

## THE IRENE TAYLOR TRUST

Registered charity no. 1073105  
and company limited by  
guarantee no. 3637201

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## ABOUT THE IRENE TAYLOR TRUST

Since 1995, the Irene Taylor Trust (ITT) has been embracing the use of music as a powerful tool to help people in prison to transform their lives, in memory of Lady Taylor of Gosforth, wife of the late Lord Chief Justice Peter Taylor.

2012/13 saw the fruition of strategic plans made in late 2011 to extend the work of ITT further than ever before, taking its innovative creative music projects out into the community as well as continuing to deliver projects inside prisons. Community programmes *Making Tracks* and *Sounding Out* were developed to complement ITT's established prison work, importantly providing new progression routes for participants in the process.

ITT's intensive, high-quality creative music projects



provide positive experiences which help the forming of life skills such as teamwork, communication and perseverance. By allowing participants the freedom to create and perform music, ITT raises their aspirations, giving them the confidence to take on new challenges and enabling them to play a positive role in their communities.

The impact of ITT's work was recognised with a Royal Society of Public Health Award in September 2013.

"I've learned that there's a lot more in me than I thought. I've learned that good team-work can lift you up and together you can achieve something that's more than just the sum of each individual."

Prison Project Participant

The individuals ITT works with are often deeply excluded, facing a range of barriers, with experiences of issues such as substance abuse, mental health problems, exclusion from school, homelessness and poverty. ITT's projects inspire, demonstrating to participants that they can achieve – a vital first step in engaging people frequently failed by formal education.

Projects always present a significant challenge, requiring participants to step outside their comfort zones and demonstrate dedication, bravery, empathy and respect



for each other's ideas in order to successfully create, rehearse and perform their new music collaboratively. ITT believes artistic interventions are not a 'soft' option or merely enjoyable, but can be a significant catalyst in the process of rehabilitation.

2012/13 was dedicated to 'bedding in' the new programme of work. In all, ITT delivered the equivalent of 17 full project weeks over 15 projects (inside prisons – six projects with adults, two with young people, three with juveniles; in the community – two projects with ex-prisoners and two longer projects with young people at risk), involving 142 participants, demonstrating ITT's commitment to working with people of all ages across the secure estate and in the community. The original music produced on these

projects was enjoyed by audiences of approximately 1,120 people. Tracks were also broadcast on National Prison Radio, and the composition *Beyond This* was played on BBC Radio 3.

ITT continues to be an active member of the Arts Alliance, the leading strategic body for arts and criminal justice organisations to engage with the Ministry of Justice and policy makers. Through its position on the Steering Group, ITT is able to use its experience and evidence to influence policy and practice in the role of the arts to create profound and lasting change with vulnerable men and women currently in, or at risk of coming into, contact with the criminal justice system.

ITT has now worked with over 2,600 participants, creating more than 200 albums of original material, with live performances witnessed by around 13,000 people.

## CREATING A REAL CONNECTION

Sara Lee  
Artistic Director

While the funding climate remained extremely unpredictable and policies surrounding criminal justice continued to change on a regular basis, the Trust launched two new community programmes, both developed with user voice firmly at their heart. A strange juxtaposition possibly, but this growth against a background of economic uncertainty was part of an organic process which saw us redefine and develop our strategy to provide a more holistic programme of work with a natural flow; both *Sounding Out* and *Making Tracks* complement our prison projects, creating a real connection from our work in custody through to that in the community.

The *Sounding Out* programme provided one of the highlights of the year with the debut performance of Platform 7, a

group of incredible musicians we originally met on our prison projects. On July 5 2012, in front of over 200 people, the band took centre stage in a performance where for the first time our work inside, *Beyond This* written by Mark-Anthony Turnage and prisoners at HMP Lowdham Grange, stood alongside a group of people who had 'graduated' from a prison project to our first community programme. An evaluation of *Sounding Out* highlighted the support it gave to help rebuild family relationships and having prior experience of a *Music in Prisons* programme as two of its main successes.

*Making Tracks* provided an opportunity for groups of young people at risk to experience the benefits of a creative music project, as well as offering additional opportunities to the *Sounding Out* participants, who were given the opportunity to learn new skills by supporting the Trust's core delivery team. They acted as positive role models for the young people, presenting clearly and from first-hand knowledge, the grim reality of spending time in prison.



