CELEBRATING OUR 21st YEAR & ANNUAL REPORT 2014–2015

MUSIC IN PRISONS SOUNDOING OUT MAKING TRACKS
CREATING MUSIC TRANSFORMING FUTURES

THE IRENE TAYLOR TRUST
CREATING MUSIC. TRANSFORMING FUTURES
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“What I took from your course was a large cup of hope, some restoration of self-belief, an injection of confidence, and I feel immense pride. Feelings of which have been absent for some time.”

Music in Prisons participant

“From the start of every project we show the individuals we work with that we are coming in on a high level. If they see us taking pride in what we do then they too will take pride. They are offered great instruments to play and great tutors to help them. People instinctively know when they are involved in something of quality.”

Sara Lee, Artistic Director

“CELEBRATING PAST ACHIEVEMENTS AND LOOKING TO THE FUTURE

In this celebratory expanded report we not only look back at our achievements in 2014/15 but over the Trust’s first 20 years, as we look ahead to marking our 21st ‘coming of age’ year with a series of special projects and events.

Creating Music. Transforming Futures

Creating original music collaboratively can make a powerful impact on people’s lives, bringing them new confidence, important transferable skills (such as communication, team-working, problem solving and perseverance) and raised aspirations for the future. 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.

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.

2014/15 saw us continue to develop our newer programmes in the community and to deliver our established projects in prisons. In all, we provided 152 days of creative music making and 39 days of paid training opportunities over 16 projects: inside prisons, nine projects with adult men, two with adult women, one with young men; in the community, one project with ex-prisoners and three with NEET (not in education, employment or training) young people. Projects involved 210 participants.

The original music produced on these projects was enjoyed by audiences of approximately 1,415 people. Tracks were also broadcast on National Prison Radio and community project participants were also interviewed on the BBC World Service.

We continue 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. Through our position on the Steering Group, we are able to use our 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.

“I know that mum would feel immensely proud, firstly that the Trust was named after her and, secondly, of everything that has been achieved in her name. A wonderful and fitting memorial.”

Ruth Taylor, Trustee and daughter of Irene Taylor

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Music in Prisons participant

“The Irene Taylor Trust | Celebrating our 21st year 3
“I feel like this project has changed my life quite tremendously.”
Nirobi, Making Tracks participant

68% of participants over four recent projects went on to education, employment or training and/or gained a nationally recognised Arts Award qualification

A further 30% gained further experience via volunteer, mentoring or ambassadorial roles

83% of participants reported an increase in their levels of confidence

70% of participants reported an increase in their ability to work as part of a team

60% of participants reported an increase in their feelings of hope for the future.
“I’ve never seen a programme have such a deep level impact on an individual.”
Prison Head of Community

Prison staff assessing the impact of projects in 14/15 provided the following feedback. On a scale of 1-5 (with 5 meaning very successful):

- **100%** answered 5 when asked how successful they felt the project had been
- **73%** answered 5 when asked how much they felt relationships between prisoners and staff had improved as a result of the project
- **91%** answered 5 when asked how much the project had improved prisoners’ team-working skills
- **100%** answered 5 when asked how much the project had improved prisoners’ self-esteem.

Evaluation (J Cartwright, 2013) of the Sounding Out pilot concluded that the ‘through-the-gate’ ex-prisoner programme had:

- Increased participants’ motivation and self-esteem
- Boosted their confidence in the face of knockbacks
- Acted as an incentive not to re-offend
- Contributed to re-building positive family relationships
- Had a social return on investment of £4.85 for every £1 spent from the impact on reducing reoffending and supporting resettlement.

"[He] completed 18 months on license from prison and there was no contact with police during this time or any intelligence linking him to criminal activity. This is a significant period for [him] and I honestly believe his involvement in Sounding Out was the principal reason.”
Sounding Out pilot participant’s Probation Officer

Working in the community has also given us scope to take the new music created on projects to a wider audience, to break down barriers and change perceptions about the marginalised individuals that we work with. Audience feedback from a recent performance includes:

“I was very entertained and moved. It was an unbelievable accomplishment. What an inspiring evening.”

“I was really impressed by the focus and concentration – and ability of everyone. Very meaningful lyrics.”

“Encouraging to see young people engaging with each other creatively and sharing a sense of community.”

"I was very entertained and moved. It was an unbelievable accomplishment. What an inspiring evening.”
Our work began in prisons and has organically evolved to include interlinked programmes in the community which provide further development opportunities for those we meet inside prisons.

Key findings of *Beats and Bars* – an extensive evaluation of our work over eight projects, by the Institute of Criminology, University of Cambridge – included:

- A reduction in adjudications both during and after the project
- An increase in confidence to participate in other educational programmes
- Confirmation that *Music in Prisons* projects can play a role in fulfilling the NOMS ‘Seven Pathways to Reducing Re-offending’.

"The individual competencies that men gained through the project may have implications not only for behaviour in prisons in the short term, but perhaps also for foundational aspects of selfhood and human capital (the capacity to co-operate, relate to others, negotiate and share, for example). These things can lead to improved outcomes once someone has been released from prison - for example, in terms of establishing relationships, confidence in one’s self and abilities - all of which contribute to the development of social capital (opportunities, connections, and new horizons)."

*Beats and Bars: Music in Prisons – an evaluation*

**MUSIC IN PRISONS**

“*I feel more confident and motivated to achieve new skills whether it be music or other skills in life.*”

*Music in Prisons participant*

*Music in Prisons* involves intensive projects for groups of around ten prisoners, leading to the creation of original music and performances as a band; participants learn and work collaboratively, requiring the rapid development of team working, communication and negotiation skills to achieve a high quality musical performance and recording. This intensive model is highly practical as well as highly effective; working intensively for a short period makes it easier for prisons to accommodate and support projects, and the impact on participants is of a steep learning-curve only possible through working on consecutive days.

