries or 360-degree virtual tours)
- Accompanying written narrative for each project.

12. Make Art Not War (in process)

Start Date of Project: Sept 2021

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Project Manager Name: Abbi Gutierrez

Overview of Project:

Make Art Not War is a book written by Ruth Daniels and Teresa Bean, which is currently in the process of being edited for publication.

IPOW has been connecting with people at the grassroots who are making phenomenal change in their communities, countries, and world with limited access to resources, using art as the mechanism for change. Whether it be hip-hop on Riders Island, NYC's most notorious prison; puppeteering to stop the demolition of your community in Delhi or beat-boxing to help people with speech impediments - art is the magnet that draws in a community to fight for justice, change and equality.

In this book – MAKE ART NOT WAR - we tell the stories of those amazing and inspirational people, most under the age of 35 years old, most from the Global South, who have used art for change. We explore their methodologies and case studies of their work. We wrote this book to inspire young people that you do have agency. You just need to unlock the potential.

Key output:

Published book

13. 100 Agents of Change (ongoing)

Start Date of Project: 13 April 21

Project Manager Name: Rozenn Logan

Overview of Project:

The 100 Agents of Change project is a new art and activism project connecting some of the most revolutionary innovative artists and change makers from around the world with young people from marginalised communities in the UK, to share their experiences, skills and knowledge. Responding to an increasingly polarised political and social landscape in the UK and prevailing socio-economic challenges, 100 Agents of Change seeks to promote arts-based community activism and development of leadership qualities in marginalised young people from disadvantaged backgrounds. The project included recruiting 11 youth partner orgs & a Youth Advisory board (YAB to help shape the programme), as well as 100 young people to take part.

In 2021, the 100 Agents of Change Residency was held virtually and allowed artists from the In Place of War network around the world to share their skills and knowledge of how to use what we have around us - creativity and our communities - to make the change we want to see in the world. The online residency took place over four weeks in November 2021, with a programme co-designed and shaped by the young people. The next phase of the programme is to support the young people who have taken part in the online residency to take those new skills and knowledge back into their communities across the country and use them to promote social cohesion through art and activism. There is the opportunity to apply for seed funding & mentoring to support the development of their community projects, which is the stage we are entering into now. There will also be an in-person celebration event in summer 2022.

Key deliverables/outputs:

Please note - this project will continue until the end of March 2022, so the focus of this report is on the residency programme aspect.

For the young people / agents of change:

- Develop leadership skills and behaviours, nurture creative talent and understanding of agency

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Trustees' annual report for the year ended 30 June 2021

- To explore alternative approaches to making change driven by those in the contexts of Africa, Middle East, Latin America
- Create new leadership networks
- Facilitate South - North learning and intercultural awareness (decolonising knowledge and education)
- To offer them a space to experiment and co create projects that respond to their needs and aspirations.
-

When asked what they would like to gain from the residency young people also said they hoped to build connections and networks, gain confidence and better understand their art and activism and how they can use this to make change in their communities.

For the partner orgs:

- To create a support network of grassroots organisations to share knowledge, resources and ideas
- To share Global South organisational approaches to change and create new global networks
- To explore alternative approaches outside of the traditional funding models and modes of learning and engagement with young people.
- To understand how we can work together to strengthen our offer

Quotes from beneficiary:

- It was beyond my expectations. It was amazing, I gained hope and insight and hopefully connections to be able to make change.
- I am blown away by the emotional support and moral support that speakers, panelists, and the production team has given. It's a really rough time to be a young person in the arts and hearing that people have struggled, worked hard, and then have seen their dreams of change realized is extremely inspirational!
- I feel completely ready to start a new creative project, hopeful and empowered, I have thought about arts that are not usually included in my creative practice, and feel like its expanded exponentially

Impact statistics:

People:

- 1 new Youth Advisory Board comprising 11 young people
- 11 partner orgs
- 98 young people applied / 91 young people took up offer of spaces / 60 coming to at least one workshop / 36 young people coming to 3+ workshops a week / 19 coming 1-3 workshops a week / 5 coming to less than one per week
- 54 international & UK-based speakers & facilitators
- 12 BSL interpreters
- 1 visual scribe
- 1 language interpreter
- 1 graphic designer

Events so far:

- 4 YAB meetings/ workshops
- 4 Partner Org meetings/ workshops
- 2 info/welcome sessions
- 37 total sessions across 4 weeks of the residency, comprising:
- 16 workshops
- 13 talks
- 8 wellbeing sessions.

