



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."

In Place of War

Trustees' annual report for the year ended 30 June 2022

"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.

In Place of War

Trustees' annual report for the year ended 30 June 2022

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."

In Place of War

Trustees' annual report for the year ended 30 June 2022

"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%
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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)
	<hr/>	<hr/>
	275,492	237,800
	<hr/>	<hr/>
Restricted expenditure	112,903	91,099
Unrestricted expenditure	162,589	146,701
	<hr/>	<hr/>
	275,492	237,800
	<hr/>	<hr/>

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
	<hr/>	<hr/>

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>