

THE IRENE TAYLOR TRUST

ANNUAL REPORT 2015-16

CREATING MUSIC. TRANSFORMING FUTURES.



ANNUAL REPORT 2015/16



Trustees

Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

HH Judge Deborah Taylor (Chair), Linda Jones CBE (Vice Chair), Paul Meitner ACA (Treasurer & Vice Chair), Jonathan Adams, Jane Anderson, Peter Baldwin, Charlotte Bush, Anne-Marie Piper (Resigned 14/01/16), Peter Renshaw, Joanna Rich, Paul Spraggon, Ruth Taylor (Resigned 14/04/16)

Advisors to the Trustees: Eileen Eastaugh-Mascoll, Gary Sharpe

Patrons

The Rt. Hon. The Lord Judge, The Rt. Hon. The Lord Phillips of Worth Matravers, The Rt. Hon. The Lord Woolf, Roger Graef OBE, Stephen Hough, Mark Knopfler OBE, , Murray Perahia, Jon Snow, Mark-Anthony Turnage, Dame Fanny Waterman DBE

Staff

Sara Lee, Artistic Director; Luke Bowyer, Operations Manager; Ruth Mulvey, Business Development Manager; Hermione Jones, Personal Development Manager; Jake Tily, Creative Programmes Manager

Project Team

James Dey, Craig Fortnam, Michael Goodey, Nick Hayes, Rex Horan, Mark Howe, Charles Stuart, Emma Williams, Rob Willson; Lizzie Coombes (Photographer), Mark-Anthony Turnage (Composer)

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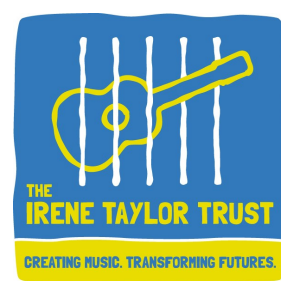
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About the Irene Taylor Trust

Creating Music. Transforming Futures. Established in 1995 by the late Lord Chief Justice Peter Taylor, our programmes *Making Tracks*, *Music in Prisons* and *Sounding Out* support young people at risk, people of all ages in prisons, and ex-prisoners rebuilding their lives on release. Creating original music collaboratively can make a powerful impact on people's lives, bringing them new confidence, important transferrable skills (such as communication, team-working, problem solving and perseverance) and raised aspirations for the future.

"Writing new music helps me get my emotions to the surface, whether happy or sad. Better out in a song than to fester inside until breaking point. It helps me deal with the emotional side of my sentence in a positive way."

Prisoner participant working with musician in residence

We work with some of the most disadvantaged and marginalised individuals in our society, having faced a range of issues, such as abuse, violence, substance misuse, mental health problems, exclusion from school and homelessness. Our projects empower participants by allowing them to create and perform the music themselves under the guidance of our exceptional team of professional musicians. In doing so, they are able to share their own musical and cultural influences, experiment with music that interests and excites them, and make their voices heard. The benefits of our projects are experienced not only by the individual participants, but by their peers, friends, families and the wider community.

"This is what the Irene Taylor Trust is all about; being a platform for music lovers to develop both their musical ability, and their ability to make themselves a better future..."

I couldn't be more proud and happy for all the performers, for breaking through all the obstacles... You have helped change, in my case even save, lives."

Young Person from the Making Tracks community programme

2015/16 saw us continue to develop our newer programmes in the community and to deliver our established projects in prisons. In all, we provided **189 days** of **creative music** making (**up 20%** on previous year, 152 days) and **23 days** of paid **training opportunities** over **15 projects**: inside prisons, 4 intensive projects and 4 *Musician in Residence* placements with adult men, 1 intensive project with adult women, 1 with young men; in the community, 1 continuing project with ex-prisoners and 4 with young people in challenging circumstances. Projects involved **269** participants (**up 30%** on previous year).

“This has been the most powerful week in the last 2 ½ years I've been away.”

