

Registered Charity Number: 1182594



IN PLACE OF WAR CIO

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

IN PLACE OF WAR CIO

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IN PLACE OF WAR CIO

REFERENCE AND ADMINISTRATIVE INFORMATION

Trustees

Sir Richard Mantle - Chair
Tom Shore
Nadia Khan
Martin Bremner (appointed 21 March 2025)
Maria Achilleos (appointed 21 March 2025)
James Thompson
George Adelman (appointed 21 March 2025)
Darren Cormack
Claire O'Neill (appointed 17 December 2024)
Celena Nair (appointed 18 March 2025)
Anna Berenfeld

Charity Registration Number

1182594

Key Management Personnel

Ruth Daniel (Chief Executive)

Principal Office

First Floor
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Manchester
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Independent Examiner

Bowdon Accounting Services Ltd.
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Bank

Triodos Bank,
Deanery Road,
Bristol,
United Kingdom

Trustees' Annual Report

For the year ended 30 June 2025

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

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

Purposes and aims

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

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

- Conflict
- Climate Change
- Social Injustice

Through the development of:

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

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

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

Achievements and performance

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

Key areas of activity during the year included:

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

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

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

Project by Project breakdown

EarthSonic (whole programme overview)

Project dates: September 2023 – ongoing

Project leads: Ruth Daniel, Saria Tourbah

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

Sounds Archive

Project dates: Ongoing

Project lead: Merlyn Driver

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Audience & engagement:

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

Impact:

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

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

Quote:

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

EarthSonic Fund

Project dates: December 2024 – ongoing

Project lead: Merlyn Driver

Partner: Roland

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

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

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

Quote:

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

TAKKUUK

Project dates: 2023 – ongoing

Project lead: Ruth Daniel,

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

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

The Last Scream

Project dates: January 2025 – ongoing

Project leads: Merlyn Driver, Holly Johnson Fontanelli

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Audience & engagement:

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

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

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

Quote:

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

EarthSonic Local

Project dates: May 2025 – ongoing

Project leads: Hannah Overton & Rozenn Logan

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Flow

Project dates: June 2025 – ongoing

Project leads: Nikita Llerena, Ruth Daniel

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

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

Outputs & activity (June 2024 – June 2025):

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

- Narrative and collaboration framework development

Sailing the Sonic Sea

Project dates: March 2025 – ongoing

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

Natural Connections

Project dates: January 2025 – ongoing

Project leads: Jenna Mackle

Partners: Gitameit Music Institute (Myanmar)

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

100 Creative Agents of Climate Change

Project dates: Feb 2024 – June 2025

Project Manager: Ailbhe Treacy & Bobbi Quincey-Jones

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

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

Quote:

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

EarthSonic Climate Champions

Project dates: 2024 – ongoing

Project lead: Saria Tourbah

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

#HackMusic

Project dates: 2018 – ongoing

Project Manager: Marcus Ross

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

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

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

Outputs & activity:

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

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

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

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

Quote:

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

Rise Above Development (RAD), South Africa

Project dates: March 2022 – ongoing

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

Location: Lavender Hill, Cape Town, South Africa

Purpose of the Project

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

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

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

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

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

Outputs & Activity (June 2024 – June 2025)

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

Impact

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

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

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

Quote

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

— Parent / Caregiver, Lavender Hill

Music Shaped

Project dates: June 2024 - July 2025

Project lead (IPOW): Rozenn Logan

Partners: Brian Eno Studio, Bonhams Auction House

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

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

Fundraising Dinner 2024

Project dates: July 2024 – December 2024

Project lead (IPOW): Rozenn Logan

Partners: Brian Eno Studio, 9Kitchens, Red Monkey

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

CASE Malta

Project dates: March 2022 – December 2025

Project lead: Rozenn Logan

Project dates: March 2022 – December 2025

Project Manager: Rozenn Logan

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

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

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

Quote

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

Intracomp (Intercultural and Transcultural Competence through Collaborative Cultural Expression)

Project dates: February 2025 – January 2028

Project lead (IPOW): Teresa O'Bradaigh Bean

Partners: Horizon Europe, Nord University (Norway)

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

GRRRL

Project dates: March 2025 – June 2025

Project leads: Ruth Daniel & Bobbi Quincey-Jones

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

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Audience & engagement:

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

Impact:

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

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

Quote:

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

— *Lei Di Dai, GRRRL artist*

Record Label (EarthSonic / In Place of War)

Project dates: 2024 – ongoing

Project lead: Holly Johnson Fontanelli

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Audience & engagement:

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

Impact:

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

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

Global Music Advisory Board (GAB)

Project dates: 2020 – ongoing

Project leads: In Place of War

Chair: Kim Rowell

Project Lead: Ruth Daniel

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

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

Quote:

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

Financial review

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

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

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

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

Reserves policy

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

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

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

Funding strategy

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

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

Structure, governance and management

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

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

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

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

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

Related parties and relationships with other organisations

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

Remuneration policy for key management personnel

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

Plans for the future

Statement of responsibilities of the trustees

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

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

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

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

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

22/04/2026

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

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Sir Richard Mantle (Chair)

IN PLACE OF WAR CIO

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 30 JUNE 2025

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

IN PLACE OF WAR CIO

BALANCE SHEET AS AT 30 JUNE 2025

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

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

22/04/2026

The financial statements were approved by the Trustees on

Richard John Mantle

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Sir Richard Mantle

Chair

1 Accounting policies

1.1 Basis of preparation of financial statements

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

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

1.2 Judgments and estimates

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

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

1.3 Going concern

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

1.4 Incoming resources

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

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

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

1.5 Interest receivable

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

1.6 Fund accounting

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

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

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

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

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

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

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

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

1.8 Operating leases

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

1.9 Tangible fixed assets

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

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

1.10 Debtors

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

1.11 Creditors and provisions

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

1.12 Financial instruments

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

2 Legal status

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

IN PLACE OF WAR CIO

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

3 Income from donations and legacies

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

4 Income from charitable activities

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

5 Cost of raising funds

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

IN PLACE OF WAR CIO

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

6 Analysis of expenditure on charitable activities

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

7 Grants paid

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

8 Independent Examiner's Remuneration

Independent examiner's fees:

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

IN PLACE OF WAR CIO

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

9 Staff costs

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

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

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

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

10 Trustee remuneration and expenses, and related party transactions

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

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

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

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

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

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

IN PLACE OF WAR CIO

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

11 Tangible Fixed Assets

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

12 Corporation tax

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

13 Debtors

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

14 Creditors: amounts falling due within one year

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

IN PLACE OF WAR CIO

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

15 Analysis of movements in restricted funds

Current year

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

Previous year

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

IN PLACE OF WAR CIO

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

15 Analysis of movements in restricted funds - (continued)

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

16 Analysis of movements in unrestricted funds

Current year

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

Previous year

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

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

IN PLACE OF WAR CIO

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

17 Analysis of net assets between funds

Current year

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

Previous year

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



IN PLACE OF WAR CIO

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

IN PLACE OF WAR CIO

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IN PLACE OF WAR CIO

REFERENCE AND ADMINISTRATIVE INFORMATION

Trustees

Sir Richard Mantle - Chair
Tom Shore
Nadia Khan
Martin Bremner (appointed 21 March 2025)
Maria Achilleos (appointed 21 March 2025)
James Thompson
George Adelman (appointed 21 March 2025)
Darren Cormack
Claire O'Neill (appointed 17 December 2024)
Celena Nair (appointed 18 March 2025)
Anna Berenfeld

Charity Registration Number

1182594

Key Management Personnel

Ruth Daniel (Chief Executive)

Principal Office

First Floor
Swan Buildings
20 Swan Street
Manchester
M4 5JW

Independent Examiner

Bowdon Accounting Services Ltd.
Bartle House
Oxford Court
Manchester
M2 3WQ

Bank

Triodos Bank,
Deanery Road,
Bristol,
United Kingdom

Trustees' Annual Report

For the year ended 30 June 2025

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

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

Purposes and aims

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

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

- Conflict
- Climate Change
- Social Injustice

Through the development of:

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

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

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

Achievements and performance

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

Key areas of activity during the year included:

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

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

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

Project by Project breakdown

EarthSonic (whole programme overview)

Project dates: September 2023 – ongoing

Project leads: Ruth Daniel, Saria Tourbah

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

Sounds Archive

Project dates: Ongoing

Project lead: Merlyn Driver

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Audience & engagement:

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

Impact:

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

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

Quote:

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

EarthSonic Fund

Project dates: December 2024 – ongoing

Project lead: Merlyn Driver

Partner: Roland

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

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

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

Quote:

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

TAKKUUK

Project dates: 2023 – ongoing

Project lead: Ruth Daniel,

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

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

The Last Scream

Project dates: January 2025 – ongoing

Project leads: Merlyn Driver, Holly Johnson Fontanelli

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Audience & engagement:

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

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

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

Quote:

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

EarthSonic Local

Project dates: May 2025 – ongoing

Project leads: Hannah Overton & Rozenn Logan

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Flow

Project dates: June 2025 – ongoing

Project leads: Nikita Llerena, Ruth Daniel

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

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

Outputs & activity (June 2024 – June 2025):

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

- Narrative and collaboration framework development

Sailing the Sonic Sea

Project dates: March 2025 – ongoing

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

Natural Connections

Project dates: January 2025 – ongoing

Project leads: Jenna Mackle

Partners: Gitameit Music Institute (Myanmar)

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

100 Creative Agents of Climate Change

Project dates: Feb 2024 – June 2025

Project Manager: Ailbhe Treacy & Bobbi Quincey-Jones

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

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

Quote:

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

EarthSonic Climate Champions

Project dates: 2024 – ongoing

Project lead: Saria Tourbah

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

#HackMusic

Project dates: 2018 – ongoing

Project Manager: Marcus Ross

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

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

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

Outputs & activity:

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

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

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

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

Quote:

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

Rise Above Development (RAD), South Africa

Project dates: March 2022 – ongoing

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

Location: Lavender Hill, Cape Town, South Africa

Purpose of the Project

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

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

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

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

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

Outputs & Activity (June 2024 – June 2025)

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

Impact

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

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

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

Quote

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

— Parent / Caregiver, Lavender Hill

Music Shaped

Project dates: June 2024 - July 2025

Project lead (IPOW): Rozenn Logan

Partners: Brian Eno Studio, Bonhams Auction House

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

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

Fundraising Dinner 2024

Project dates: July 2024 – December 2024

Project lead (IPOW): Rozenn Logan

Partners: Brian Eno Studio, 9Kitchens, Red Monkey

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

CASE Malta

Project dates: March 2022 – December 2025

Project lead: Rozenn Logan

Project dates: March 2022 – December 2025

Project Manager: Rozenn Logan

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

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

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

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

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

Quote

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

Intracomp (Intercultural and Transcultural Competence through Collaborative Cultural Expression)

Project dates: February 2025 – January 2028

Project lead (IPOW): Teresa O'Bradaigh Bean

Partners: Horizon Europe, Nord University (Norway)

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

GRRRL

Project dates: March 2025 – June 2025

Project leads: Ruth Daniel & Bobbi Quincey-Jones

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

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Audience & engagement:

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

Impact:

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

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

Quote:

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

— *Lei Di Dai, GRRRL artist*

Record Label (EarthSonic / In Place of War)

Project dates: 2024 – ongoing

Project lead: Holly Johnson Fontanelli

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

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

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Audience & engagement:

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

Impact:

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

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

Global Music Advisory Board (GAB)

Project dates: 2020 – ongoing

Project leads: In Place of War

Chair: Kim Rowell

Project Lead: Ruth Daniel

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

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

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

Outputs & activity (June 2024 – June 2025):

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

Impact:

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

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

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

Quote:

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

Financial review

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

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

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

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

Reserves policy

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

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

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

Funding strategy

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

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

Structure, governance and management

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

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

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

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

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

Related parties and relationships with other organisations

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

Remuneration policy for key management personnel

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

Plans for the future

Statement of responsibilities of the trustees

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

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

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

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

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

22/04/2026

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

.....

Sir Richard Mantle (Chair)

IN PLACE OF WAR CIO

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 30 JUNE 2025

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

IN PLACE OF WAR CIO

BALANCE SHEET AS AT 30 JUNE 2025

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

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

22/04/2026

The financial statements were approved by the Trustees on

Richard John Mantle

.....

Sir Richard Mantle

Chair

1 Accounting policies

1.1 Basis of preparation of financial statements

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

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

1.2 Judgments and estimates

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

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

1.3 Going concern

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

1.4 Incoming resources

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

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

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

1.5 Interest receivable

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

1.6 Fund accounting

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

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

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

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

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

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

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

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

1.8 Operating leases

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

1.9 Tangible fixed assets

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

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

1.10 Debtors

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

1.11 Creditors and provisions

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

1.12 Financial instruments

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

2 Legal status

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

IN PLACE OF WAR CIO

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

3 Income from donations and legacies

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

4 Income from charitable activities

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

5 Cost of raising funds

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

IN PLACE OF WAR CIO

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

6 Analysis of expenditure on charitable activities

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

7 Grants paid

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

8 Independent Examiner's Remuneration

Independent examiner's fees:

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

IN PLACE OF WAR CIO

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

9 Staff costs

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

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

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

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

10 Trustee remuneration and expenses, and related party transactions

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

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

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

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

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

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

IN PLACE OF WAR CIO

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

11 Tangible Fixed Assets

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

12 Corporation tax

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

13 Debtors

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

14 Creditors: amounts falling due within one year

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

IN PLACE OF WAR CIO

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

15 Analysis of movements in restricted funds

Current year

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

Previous year

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

IN PLACE OF WAR CIO

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

15 Analysis of movements in restricted funds - (continued)

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

16 Analysis of movements in unrestricted funds

Current year

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

Previous year

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

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

IN PLACE OF WAR CIO

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

17 Analysis of net assets between funds

Current year

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

Previous year

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



Section A

Independent Examiner's Report

Report to the trustees

In Place of War

On accounts for the year
ended

30/06/2025

Charity no
(if any)

1182594

Set out on pages

1-2

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

Responsibilities and
basis of report

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

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

Independent
examiner's statement

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

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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

Signed:

ASU

Date:

05/03/2026

Name:

Adeel Sahi

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

ACCA

Address:

Bowdon Accounting Services Ltd

Bartle House, Oxford Court,

Manchester M2 3WQ

Section B

Disclosure

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

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

N/A