



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.

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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.

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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.

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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.

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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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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

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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

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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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- 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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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 / Mewlound / Mexican Institute of Sound / Mixhell / Mr. Scruff / Nyra / Osunlade / Paranoid London / Patricktor4 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,

In Place of War

Trustees' annual report for the year ended 30 June 2021

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).

In Place of War

Trustees' annual report for the year ended 30 June 2021

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.

In Place of War

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
	<u>237,800</u>	<u>256,258</u>
Restricted expenditure	91,099	161,131
Unrestricted expenditure	146,701	95,127
	<u>237,800</u>	<u>256,258</u>

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
	<u>1,080</u>	<u>1,080</u>

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>