We know that to make the most impact with our interventions in the community we need to work in partnership with like-minded people who can open up the range of progression routes and opportunities we're able to offer to participants. The challenge of developing new programmes and bringing on board new partners is exciting; however we need to ensure they continue to run once the pilot stage has been completed.

Whilst innovation is undoubtedly a good thing, the programmes we have

already up and running need time and money invested in them to have the best chance to continue. One thing we are firmly committed to over the next few years is the development of new income streams to make our work sustainable and less reliant on previous sources of funding.

In keeping with our belief that the key to effective interventions is quality not quantity, our aim across all our programmes was to fully immerse the people we work with in a positive and inspirational participatory

experience. For us it remains incredibly important to guard against seeing participants as numbers. The 'value for money' argument on occasion appears to be focussed on how many people an intervention can get through the door rather than the quality of engagement provided. We must not forget that we are here to support and inspire individuals to lead crime free lives, not merely tick boxes.

There may be uncertainty in the air, but one thing we are sure of is that the quality of our office staff, our group of amazing musicians and our trustees ensures we have the maximum chance of succeeding and getting through what are still extremely challenging times.

Thank you to all the funders who have kindly supported our work over the last year.



Sara Lee,  
Artistic  
Director

## RISING TO THE CHALLENGE

Sarah Price  
Chair of Trustees  
(to October 2013)

An exciting, busy and always challenging year, but one in which the Trust has looked to the future, putting down roots to ensure our all-important continuing growth. One of the Trust's greatest strengths is never to sit on its (many) laurels, but to move forward, encouraged by its successes and learning from the setbacks inevitable in the present harsh economic and political climate.

As part of the Trust's inclusion in the 2012 Cultural Olympiad, July saw the debut at St Marylebone of the ex-prisoner band, Platform 7, consisting of former project participants, and the first public showing of the *Beyond This* film, written in HMP Lowdham Grange with the help of composer Mark-Anthony Turnage and the Trust's project team. Later that month Platform 7 played the Southbank Centre, following

a showing of *Beyond This* to a capacity audience. Their music was much enjoyed by supporters, friends and families, as well as many passers-by who joined us. A prestigious and happy occasion.

Platform 7 were back on stage in September, playing the Clore Ballroom at the Royal Festival Hall, invited by the Koestler Trust to perform as part of their special 50<sup>th</sup> anniversary celebrations. Another successful occasion and further recognition of the value of our work.

*Making Tracks*, another new facet of the Trust's work, also allowed members of Platform 7 to play an important part by acting as both support to our core delivery team and inspirational role models to the young people taking part in the programme.

Our work across the prison establishment continues, working with small groups, creating new music and always demonstrating the transformative effect that music can have.

The Trust is delighted and proud that two individuals have been honoured with

fellowships. Sara Lee, our Artistic Director, has been made a Fellow of the Guildhall School of Music and Drama in recognition of all she has achieved since graduating. A much-deserved honour and one which reflects her outstanding work for the Trust since its foundation in 1995.

Adrian Harrison ('Fudge' to all), a former project participant and now a member of Platform 7, has been awarded one of only 19 BBC Performing Arts Fund Fellowships, giving him the opportunity to develop all aspects of his

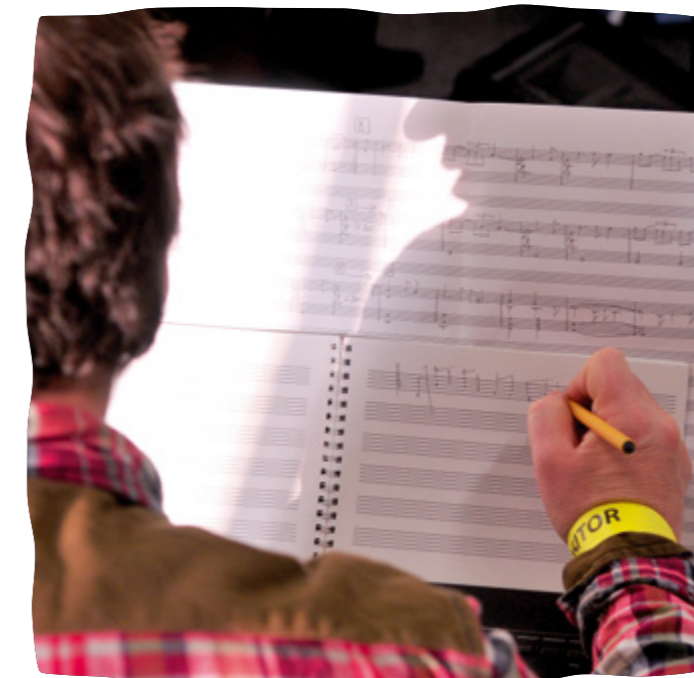
music practice by working closely with us over the coming 12 months. A great achievement and testament to Fudge's skills and talent. Both awards recognise the quality on which our work is based and skills on which the Trust is fortunate enough to draw.