Music in Prisons participant



Music in Prisons

Prison staff assessing the impact of the intensive projects provided the following feedback over the last year (on a scale of 1 to 5 with 5 meaning very successful):

100% answered **5** when asked how much the project had improved prisoner's **self-esteem**

86% answered **5** when asked how much the project had improved **team-working skills**

71% answered **5** when asked how much the project had improved **prisoner/staff relationships**

100% answered **5** when asked how **successful** they thought the project was

“Trying music gives me an insight I can try new things and be successful,” Music in Prisons participant

Prison Musicians in Residence

We are gradually expanding our programme of musicians working regularly in prisons, with 4 in 2015, 5 in 2016 and a further 2 planned in 2017. In questionnaires from participants who had taken part in the weekly musician in residence sessions:

82% reported an increase in **self-confidence**

69% reported increased ability to **work in a team**

65% reported increased **hope for the future**

72% reported increased **motivation** to take part in other educational or training



Chair's Annual Report 2015–16

This year saw the Trust celebrate its 21st year with a series of special events and projects which will continue up to November 2016 with a performance at the Union Chapel and an exhibition, *Bridges*, at the Free Word Centre. Both events showcase the work of the Trust and the participants in our projects in a way which is accessible to all.

Earlier in the year, a 21st Anniversary fundraising concert by world-renowned violinist Maxim Vengerov at the Temple Church demonstrated the wonderful support the Trust is lucky to receive from the legal community, with attendance of over 400 guests. Our thanks to Maxim Vengerov and his management team, The Honourable Society of the Inner Temple, the Treasurers of Middle Temple and Lincolns Inn and the Temple Church for making it such a special and successful occasion.

There have been some significant changes to the Trustee body this year. Ruth Taylor stepped down from the Board, having been with the Trust since its inauguration, as did Anne-Marie Piper, who has also been involved in the Trust since its earliest days. Both will be greatly missed, although we look forward to their continued support in other capacities. The success of Trust to date owes much to their commitment and involvement over the years. I would like to record our sincere gratitude for all they have done for the Trust. We welcome James Maloney as a Trustee in October 2016 and look to strengthen our Board further.

Trustees and staff have worked hard this year to ensure the future of the Trust. The groundwork was undertaken to secure funds to deliver projects at a larger scale. Already this year has seen an increase in project participants of 30%, with an even greater increase expected next year as the Trust continues to grow its programme of prison musician in residences and expand its *Making Tracks* community programme into new areas of London.

The Trust has also built a good relationship with the Ministry of Justice, with Artistic Director Sara Lee being invited to join round table discussions on arts education in prisons in the context of a new agenda of rehabilitation. It is hoped this dialogue will continue into the future.

As always, our sincere thanks to all the funders and individuals who have supported us this year, and made it possible for us to provide this valuable work in prisons and the community.

HH Judge Deborah Taylor
Chair of Trustees

Artistic Director's Annual Report 2015–16

We have been looking forward with great excitement to 2015/16 as it marks an incredible achievement for us; we have entered our twenty-first year! This is no mean feat for a small charity working in the criminal justice sector and is testament to all those who have gone before and all those who remain with us today who give their time, expertise and passion to ensure the people we work with continue to have their lives enriched by taking part in our projects.

Much of the past year has been geared towards planning our 21st anniversary, which we chose to mark with a series of events and which will culminate with a big event in London in November 2016 where the stage will be handed over to the young people and former prisoners we have worked with to showcase their not inconsiderable talents. Alongside the events planned for our anniversary, we have continued to deliver our *Music in Prisons*, *Musicians in Residence*, *Making Tracks* and *Sounding Out* projects.

We were invited back to work with the Chicago Symphony Orchestra once again and my Winston Churchill Travel Fellowship took me to the east and west coasts of the US and also Norway to look at the role music plays in resettlement and criminal justice. I came back after seven weeks travelling with new ideas, new contacts and lots of ideas for potential collaboration. These things can take time to come to fruition but there is a great deal of excitement about our work overseas and we look forward to new partnerships which may come about as a result of my trip.