14. Around the World in 80 Raves Fundraiser

Start date: Launch date 30th June 2021

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Trustees' annual report for the year ended 30 June 2021

Project manager name: Lucy Evans

Description of initiative:

In Autumn 2021, we engaged members of the public and our worldwide music industry partners in a collaborative fundraising challenge - to aim to cover a 7,200 mile / 11,600km distance across some of the 26 countries where In Place of War has projects in Africa, Latin America and the Middle East. Participants chose their own goals to be completed at their own pace, to and sought sponsorship for their efforts. There is the chance for you and your team to win amazing prizes donated by some of the event's DJs, partners and entertainment industry networks.

Through collaboration and partnership with our music industry networks, October was sound tracked by streamed raves by DJs from all over the world, celebrating the efforts of all the fundraisers being sponsored to complete their distances.

Money raised collectively through the project will go towards helping to support music studio developments at the Nave Coletiva in São Paulo, Brazil, and Rise Above Development in Lavender Hill, South Africa.

Outcomes:

- Collectively, fundraising teams, individuals and partners on the project raised over £10,600K to date, through the fundraising campaign with the campaign still open
- Media relationships and public engagement with audiences in multiple territories worldwide
- Features in over 30 international publications including Resident Advisor, Billboard Music, Data Transmission and EDM Identity - opening communication channels with taste maker and influencers globally
- Raised awareness of the charity and the 2 developments the project is supporting in São Paulo, Brazil and Lavender Hill, South Africa to the general public globally
- Partnered with high-profile international DJs and streaming platforms & formed relationships with artists and partners with huge potential for future projects
- Engaged new supporters, friends and fundraisers of In Place of War
- Started a new company mailing list
- Received prize donations from and strengthened long-lasting commercial relationships with Pioneer DJ

Connections made:

DJs Adam Beyer / A Guy Called Gerald / Aerobica / Amateur Hour / Andrea Paz / APRO / AVIN / Bamba Pana x MC Makaveli / Ben Westbeech / BICEP / Cici / Corey James Gray / Crazy P Soundsystem / Darper / David Wrench (audiobooks) / DengueDengueDengue DJ Chengz / DJ Dar / DJ Yoda / DONKONG / Dub Pistols (DJ set) / Eddie Stewart / Ellen Allien / Faizal / GFDF / Hausar / Ida Engberg Jason Blade / Jax Jones / Joe Goddard / Kid Simius / KrBear / Lex Wolf / Liliane Chlela / Manic State / Matisa / Matrix / Matt Black (Coldcut) / MDNYT / Mewloud / Mexican Institute of Sound / Mixhell / Mr. Scruff / Nyra / Osunlade / Paranoid London / Patrick4 Paul Hartnoll (Orbital) / Peter Hook / Phillipi / PHO / Sam Wise / Sama' Abdulhadi / Sasha / Slam / Sofi Tukker / Soul Clap / The Orielles / Turkana / William Djoko / Yamaho

Partners such as Ben Allen Music Marketing, Worldwide FM, EDM Identity, Data Transmission, Grow Hackney, Paradise, Insomniac TV, Ninja Tune, Pioneer DJ, Nyege Nyege, Get Free Dance Therapy, Ostereo, Little Underground Management, Sound Republica, Heavenly Recordings & many more.

Press from Borgen Magazine, Agenda Culturaldo, Ostereo, Billboard Dance, AFEM, A Greener Festival, EIN Presswire, BPI, All Events London, Stay Happening, Digital DJ Tips, Music Connections, Menafn, Muso Muso, Where DJs Play, Record of the Day,

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Moreover.com, Resident Advisor, Mondo Sonoro, Folhape.com.br, Borgen Magazine

Statistics around the initiative:

- Increase to the In Place of War Facebook page reach (65,240) by 268% and Instagram (15,649) by 618.5% since the project launch
- Over £10,600 raised to date
- Increase of Facebook followers (146.2%), & Instagram followers (227.6%) since the project launch
- A new mailing list set up for In Place of War, with a current audience of 750 subscribers
- Over 65 DJs involved in the project
- Grass root community engagement from over 20 countries worldwide
- Donations from over 370 supporters

