



# In Place Of War CIO

Report and financial statements

For the year ended 30 June 2024

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

**Charity number:** 1182594

**Registered office and operational address**

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

**Trustees**

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

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

**Key management personnel**

Ruth Daniel Chief Executive

**Bank**

Triodos Bank,  
Deanery Road,  
Bristol

**Independent examiner**

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

# In Place of War CIO

## Trustees' annual report for the year ended 30 June 2024

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

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

### Purposes and aims

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

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

- Conflict
- Climate Change
- Social Injustice

Through the development of:

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

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

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

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### Achievements and Performance

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

#### 1. Rise Above Development, Lavender Hill

**Start Date of Project:** 2017

**End Date of Project:** ongoing

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

**Overview of project:**

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

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

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

**Key deliverables/outputs:**

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

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

**Case Study of beneficiary:**

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

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

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

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

#### Impact statistics:

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

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

## 2. Global Music Industry Advisory Board (GAB)

**Start Date of Project:** November 2020

**End Date of Project:** ongoing

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

#### Overview of Project:

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

#### Key deliverables/outputs:

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

#### Quotes from beneficiaries:

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

- Lindsay Cessford, Rise Above Development

#### Impact statistics:

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

### 3. The Living Museum

**Start Date of Project:** September 2021

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

**Project Manager Name:** Abbie Gutierrez / Rozenn Logan

#### Overview of project:

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

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

#### Key deliverables/outputs:

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

#### Quotes from beneficiaries:

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

- Farah Wardani, Laban Theatre, Lebanon.

## 4. Make Art Not War book

**Start Date of Project:** January 2022

**End date of Project:** due for publication April 2024

**Project Manager Name:** Ruth Daniel

#### Overview of project:

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

#### Key deliverables/outputs:

A published book.

#### Impact statistics:

Book is due to be published April 2024.

## 5. #HackMusic Catalyst Programme

**Start Date of Project:** January 2022

**End Date of Project:** ongoing

**Project Manager Name:** Ruth Daniel

#### Overview of project:



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

#### Key deliverables/outputs:

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

#### Impact statistics:

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

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

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

## 6. CASE Malta Programme

**Start Date of Project:** February 2022

**End Date of Project:** April 2025 (ongoing)

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**Project Manager Name:** Rozenn Logan

### Overview of project:

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

### Key deliverables/outputs:

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

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

#### Year 3 (April 2024 – April 2025)

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

### Impact statistics:

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

### Quotes from beneficiaries:

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

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

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

#### 7. La Huerta Escuela

**Start Date of Project:** October 2022

**End Date of Project:** August 2023

**Project Manager Name:** Emma Bartholomew

##### **Overview of project:**

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

##### **Key deliverables/outputs:**

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

##### **Quotes from beneficiaries:**

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

- Elemento Illegal

##### **Impact statistics:**

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

#### 8. EarthSonic

**Start Date of Project:** September 2023

**End Date of Project:** Ongoing

**Project Manager Name:** Ruth Daniel and Saria Tourbah

##### **Overview of project:**

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

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

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

#### **Key deliverables/outputs:**

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

#### **Quotes from beneficiaries:**

N/A – projects still in delivery or development.

#### **Impact statistics:**

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

[www.earthsonic.org/](http://www.earthsonic.org/)

## **9. EarthSonic Echoes**

**Start Date of Project:** September 2023

**End Date of Project:** Ongoing

**Project Manager Name:** Lexy Morvaridi

#### **Overview of project:**

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

#### **Key deliverables/outputs:**

A 7-track album and accompanying videos.

#### **Quotes from beneficiaries:**

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

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

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

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

#### **Impact statistics:**

N/A - released 18th October 2024.

### **10. Connecting Creative Communities: Manchester x Detroit**

**Start Date of Project:** July 2023

**End Date of Project:** December 2023

**Project Manager Name:** Rozenn Logan

#### **Overview of project:**

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

#### **Key deliverables/outputs:**

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

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

#### Quotes from beneficiaries:

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

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

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

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

#### Impact statistics:

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

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

#### INSIGHTS

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

#### OUTCOMES

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

#### FILMS

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

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

#### FOLLOW-UP OPPORTUNITIES / NEXT STEPS

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

## 11. In Place of War Away Day 2024

## In Place of War

### Trustees' annual report for the year ended 30 June 2024

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

#### **Overview of project:**

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

#### **Key deliverables/outputs:**

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

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

#### **Quotes from beneficiaries:**

N/A

#### **Impact statistics:**

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

## **12. 100 Creative Agents of Climate Change**

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

#### **Overview of project:**



## In Place of War

### Trustees' annual report for the year ended 30 June 2024

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

#### Key deliverables/outputs:

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

#### Quotes from beneficiaries:

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

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

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

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

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

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

## In Place of War

### Trustees' annual report for the year ended 30 June 2024

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

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

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

#### **Impact statistics:**

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

[www.earthsonic.org/education-advocacy](http://www.earthsonic.org/education-advocacy)