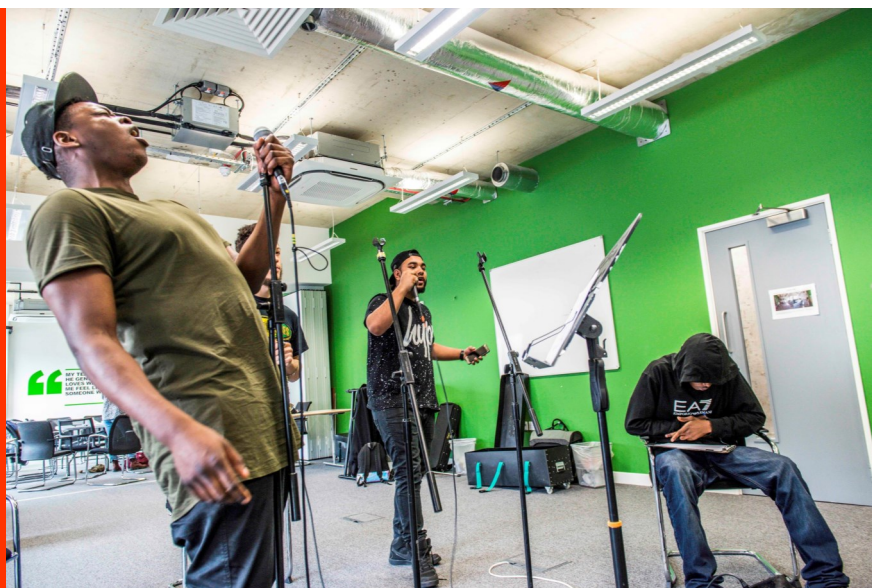
Political and economic changes continued to present challenges to the whole of the criminal justice sector but through our work with the National Criminal Justice Arts Alliance, we are in a position to deal with the curve balls more effectively. In the big scheme of things it is impossible to say where the arts in criminal justice will end up, but we are confident that with our structure, our innovative programmes and an incredible team of staff and musicians, we remain in the strongest possible position to counter any potential obstacles.

Thank you to everyone who has supported us this year by giving their money, time, or coming along to our project performances, and of course to all the men, women and young people who have taken part in the projects.

Sara Lee
Artistic Director

***“Being a part of a band
built my energy and
motivation back up.”***

Making Tracks participant



Making Tracks

During the year the Trust delivered four cohorts of *Making Tracks* in Lambeth as well as running a special showcase event at Pop Brixton for talented young people who had returned to the programme as Mentors. Former participants also made ambassadorial appearances for the Trust at conferences and events including the National Alliance for Arts in Criminal Justice Anne Peaker Lecture and an awareness raising breakfast supported by PwC at Brigade. Funds were secured to expand the *Making Tracks* programme to East London in 2016-17.

***“I've been suffering with mental health issues since I was 10. By 16,
I was alone and scared. I'd been kicked out of school & had nothing to do. I was
introduced to the Irene Taylor Trust and felt a part of something.
The project team were amazing, the young people were really supportive
and I was able to perform some of my songs in a live gig.
My confidence levels started to rise and I started becoming more alive again.
ITT was there for me when no one else was and continues to stay in contact and
support me whenever they can. I can honestly say, I wouldn't be where I am today
without them. I've been able to do things I never even dreamed of.”***

Making Tracks participant



ITT's strategic objectives up to 2018 are to:

- Meet the needs of more men, women and young people in and on the fringes of the Criminal Justice System
- Strengthen its profile (locally, nationally and internationally)
- Share its experience, knowledge, and evidence to promote the wider use of music in prevention and rehabilitation
- Innovate and collaborate artistically, developing its projects, approach and team
- Diversify its funding model and grow its activities sustainably

Strengthening profile

In November 2015 the Trust began a series of special projects and events to celebrate its twenty-first year, with collaborative artistic prison projects planned with arts organisations Clean Break, Synergy Theatre Project and the Human Revolution Orchestra to take place in 2016-17, as well as a project with contemporary composer Mark-Anthony Turnage and artist Lizzie Coombes to bring together the three strands of the Trust's work, *Music in Prisons*, *Sounding Out* and *Making Tracks*, to culminate in a celebratory performance and exhibition in November 2016.

In February 2016 as part of its twenty-first year celebrations the Trust invited violinist Maxim Vengerov to play a special concert at the Temple Church on its behalf. The evening was a great success, generating much goodwill for the Trust as well as considerable revenue in tickets sales.