None of the Trust's work would be possible without great support at all levels. Our team in the office, skilled, dedicated and hardworking beyond the call of duty; our teams of musicians who lead and guide our projects with commitment and expertise; the officers



and others working in the institutions we visit and also, of course, the project participants.

We are fortunate to have a dedicated and hands-on team of trustees, ever-generous with their time and skills. Thanks go also to our patrons and loyal band of 'Friends'. Most crucially, very many thanks to our funders, without whose practical support and belief in our work we would not be able to rise to the challenges of these difficult times, to carry forward our vital work and forge forward into the future. Thank you!



## MUSIC IN PRISONS

### Most prison projects are based on a five-day format...

It's an intensive, demanding process, but highly rewarding for those who commit themselves fully to it.

ITT's project team of three incredibly talented professional musicians will arrive at the prison on a Monday morning with a van-load of instruments and meet a group of around 10 prisoners, who may have little or no previous musical experience. By Friday morning this group will have learned to play the instruments, formed a band, written their own original songs, and be about to perform the set of original material to an audience of other prisoners, prison staff and outside visitors. This music is also recorded and professionally mixed for CDs.

Participants are often very nervous before the performance, but the exhilaration they experience afterwards is overwhelming. Some will discover aptitudes they never knew they possessed; some find themselves able to express feelings through music that have been locked within them for years; all will be proud to have been involved. The applause of the audience verifies the phenomenal extent of what they have achieved in such a short timescale.

**"An extraordinarily elating and intense half-hour of music; impossible to believe that the group had only been together for less than a week, with no previous experience of playing an instrument, let alone performing in public."**

*Audience member, prison project performance*

Not only are the live performances essential in terms of boosting the performance skills, confidence and self-esteem of participants, they also serve as a vital mark of achievement, demonstrating that they have contributed to something positive and seen it through

to the end. The CDs provide a lasting record for participants, helping to generate positive links between the participants and their family and friends by promoting a sense of shared pride in their achievements.



### Musician in Residence

From May 2013 onwards ITT began work with its first 'Musician in Residence' at HMP Wakefield, James Dey. James runs weekly music sessions at the prison, punctuated by occasional visits from the rest of the team for a full project. This allows ITT to sustain the positive impact of the five-day projects over a longer period, continuing to work with the individuals inspired by the intensives. ITT plans to gradually grow the Musician in Residence scheme in years to come.



### Arts Alliance research featuring ITT

The Arts Alliance launched a new piece of research in November 2013, which included one of ITT's prison projects. The *Re-imagining futures* report highlights examples of how the arts can support positive changes linked to personal agency, efficacy and identity, which are linked to the highly individualised journey of desistance from criminal behaviour. It explores four arts projects, including a project ITT ran with adult male prisoners:

**"In the 12 years I've been here, they're the most professional and worthwhile music project. [MIP] are positive role models. They are clear about achievements. Quick to engage the prisoners. They broaden the prisoners' experience of music. They bring different music backgrounds to the prisoners, so it's not just rap that glorifies crime, you know. They set the expectations of the groups."**

*Learning and Skills Manager*

You can read the report in full via the Arts Alliance website at: [www.artsalliance.org.uk](http://www.artsalliance.org.uk)



**100%**  
ANSWERED 5

...when asked how **SUCCESSFUL** they felt the project had been

**83%**  
ANSWERED 5

...when asked how much the project had **IMPROVED** prisoners' **TEAM-WORKING** skills

### From the prisons' perspective

Prison staff involved in projects responded to post-project questionnaires and provided the following feedback; on a scale of 1-5 (with 5 meaning very successful):

**67%**  
ANSWERED 5

...when asked how much they felt **RELATIONSHIPS** between prisoners and staff had **IMPROVED** as a result of the project

**83%**  
ANSWERED 5

...when asked how much the project had **IMPROVED** prisoners' **SELF-ESTEEM**

## Feedback

This is just a small sample of excerpts taken from project diaries, participants' questionnaires and comments from prison staff. They're routinely collected as part of ITT's monitoring and evaluation process. See more feedback from our projects on pages 10-11.