Amount of funding raised:

To date (3.12.21) we have collectively raised over £10,600, with the fundraising campaign still open and more content scheduled and donations expected throughout December

Beneficiaries of our services

The activities generated benefits for a variety of beneficiaries across communities in Africa, the Middle East, Asia and Latin America. These included community educators working in informal settings, cultural leaders in marginalised communities and areas affected by conflict, artists, people with disabilities and young people. These groups benefited from the activities through:

- Issuing of the In Place of War covid 19 emergency fund, supporting grassroots organisations across the globe via small hardship grants
- development of new knowledge and boosting local capacity building in country (Enterprise training, music production training and network visits and exchanges)
- economic participation (payment to trainers and artists and community groups for hosting visits and spend in the community during the activities)
- Social participation of marginalised/underrepresented groups in the arts who are often excluded or isolated in their communities, such as young people living in poverty, refugees, people with disabilities, women and people from minority ethnic backgrounds.

Financial review

In Place of War CIO has had a healthy year of funding from a range of sources. Our key sources of funding are: Mark Leonard Trust (unreserved for core development); The Linbury Trust (for the development of our cultural spaces programme work in South Africa); and The British Council (who support our creative entrepreneurial work). Total income was £251,470 (2020: £369,597), and expenditure was £263,641 (2020: £273,656), resulting in a deficit of £12,171 (2020: surplus £95,941). In the previous financial year the charity received significant funds from Beatport for distribution to beneficiaries. The distribution was completed in the year ended 30 June 2021.

Reserves policy

In Place of War CIO has experienced a period of growth through the period reported. During this period, Trustees and Executive have been monitoring cash-flow and financial resilience. As the organisation grows through the next reporting period(s) Trustees will set and begin to action an appropriate financial reserves policy to ensure In Place of War CIO has the necessary financial resilience commensurate with a charity in the sector (and benchmarked against others where appropriate).

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At 30 June 2021, we held unrestricted funds of £68,110 and restricted funds of £102,191. Our unrestricted funds are a buffer for any overheads not paid for by direct project funding, and if no other funding sources are available. We currently hold three months of unrestricted reserves.

Plans for the future

Looking forward to 2022 – 2023, In Place of War is focusing on developing a Global Change-Maker hub, which will act as a physical centre and platform to build from and strengthen our global network of change-makers. We will expand our education offer, bringing new innovative programmes, driven by our change-makers across the Global South. We are exploring more work in the UK and USA – particularly around our successful pilot of our 100 Agents of Change programme. We have recruited three new board members to help with our new strategic approach. We continue to explore new avenues for funding, aligned with our strategic targets. As we are still very much in COVID, we are developing flexible plans that are responding to constantly changing times.

Structure, governance and management

The organisation is a Charitable Incorporated Organisation, registered as a charity on date 22nd March 2019.

The charity was established under a constitution which established the objects and powers of the charity.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 8 to the accounts.

Adviser to the board: Irina Martin.

Team: Ruth Daniel (CEO), Teresa Bean (Director of Research and Education), Alison Surtees (Head of Anna Lindh Foundation Network for In Place of War CIO UK), Fiona Daniel (Bookkeeper).

The organisation is a Charitable Incorporated Organisation. It was incorporated on 22 June 2016 as a Community Interest Company and converted to a Charitable Incorporated Organisation on 22 March 2019.

The charity was established by its constitution which sets out the objects and powers of the charity and its governance.

In Place of War CIO recruits new trustees by identifying gaps in skill sets against our development strategy and using our networks to identify candidates. Candidates are approached and invited to sit on the board. The trustees perform due diligence on each candidate. The new trustees sit at board level first and then formally join the board and this is acknowledged in a trustee meeting (4 per year) and registered on the minutes. There are no constitutional provisions for appointment.

Remuneration policy for key management personnel

Trustees regularly review remuneration for key management personnel; we are aware that In Place of War CIO currently benchmarks *below the market* in relation to executive remuneration. This is a live conversation with the executive and management, who remain fully committed to the organisation. Trustees have committed to review remuneration as the charity grows.