### **13. EarthSonic Archive**

**Start Date of Project:** February 2024

**End Date of Project:** Ongoing

**Project Manager Name:** Merlyn Driver

#### **Overview of project:**

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

#### **Key deliverables/outputs:**

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

#### **Quotes from beneficiaries:**

Not yet, project in development.

#### **Impact statistics:**

## In Place of War

### Trustees' annual report for the year ended 30 June 2024

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

#### 13. University of West Virginia Programme

**Start Date of Project:** June 2024

**End Date of Project:** July 2024

**Project Manager Name:** Ruth Daniel & Teresa O Bradaigh Bean

##### **Overview of project:**

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

##### **Key deliverables/outputs:**

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

##### **Quotes from beneficiaries:**

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

##### **Impact statistics:**

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

#### 14. In Place of War 20<sup>th</sup> Year Celebrations

**Start Date of Project:**

**End Date of Project:**

**Project Manager Name:** Rozenn Logan

##### **Overview of project:**

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

##### **Key deliverables/outputs:**

## In Place of War

### Trustees' annual report for the year ended 30 June 2024

#### The Exhibition

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

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

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

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

#### 20th Year Panel

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

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

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

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

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

## In Place of War

### Trustees' annual report for the year ended 30 June 2024

#### GRRRL Performances

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

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

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

#### [Juan Chao Performance](#)

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

#### **Quotes from beneficiaries:**

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

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

#### **Financial Review**

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

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

## **In Place of War**

### **Trustees' annual report for the year ended 30 June 2024**

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

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

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

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

#### **Reserves policy**

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

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

#### **Funding strategy**

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

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

#### **Structure, governance and management**

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

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

## In Place of War

### Trustees' annual report for the year ended 30 June 2024

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

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

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

#### **Remuneration policy for key management personnel**

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

#### **Plans for the future**

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

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

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

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

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

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

## In Place of War

### Trustees' annual report for the year ended 30 June 2024

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

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

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

#### **The In Place of War Global Music Industry Advisory Board:**

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



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

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

**Related parties and relationships with other organisations**

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

**Statement of responsibilities of the trustees**

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

Charity law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

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

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

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

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

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

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

This report was approved by the trustees on date 30 / 04 / 2025 ..... and signed on their behalf by

*Richard Mantle*

.....

Sir Richard Mantle (Trustee)

## In Place of War CIO

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

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

#### Respective responsibilities of trustees and examiner

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

It is my responsibility to:

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

#### Basis of independent examiner's statement

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

#### Other matters

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

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

#### Independent examiner's statement

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

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

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

have not been met; or

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



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

Date: 30 / 04 / 2025

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

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

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

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

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

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

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

30 / 04 / 2025

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

*Richard Mantle*

Sir Richard Mantle (Trustee)

## 1 Accounting policies

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

### a Basis of preparation

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

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

### b Judgments and estimates

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

### c Preparation of the accounts on a going concern basis

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

### d Income

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

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

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

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

**e Interest receivable**

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

**f Fund accounting**

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

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

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

**g Expenditure and irrecoverable VAT**

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

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

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

**h Operating leases**

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

**i Tangible fixed assets**

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

Equipment	33%
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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.

**I Financial instruments**

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

**2 Legal status of the charity**

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



# In Place Of War CIO

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

## 3 Income from donations and legacies

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

## 4 Income from charitable activities

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

## 5 Cost of raising funds

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

**6 Analysis of expenditure on charitable activities**

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

**7 Grants paid**

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

**8 Net income/(expenditure) for the year**

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

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

**9 Staff costs**

Staff costs during the year were as follows:

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

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

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

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

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

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

**10 Trustee remuneration and expenses, and related party transactions**

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

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

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

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

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

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

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

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

**11 Fixed assets: tangible assets**

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

**12 Corporation tax**

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

**13 Debtors**

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

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

**14 Creditors: amounts falling due within one year**

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

**15 Analysis of movements in restricted funds**

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

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

**Comparative period**

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

**Name of  
restricted fund****Description, nature and purposes of the fund**

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

**16 Analysis of movement in unrestricted funds**

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

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

**17 Analysis of net assets between funds**

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