### Josephine Butler Unit, HMP Downview, April 2012

"It was lovely working with R. She has a real enthusiasm for music and was very happy to learn to play the guitar. We asked her if she wanted to write some lyrics. She explained that English was not her strongest language. We suggested that she could write a song in her native language, Romanian. She wrote lyrics stating her love of music."

Project diary



### HMP Frankland, May 2012

What life skills have you learned this week? "I could show people all things are reachable."

Describe what you thought of the teachers: "Informative, creative, supportive motivators."

Participant questionnaire



### HMP Dovegate, July 2012

Please describe any changes you noticed in yourself: "Feeling happy and optimistic about the future, also sad and regretful about the past. This has been one of the most happy, memorable experiences of my life and I am very grateful for the opportunity."

Participant questionnaire



### HMP Featherstone, September 2012

"I really wish you could have been here as I summoned them from all over the jail! They are overjoyed. I and T said that the tracks made them feel like they were back on the project. M and I are just beside themselves. G is chuffed to bits. I took a copy to the No 1. and also to Gov. W whose only question was, 'When are they coming again?'"

Prison staff feedback



### HMP The Mount, October 2012

Please describe any changes you noticed in yourself during the project: "I feel more awake, more alive and it has given me a feel-good factor. The creativity was infectious and everyone got a buzz out of it."

Participant questionnaire



### HMP Highpoint North, October 2012

"All I can say is 'well done' to the teachers that pulled this off and helped us put our songs together and not embarrass us to our audience. So, thank you!"

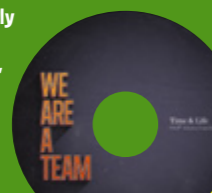
Participant questionnaire



### HMP Manchester, November 2012

"G has a good natural ability. We worked on his song in the morning. It's a really good song, and he's very confident when doing it. He was very happy for M and T to jump on the track as well which was gracious of him. The three of them were singing the choruses together really well and working very industriously together."

Project diary



### HMP Highpoint South, February 2013

"During the week I spoke to my Mum about how much fun I was having and she was very proud of me."

Participant questionnaire



### HMP Highpoint South, March 2013

"I told loads of people on the wing how good it was and that they should put their names down to do the next one. I learned to keep going no matter how hard it gets."

Participant questionnaire



## SOUNDING OUT

*Sounding Out* has been in development for many years as a progression route for talented previous participants, taking the new skills they started to discover on ITT's prison projects even further. *Sounding Out* is not just about creating new music – it's designed to equip participants with skills which can help advance them both musically and professionally, linking them to other music and training courses, but also to providing them with the chance to undertake paid work-placements as trainee facilitators and positive role models on ITT's *Making Tracks* projects.

The first batch of *Sounding Out* participants formed the band Platform 7, which played several exciting shows in 2012/13 and will be back on the road in 2014.

"To me, it's crucially important that the life-changing benefits of music and other arts projects with prisoners are carried over into the community after release, and that performances convey to the public that offenders are not the wastrels or monsters portrayed in much of the press – they are human beings with often extraordinary talent and potential. I thought Platform 7 scored absolutely top marks on both those criteria. It's a brilliant project – I can't wait to see more of it."

Audience member

## Evaluating Sounding Out

Researcher Jim Cartwright charted the progress of the first group of *Sounding Out* participants for an evaluation published in November 2013.

Key findings include that the programme offers a social return on investment of £4.85 for every £1 spent.

The evaluation also suggests that even before the programme began, the prospect of taking part acted as a deterrent to return to previous behavioural habits:

"[He] completed 18 months on licence from prison and there was no contact with the police during this time or any intelligence linking him to criminal activity. This is a significant period for him to avoid re-offending and I honestly believe his involvement in *Sounding Out* was the principle reason."