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Trustees' annual report for the year ended 30 June 2021

The In Place of War Global Music Industry Advisory Board:

Alexandre Deniot - Director, Midem, France
Amy Van-Baaren - Head of Community, Resident Advisor, UK
Ben Allen - Founder, BAM Music Marketing, UK
Erin MacGregor - Global Social Media Coordinator - Yamaha Guitars, UK
Fiona McGugan - Paralegal, Simons, Muirhead & Burton LLP, UK
Georgia Taglietti - Communication Director, Networker, Mentor and Speaker, Spain
Goli Khonsari - Head of Platform Partnerships, Bauer Media, UK
Jamie Franklin - Artist Relations Manager: Europe, Roland, UK
Jonas Sudendorf - Head of Community & Partnerships, Native Instruments, Germany
Kimberley Rowell – Assistant Editor, BBC Three, BBC News & Current Affairs, UK
Laura Jones - Little Underground Management, USA
Marty Ro - Co-CEO, Sound Republica, South Korea
Matthew Teper - VP, Business Development, Insomniac Events, USA
Mike Smith - Global President, Downtown Music Publishing, UK
Paul Reed - Chief Executive, Association of Independent Festivals, UK
Rich Thomas - VP, Culture & Content, Insomniac Events, USA
Rob Marshall - Associate Director, Business Affairs, Spotify, UK
Shannon Herber - Pop & Dance/Electronic Awards Genre Manager, The Recording Academy (GRAMMYS), USA
Vickie Amiralis - Label/Project Manager, The Vinyl Factory, UK

Related parties and relationships with other organisations

In Place of War CIO is closely related to and is united in purpose with In Place of War USA, but does not share any trustees. In Place of War USA is a 501c3 organisation and has independent governance. The main purpose of the USA charity is to raise funds for In Place of War CIO. Neither charity exerts control over the other or has the power to appoint trustees. Transactions in the period between the two entities are disclosed in note 10 to the accounts.

Statement of responsibilities of the trustees

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the aims and objects and in planning future activities and setting policy for the future.

The trustees are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In Place of War

Trustees' annual report for the year ended 30 June 2021

Charity 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 charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

This report was approved by the trustees on date 29 / 04 / 2022 and signed on their behalf by



29 / 04 / 2022

Vikas Shah, trustee

Date:

In Place of War CIO
Independent examiner's report to the trustees for the year ended 30 June 2021

I report on the accounts of the charity for the year ended 30 June 2021 set out on pages 19 to 29.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Other matters

Your attention is drawn to the fact that the charity has prepared the accounts (financial statements) in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that, in any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Acthave not been met; or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



29 / 04 / 2022

Patrick Morrello ACA
Third Sector Accountancy Limited
Holyoake House
Hanover Street
Manchester, M60 0AS

In Place Of War CIO
Statement of Financial Activities
(including Income and Expenditure account)
for the year ended 30 June 2021

	Note	Unrestricted funds £	Restricted funds £	Total funds 2021 £	<i>Unrestricted funds £</i>	<i>Restricted funds £</i>	<i>Total funds 2020 £</i>
Income from:							
Donations and grants	3	189,289	51,854	241,143	88,596	234,387	322,983
Charitable activities	4	10,327	-	10,327	46,614	-	46,614
Total income		199,616	51,854	251,470	135,210	234,387	369,597
Expenditure on:							
Cost of raising funds	5	25,841	-	25,841	17,398	-	17,398
Charitable activities	6	146,701	91,099	237,800	95,127	161,131	256,258
Total expenditure		172,542	91,099	263,641	112,525	161,131	273,656
Net income/(expenditure) before net gains/(losses) on investments		27,074	(39,245)	(12,171)	22,685	73,256	95,941
Net income/(expenditure) for the year	8	27,074	(39,245)	(12,171)	22,685	73,256	95,941
Transfer between funds		32,515	(32,515)	-	(5,649)	5,649	-
Net movement in funds for the year		59,589	(71,760)	(12,171)	17,036	78,905	95,941
Reconciliation of funds							
Total funds brought forward		36,587	164,719	201,306	19,551	85,814	105,365
Total funds carried forward		96,176	92,959	189,135	36,587	164,719	201,306

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

In Place Of War CIO
Charity number 1182594
Balance sheet as at 30 June 2021

	Note	2021	2020
		£	£
Fixed assets			
Tangible assets	12	1,798	181
Current assets			
Debtors	14	7,871	14,766
Cash at bank and in hand		200,742	203,020
Total current assets		208,613	217,786
Liabilities			
Creditors: amounts falling due in less than one year	15	(21,276)	(16,661)
Net current assets		187,337	201,125
Total assets less current liabilities		189,135	201,306
Net assets		189,135	201,306
The funds of the charity:			
Restricted income funds	16	92,959	164,719
Unrestricted income funds	17	96,176	36,587
Total charity funds		189,135	201,306

The notes on pages 21 to 29 form part of these accounts.