March 2016 brought the Trust's fourth project commissioned by the Chicago Symphony Orchestra. As well as delivering a project for young men with orchestral players in Illinois Youth Centre, Chicago, the team helped deliver a community project for young parents as part of the 'Lullaby Project', a programme of Carnegie Hall's Weill Institute.

[8. Strategic objectives](#)

***“Coming out of prison
this gave me
something to focus
on... reason to be
enthusiastic about
myself.”***



“What began as a collaboration quickly evolved into a partnership that has significantly transformed how we share the musical resources of the Chicago Symphony Orchestra Association – not only with detained and incarcerated youth, but with people of all ages from diverse communities across the city. Sara Lee and Nick Hayes’ extraordinary musicianship, flexibility, experience, and love for the work are unique in the field.”

Jonathan McCormick, Director of Education, Chicago Symphony Orchestra

Sharing experience

Artistic Director Sara Lee undertook her research as a Winston Churchill Travelling Fellow, travelling to the US and Norway to experience artistic interventions operating in very different prison systems. Sara drew together her findings in a report (available on the Trust’s [website](#)) to suggest how the UK could learn from the work in the US and Norway.

The Trust continues to be an active member of the National Alliance for Arts in Criminal Justice, the leading strategic body for arts and criminal justice organisations to engage with the Ministry of Justice and policy makers.

Developing projects, approach and team

A staffing restructure saw the Trust enhance its capacity to deliver projects by recruiting Jake Tily as Creative Programmes Manager in May 2015 and creating new role Personal Development Manager to support participants on community based programmes from successfully completing projects and on to suitable progression routes.

In October 2015 the Trust ran its first ‘RnD Lab’, bringing together all its project leaders, *Musicians in Residence*, project delivery staff and a Support Musician from the *Sounding Out* programme for two days to share experiences that could feed into the development of project delivery.

"I learnt to trust myself more; I realised I need to stop holding myself back."

Making Tracks participant



Thank you to our donors 2015–16

Donations over £1,000 were gratefully received from those listed below in 2015/16. The donations were either used for their specific purpose within the financial year, or held over into the next financial year for their specified use in the near future.

Restricted Donations

Arts Council England
Big Lottery Fund
D'Oyly Carte Foundation
Garfield Weston Foundation
Goldsmiths' Company Charity
Granada Foundation
Harold Hyam Wingate Foundation
London Communities Foundation, Dispossessed Fund
Northern Rock Foundation Fresh Ideas Fund
Peter Minet Trust
Promenader's Musical Charities
PRS for Music Foundation
Walcot Foundation

Unrestricted Donations

Bromley Trust
Hanley Trust
Noel Buxton Trust
Odin Charitable Trust
Peter Stebbings Memorial Charity
Public Interest Foundation
Tudor Trust

We would like to thank everyone else who made a donation to support our work, especially all the 'Friends' of the Trust, whose regular contributions are so greatly appreciated.

Statement of financial activities

For the year ended 31 March 2016

	Note	Unrestricted £	Restricted £	2016 Total £	2015 Total £
Income from:					
Donations and legacies	3	150,750	-	150,750	118,261
Charitable activities:	4				
Provision of music projects		-	120,589	120,589	70,851
Projects in the community		-	146,122	146,122	64,222
Other fundraising activities	5	28,545	-	28,545	6,130
Investment income	6	132	-	132	115
Total income		179,427	266,711	446,138	259,579
Expenditure on:					
Generating funds		56,659	-	56,659	42,598
Charitable activities:					
Provision of music projects		139,672	8,427	148,099	151,655
Projects in the community		-	123,992	123,992	91,582
Total expenditure	7	196,331	132,419	328,750	285,835
Net income / (expenditure) and net movement in funds		(16,904)	134,292	117,388	(26,256)
Reconciliation of funds:					
Total funds brought forward		78,710	51,036	129,746	156,002
Total funds carried forward	14	61,806	185,328	247,134	129,746

All of the above results are derived from continuing activities.
There were no other recognised gains or losses other than those stated above.
The attached notes form part of these financial statements.

The summary financial information 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 in October 2016 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 2016

"A good learning and motivating experience. Great for building self-esteem and confidence."



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