*Sounding Out* Participant's Probation Officer



**INSPIRING  
YOUNG  
PEOPLE  
INSIDE  
PRISON**

# The Visit



When my family arrive, i give them a hug & start chatting & eating.  
Before you know it, visits are over. Visits: the fastest two hours of my life.

Two special projects in collaboration with young men at HMYOI Werrington were designed to deter other young people from offending and risking a custodial sentence.

In October 2012 the project team, writer Peter Spafford and artist/photographer Lizzie Coombes, worked with young participants serving sentences and their family members to create a special pack, *Two Sides*, which explored the experiences and emotions resulting from incarceration from both sides of the prison gates,

through songs, spoken word pieces and vivid images. The short film, *Highs and Lows*, was also created at HMYOI Werrington during a project in March 2013. Film-maker Saul Hewish accompanied the project team to help a group of young people storyboard the film, which they also wrote and performed the soundtrack for. *Highs and Lows* follows the journey from offending, to custody, and back out into the community, via the personal experiences of the young men. It led to ITT being recognised with a RSPH Arts and Health Award in September 2013.



**HMYOI Werrington, October – November 2012**  
What do you hope that someone reading your writing and listening to your music might think? "I hope they'll realise what it's like in prison and make them think twice about coming here. They will realise prison isn't a place you want to be."  
Participant questionnaire



**HMYOI Werrington, March 2013**  
"What an enjoyable and creative morning this proved to be. There was a free creative spirit in the room and we just invented song after song and committed them to the computer. J continued to shine with his focus, hard work and natural musicianship. He was playing some very difficult parts on the keyboard and nailing them very quickly and confidently."  
Project diary

**INSPIRING  
YOUNG  
PEOPLE  
IN THE  
COMMUNITY**

## Making Tracks

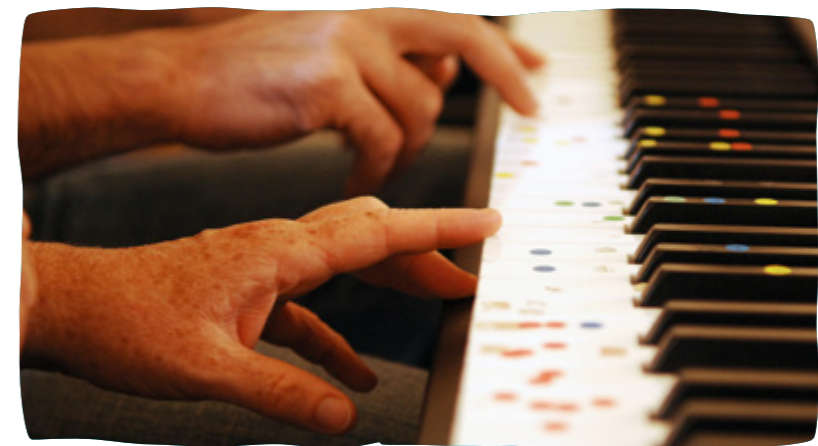
*Making Tracks* targets young people in Lambeth on the fringes of the criminal justice system; expanding the horizons of young people including NEETs (not in education, employment or training) through an intensive workshop week culminating

in a live performance to the local community, followed up by a series of music sessions. Working in partnership with The Prince's Trust, Pathways SE11 and Raw Material, the young people receive pastoral support and bespoke guidance to further personal development and progression routes.

The pilot *Making Tracks* project in 2011 took place only a week after mass youth riots shocked the UK. The audience assembled to celebrate the achievements of the young participants at the performance all agreed how pertinent it was to ensure that young people in

deprived areas such as ITT's home borough Lambeth, facing difficult futures with the stark lack of opportunities available, are given reason to continue to hope and aspire to greater things.