For the year in question, the charity was entitled to exemption from an audit under section 144 of the Charities Act 2011. The Charity Commission has not ordered an audit to be carried out under Section 146 of Charities Act 2011.

29 / 04 / 2022

Approved by the trustees on and signed on their behalf by:



Vikas Shah (Trustee)

1 Accounting policies

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 - (Charities SORP (FRS 102) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

In Place Of War CIO 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 note.

b Judgments and estimates

The trustees have made no key judgments which have a significant effect on the accounts. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next reporting period.

c Preparation of the accounts on a going concern basis

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

d Income

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

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

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

e Interest receivable

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

Notes to the accounts for the year ended 30 June 2021 (continued)

f Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

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

Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g Expenditure and irrecoverable VAT

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

- Expenditure on charitable activities includes the costs of activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

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

h Operating leases

Operating leases are leases in which the title to the assets, and the risks and rewards of ownership, remain with the lessor. Rental charges are charged on a straight line basis over the term of the lease.

i Tangible fixed assets

Individual fixed assets costing £500 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Equipment	33%
-----------	-----

j 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.

k Creditors and provisions

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

l Financial instruments

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

2 Legal status of the charity

The charity is a charitable incorporated organisation registered with the Charity Commission in the United Kingdom (England and Wales) and has no share capital. In the event of the charity being wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

In Place Of War CIO

Notes to the accounts for the year ended 30 June 2021 (continued)

3 Income from donations and legacies

	Unrestricted £	Restricted £	Total 2021 £	<i>Unrestricted</i> £	<i>Restricted</i> £	<i>As restated</i> <i>Total 2020</i> £
Donations	88,514	-	88,514	33,819	187,910	221,729
Grants	100,775	51,854	152,629	54,777	46,477	101,254
Total	189,289	51,854	241,143	88,596	234,387	322,983

4 Income from charitable activities

	Unrestricted £	Restricted £	Total 2021 £	<i>Unrestricted</i> £	<i>Restricted</i> £	<i>As restated</i> <i>Total 2020</i> £
Consultancy services	10,027	-	10,027	44,664	-	-
Other income	300	-	300	1,950	-	-
Income from charitable activities	10,327	-	10,327	46,614	-	-
Total	10,327	-	10,327	46,614	-	-

5 Cost of raising funds

	Unrestricted £	Restricted £	2021 £	<i>Unrestricted</i> £	<i>Restricted</i> £	2020 £
Fundraiser's fees	-	-	-	5,375	-	5,375
Fundraising expenses	25,841	-	25,841	5,488	-	5,488
Catering	-	-	-	6,535	-	6,535
Total	25,841	-	25,841	17,398	-	17,398

In Place Of War CIO

Notes to the accounts for the year ended 30 June 2021 (continued)

6 Analysis of expenditure on charitable activities

	2021 £	2020 £
Accountancy and bookkeeping	6,487	7,628
Advertising and promotional	4,364	5,531
Bad debts	719	-
Bank charges	1,811	8,877
Computer equipment	7,658	1,540
Depreciation	945	91
Exchange loss	30	179
General expenses	1,320	1,188
Grants issued - see note 7	58,559	114,653
Insurance and legal	2,577	750
Office costs	-	1,241
Office rental	1,433	1,400
Project costs	6,000	-
Staff costs	149,269	84,979
Travel and subsistence	(3,372)	28,201
	237,800	256,258
Restricted expenditure	91,099	161,131
Unrestricted expenditure	146,701	95,127
	237,800	256,258

7 Grants paid

During the year the charity made grants payments to organisations totalling £59,909 (2020: £114,653). The funds were raised by Beatport and paid to the Association for Electronic Music Inc (AFEM), who asked the charity to administer the funds on their behalf. Funds were provided to those AFEM member companies to be directly given to employees who were either laid off due to the existing COVID-19 crisis, or, employees who are in danger of being laid-off without the assistance of this additional capital. It is Beatport and AFEM's intention to help as many individuals as possible with these donations. However, preference is being given to lower-earning workers and those companies that represent a genuine need for assistance.