**Making Tracks, August 2012**  
"It's my time, my time to shine, I don't worry 'bout nothin' cos nothin's on my mind. It's my time... None of these people can get in my way and bring me down, I'm gonna stay real and tell the world how I feel. It's my time."  
Song lyrics



**Making Tracks, February 2013**  
"It was great to have this opportunity for young people. I changed my personality because I'm a little shy but now I feel more comfortable."  
Participant questionnaire



**77%**  
of participants  
...reported an increase in their enjoyment of WORKING AS PART OF A TEAM



**72%**  
of participants  
...reported an increase in their levels of CONFIDENCE



**51%**  
of participants  
...reported an increase in their levels of HOPE FOR THE FUTURE



**SHARING EXPERTISE IN CHICAGO**

**"I just wanted to say thank you so much for what you have done for these lads this week. I have been working with them for a year and have tried to instil in them that the colour of people's skin is irrelevant and that they mustn't presume that people who they perceive as 'different' think they [the lads] are not worth the time. You have totally proved that to them this week and I am so grateful to you."**

Member of staff, Cook County Juvenile Temporary Detention Centre

In April 2013, Sara Lee and Nick Hayes boarded transatlantic flights heading for Chicago. ITT had been invited to collaborate with musicians from the Chicago Symphony Orchestra (CSO) to share its considerable expertise of working with prisoners. Sara and Nick showed CSO oboist Lora Schaefer and double-bass player Daniel Armstrong the well-honed *Music in Prisons* approach, working with a group of young men at the Cook County Juvenile Temporary Detention Centre to create a set of original new songs and work towards a performance in just six days (a day more than usual!). A small ensemble from the CSO joined the band for the last two days, providing a specially

orchestrated accompaniment composed by Nick to complement the four songs written by the group. The band gave two special performances, with audiences including family members and CSO Music Director, conductor Riccardo Muti. Speaking after the emotional performance, Muti addressed the young men:

**"The world needs harmony. Music helps us to understand each other's point of view. This is a wonderful beginning for you and for us."**

Riccardo Muti, Chicago Symphony Orchestra

The project was such a success that Sara and Nick have been invited to return in March 2014 to work again with the CSO in Chicago and at Carnegie Hall in New York.

**"Wherever you are in the world and whoever you are working with, the common denominator is music. In Cook County, it didn't matter to the lads that they had never been exposed to classical music before, but the palpable excitement of being in the presence of some of the best orchestral players in the world, having the opportunity to speak to them, try out the instruments and learn as much as they could, was wonderful to witness."**

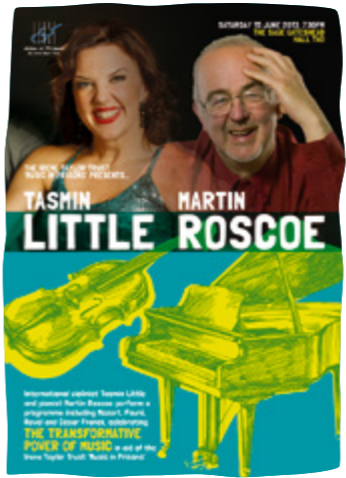
Sara Lee, Artistic Director, Music in Prisons



**MUSIC SUPPORTING MUSIC**

In July 2012 ITT hosted an evening of superb and diverse music at St Marylebone Parish Church, featuring the debut performance of Sounding Out band Platform 7, a showing of our film *Beyond This* in collaboration with Mark-Anthony Turnage and prisoners from HMP Lowdham Grange, and a storming set from the Neil Cowley Trio. ITT was delighted that so many of its friends, supporters, and general music fans came along to enjoy the show.

Violinist Tasmin Little very kindly offered her services in June 2013. A recital at the Sage Gateshead in aid of ITT gave the chance to celebrate its roots in the North East. Those in attendance also heard from Cheryl Adamson, Head of Learning and Skills at HMP Frankland, about the benefits of ITT's projects from the prison's perspective. The concert



attracted attention in the local press and project leader Nev Clay was invited to speak on BBC Newcastle radio about our work.

2014 will see even more musical celebration in aid of ITT's work, with a very special gig planned for Platform 7 on 20 February at London's Bush Hall, while ITT's patron, the esteemed pianist Stephen Hough, will perform for ITT at the Inner Temple in June.



Pianist, Stephen Hough



Violinist, Tasmin Little

In May 2012, trustees, office staff, project leaders and friends of ITT, including two of Irene Taylor's grandchildren, came together to undertake a sponsored walk on the South Downs, impressively raising over £10,000 between them. ITT is currently planning a

similar group fundraising push for 2014 with a musical bent – if you're interested in being involved please get in touch!

**Mr Kite Benefits**

Mr Kite Benefits is a wonderful North West based charity which donates the proceeds of gigs to various causes, including ITT. The organisers have been great supporters, coming along to many of ITT's local project performances. Mr Kite Benefits has generously donated more than £4,000 to ITT since 2006, from fantastic shows featuring musicians including Gretchen Peters, Richmond Fontaine and Richard Buckner. To keep up to date with their upcoming gigs visit [www.mrkite.org](http://www.mrkite.org).

# PLANS FOR THE FUTURE

In 2013/14 ITT will:

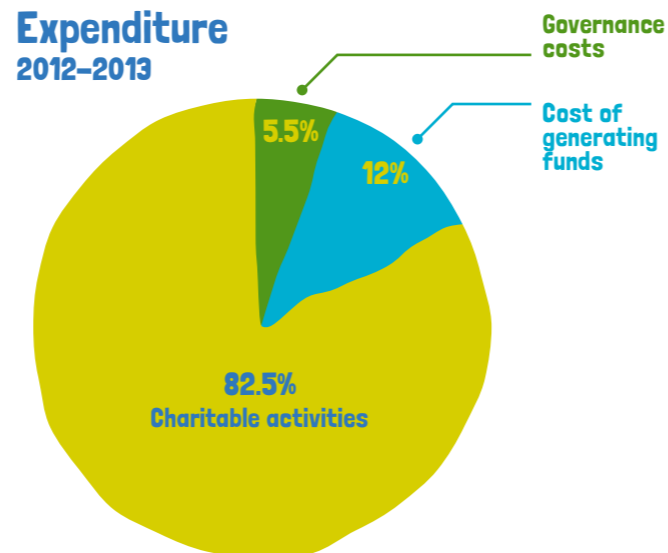
- Deliver its well-established intensive music projects in custodial settings, ensuring they reach the widest cross section of the prison population
- Contribute to the body of evidence on the impact of arts education on offenders and advocate its use in the widest possible sense
- Host an annual fundraising/awareness event showcasing the impact and artistic quality of its work
- Develop and run *Making Tracks*, its programme for up to 50 young people at risk of offending, in partnership with The Prince's Trust and Pathways SE11
- Further develop *Sounding Out*, a 'through the gate' project enabling

ITT to help prisoners prepare for release and to support them with their resettlement back into the community through the provision of additional training, pastoral care and paid employment opportunities

- Develop and implement a series of year-long musical residencies in prisons to complement and sustain the impact of ITT's intensive creative projects.



# OUR FINANCES for the year ended 31 March 2013



The summary financial information opposite shows the incoming and outgoing resources relating to our activities undertaken in the year. The information is taken from the full financial statements which were approved by the trustees on 19 October 2013 and submitted to the Charity Commission. In order to gain a full understanding of the financial affairs of the charity, the full audited financial statements, trustees' annual report and auditors' report should be consulted. Copies can be obtained from the charitable company.

**Signed on behalf of the trustees**  
Paul Meitner ACA, Hon Treasurer, October 2013



## INCOMING RESOURCES

	Restricted	Unrestricted	2013 Total	2012 Total
Incoming resources from generated funds	15,000	85,797	100,797	126,654
Incoming resources from charitable activities				
Provision of music projects	117,307	-	117,307	143,958
Projects in the community	51,466	-	51,466	16,361
<b>Total incoming resources</b>	<b>183,773</b>	<b>85,797</b>	<b>269,570</b>	<b>286,973</b>

## RESOURCES EXPENDED

Costs of generating funds:				
Costs of generating voluntary income	-	36,014	36,014	42,273
Charitable activities				
Provision of music projects	96,987	47,664	144,651	249,710
Projects in the community	73,327	28,594	101,921	5,914
Governance costs	-	17,022	17,022	18,223
<b>Total resources expended</b>	<b>170,314</b>	<b>129,294</b>	<b>299,608</b>	<b>316,120</b>

## NET (OUTGOING)/INCOMING RESOURCES BEFORE TRANSFERS

Gross transfers between funds	13,459	(43,497)	(30,038)	(29,147)
	3,667	(3,667)	-	-
<b>Net movement in funds</b>	<b>17,126</b>	<b>(47,164)</b>	<b>(30,038)</b>	<b>(29,147)</b>
<b>Reconciliation of funds</b>				
Total funds brought forward	52,415	135,416	187,831	216,978
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>69,541</b>	<b>88,252</b>	<b>157,793</b>	<b>187,831</b>

### Photos and artwork

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