8 Net income/(expenditure) for the year

This is stated after charging/(crediting):	2021 £	2020 £
Accountancy	840	840
Independent examiner's fee	240	240

Notes to the accounts for the year ended 30 June 2021 (continued)

9 Staff costs

Staff costs during the year were as follows:

	2021 £	2020 £
Wages and salaries	21,600	36,750
Employer pension	111	1,792
Freelance costs	127,558	46,437
	<u>149,269</u>	<u>84,979</u>
Allocated as follows:		
Charitable activities	149,269	84,979
	<u>149,269</u>	<u>84,979</u>

No employees has employee benefits in excess of £60,000 (2020: Nil).

The average number of staff employed during the period was 1 (2020: 1).

The average full time equivalent number of staff employed during the period was 1 (2020: 1).

The key management personnel of the charity comprise the trustees and the Chief Executive Officer.

The total employee benefits of the key management personnel of the charity were £21,711 (2020: £38,542).

10 Trustee remuneration and expenses, and related party transactions

One member of the management committee received travel and subsistence expenses during the year of £Nil (2020: £94).

Aggregate donations from related parties were £64,273 (2020: £33,855).

In Place of War USA is registered in the USA as a 501(c)(3) organisation. The organisation is closely related to In Place of War UK and is united in purpose, but does not have trustees in common. Neither organisation exerts control over the other, nor does either organisation have the power to appoint trustees for the other. In Place of War UK received £64,273 (2020: £28,855) in fundraised income and £Nil (2020: £9,559) in reimbursed expenses from In Place of War USA.

The sister of the CEO is engaged as a freelance book-keeper and was paid £7,935 during the year.

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

Other than the above, no trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity, including guarantees, during the year (2020: nil).

Notes to the accounts for the year ended 30 June 2021 (continued)

11 Government grants

The government grants recognised in the accounts were as follows:

	2021 £	2020 £
Erasmus	2,321	-
Arts Council	-	2,750
British Council	40,454	32,260
University of Manchester	20,760	-
HMRC Coronavirus job retention scheme	-	4,777
Anna Lindh Euro Foundation	-	9,256
	<u>63,535</u>	<u>49,043</u>

There were no unfulfilled conditions relating to government grants.

12 Fixed assets: tangible assets

	Total £
Cost	
Brought forward	272
Additions	2,562
	<u>2,834</u>
Depreciation	
At 1 July 2020	91
Charge for the year	945
	<u>1,036</u>
Net book value	
At 30 June 2021	<u>1,798</u>
<i>At 30 June 2020</i>	<u>181</u>

Notes to the accounts for the year ended 30 June 2021 (continued)

13 Corporation tax

The charity is exempt from tax on income and gains falling within Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the charity.

14 Debtors

	2021 £	2020 £
Other debtors	5,363	3,297
Prepayments and accrued income	2,508	11,469
	<u>7,871</u>	<u>14,766</u>

15 Creditors: amounts falling due within one year

	2021 £	2020 £
Other creditors and accruals	19,484	14,869
Pensions payable	1,792	1,792
	<u>21,276</u>	<u>16,661</u>

16 Analysis of movements in restricted funds

	Balance at 1 July 2020 £	Income £	Expenditure £	Transfers £	Balance at 30 June 2021 £
Charitable activities					
Arts Council Catalyst	9,231	-	-	(9,231)	-
Beatport	54,001	-	(51,527)	(2,474)	-
Beatport COVID	4,935	-	-	(4,935)	-
British Council -					
Colombia	16,338	-	-	(16,338)	-
The Linbury Trust	78,002	-	(12,025)	-	65,977
The Linbury Trust -					
project manager	-	24,000	-	-	24,000
Abdelmohsen Quattan					
Foundation	2,212	-	-	(2,212)	-
80 Raves around the					
world	-	-	-	-	-
100 Agents of Change	-	1,500	-	-	1,500
CASE Manchester					
Refugee	-	-	(10,800)	-	(10,800)
Change Maker Summit	-	25,544	(13,262)	-	12,282
Colombia Rupert	-	810	(3,485)	2,675	-
Total	<u>164,719</u>	<u>51,854</u>	<u>(91,099)</u>	<u>(32,515)</u>	<u>92,959</u>

Notes to the accounts for the year ended 30 June 2021 (continued)

Comparative period

	Balance at 1 July				Balance at 30 June
	2019	Income	Expenditure	Transfers	2020
	£	£	£	£	£
Charitable activities					
Arts Council Catalyst	7,812	2,750	(1,331)	-	9,231
Beatport	-	182,975	(128,974)	-	54,001
Beatport COVID	-	4,935	-	-	4,935
British Council -					
Columbia	-	32,260	(15,922)	-	16,338
The Linbury Trust	78,002	-	-	-	78,002
Anna Lindh Foundation	-	5,206	(10,164)	4,958	-
Anna Lindh M & E	-	4,049	(4,740)	691	-
Abdelmohsen Quattan					
Foundation	-	2,212	-	-	2,212
	<u>85,814</u>	<u>234,387</u>	<u>(161,131)</u>	<u>5,649</u>	<u>164,719</u>

Description of transfers

British Council - Columbia: the income here was in fact a contract for the provision of services and not a restricted fund. The balance from 2020 has therefore been transferred to unrestricted funds.

Arts Council Catalyst, Beatport, Beatport COVID, and Abdelmohsen Quattan Foundation: transfers to unrestricted funds represent core cost allocations as agreed with the funders.

80 Raves around the World and Colombia Rupert: these funds were overspent and subsidised by unrestricted funds.

Name of**restricted fund****Description, nature and purposes of the fund**

Arts Council Catalyst	Arts Council England funding to build fundraising capacity
Beatport	To support IPOW's change-maker communities in places of conflict during
Beatport Covid19	COVID-19 and respond to their critical and unique challenges.
British Council Colombia	To support delivery of In Place of War's Creative and Social Enterprise Programme with marginalised young people in Medellin, Colombia.
The Linbury Trust	Funding towards the Lavender Hill Urban Oasis Community Arts Centre
Anna Lindh Foundation	Projects include working with UK Anna Lind Foundation members and several of our international partners in the wider Euro Med region
Abdel-mohsen Qattan	To send delegation to the Palestine Music Expo 2019
Foundation	
100 Agents of Change	A UK project supporting 100 of the most marginalised young people to develop agency through the arts.
CASE Manchester	A UK project talking 20 refugee and migrant people through our Creative and Social Entrepreneurial Programme.
Refugee	
Change Maker Summit	An online residency with our change-maker network in places of conflict.
Colombia Rupert	Cucusonic – a project with bio-scientists and musicians raising awareness of the biodiversity in the Colombian rainforest.

Notes to the accounts for the year ended 30 June 2021 (continued)

17 Analysis of movement in unrestricted funds

	Balance at 1 July 2020 £	Income £	Expenditure £	Transfers £	As at 30 June 2021 £
General fund	36,587	199,616	(172,542)	32,515	96,176
	<u>36,587</u>	<u>199,616</u>	<u>(172,542)</u>	<u>32,515</u>	<u>96,176</u>

Comparative period

	Balance at 1 July 2019 £	Income £	Expenditure £	Transfers £	As at 30 June 2020 £
General fund	19,551	135,210	(112,525)	(5,649)	36,587
	<u>19,551</u>	<u>135,210</u>	<u>(112,525)</u>	<u>(5,649)</u>	<u>36,587</u>

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The free reserves after allowing for all designated funds

18 Analysis of net assets between funds

	General fund £	Designated funds £	Restricted funds £	Total 2021 £
Tangible fixed assets	1,798	-	-	1,798
Net current assets/(liabilities)	94,378	-	92,959	187,337
Total	<u>96,176</u>	<u>-</u>	<u>92,959</u>	<u>189,135</u>

Comparative period

	General fund £	Designated funds £	Restricted funds £	Total 2020 £
Tangible fixed assets	181	-	-	181
Net current assets/(liabilities)	36,587	-	164,719	201,306
Total	<u>36,587</u>	<u>-</u>	<u>164,719</u>	<u>201,306</u>