“*To be able to hear men sing and play instruments in an environment that restricts this creativity is a very emotional experience. We cannot fully measure the impact on the learner, but we can see the journey they go on. The skills that they develop; the challenges of working together to produce an album in a week; and the determination and guts that are required to perform in front of an audience will remain with them all their future lives.*”

*Prison Learning & Skills Manager*

We also run several Musician in Residence placements in prisons, providing regular music sessions to complement and sustain the impacts of the intensive projects.
LONG-TERM SUPPORT FOR PARTICIPANTS

We believe that it’s essential to offer long-term support to our participants beyond the duration of our projects and created a new role, Personal Development Manager, to make this possible.

The Personal Development Manager offers sign-posting to further opportunities to all our participants, supports referrals from Music in Prisons to Sounding Out, and plays a very hands-on role with our community project participants on Sounding Out and Making Tracks to help them find relevant progression routes.

“Being reformed and having a chance to creatively express myself outside is what it’s about for me. I see it as an opportunity to come out and get on with my life, but with the music relationships I had inside guiding me. It’s now going to be professional and with an audience!”

Sounding Out pilot participant

Making Tracks targets young people at elevated risk, including those on the fringes of the criminal justice system and those who are NEET (Not in Education, Employment or Training). We expand the horizons of the young people through an intensive workshop week, culminating in a live performance to the local community, followed by a series of music sessions over several weeks. The music is recorded, professionally mixed and bespoke artwork designed for the CD distributed to participants and their families.

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

Making Tracks participant

“Being on that stage last night made me the person I am today. I don’t feel like the same person any more – in a good way!”

Making Tracks participant

The young people receive pastoral support and bespoke guidance to further opportunities from our Personal Development Manager.

“I’m really proud to see so many past participants go on to new and exciting things. Whether it be finding a job, going to college or taking part in other projects. I’m here to help with that in whatever way I can, such as offering support, providing a reference or keeping an eye out for opportunities. It doesn’t have to be music related either – it could be anything!”

Hermione, Personal Development Manager

SOUNDING OUT

Our programme for ex-prisoners, Sounding Out, is a ‘through the gate’ progression route for people who have taken part in our Music in Prisons projects. The programme supports ex-prisoners to get their lives back on track following release through a combination of live music performances and training opportunities.

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Sounding Out pilot participant

Sounding Out allows participants to demonstrate on a very public platform the positivity, talent and creativity locked inside our prisons, challenging the often negative perceptions of people who have spent time in prison. Sounding Out gives participants the opportunity to make a fresh start, voice their feelings and experiences, and to connect with audiences on a level as fellow human beings.

As part of their training, selected Sounding Out participants take on trainee placements shadowing the delivery team on our Making Tracks projects.

MAKING TRACKS

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Making Tracks participant

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Hermione, Personal Development Manager
Over the past year, it really felt that things were starting to move forward again. Despite the political and economic changes involving the criminal justice sector, our work, our programmes and our plans for the future certainly gathered momentum.

As always, the experience we give to the people we work with is uppermost in our minds. Whether we are working with groups in prisons, or in the community, the focus is to give them the most meaningful engagement and support possible. We continued to work with our wonderful Sounding Out musicians, there were several presentations throughout the year which enabled them to speak to a range of audiences and showcase their talents. Our Making Tracks projects went from strength to strength and a number of new partnerships were built to enhance the level of support we give to the young people during and after the projects. In addition to this, a new Musician in Residence placement was set up with several more scheduled for the coming year.

Our international work continued with another successful trip to Chicago, working with members of the Chicago Symphony Orchestra and young men in detention. In addition, as a fortunate recipient of one of the coveted Churchill Travelling Fellowship, I have been offered the incredible opportunity to travel to the US and Norway to experience other arts in criminal justice programmes and to meet people working in similar fields. This experience will be of enormous value to us as we continue to present our work on an international stage.

Collaboration will be our key for the future. We are approaching our 21st year with great excitement and look forward to celebrating all that has been achieved since we began, as well as creating some new projects and events to mark where we are now.

As ever, none of this would be possible without the commitment shown by each and every person who works for and supports the Trust, whose collective wizardry and imagination will ensure we turn 21 with great style and ensure we continue to deliver exciting and innovative programmes of work into the future.

Investing in a new role of Business Development Manager has made a substantial difference to our vision for the future. For the first time we’ve been able to look forward not only to continued relationships with some of our long-term funders, but importantly, the opportunity to explore additional potential areas of income. We are already seeing the results of our investment, which bodes extremely well for our work in years to come.

It really feels as though the organisation is now making its mark in a more significant way. The team is expanding, the programme of work is expanding with it, and our desire to provide the best we can for the people we work with remains our highest priority.

“Collaboration will be our key for the future. We are approaching our 21st year with great excitement and look forward to celebrating all that has been achieved since we began, as well as creating some new projects and events to mark where we are now.”

Sara Lee, Artistic Director
The Irene Taylor Trust is looking forward to celebrating its 21st birthday this year after a year of preparation for the future with additions to the Trustee board and staff team, and plans for sustainability and growth in the range and number of projects we deliver within and outside prisons across the country. We hope that many of those who have supported us since 1995 will join us in celebrating all that the Trust has achieved so far as we mark this significant birthday with a programme of events. This will be a welcome opportunity to celebrate the Trust’s rich history, and the continuation of our work in the future.

Those who have joined the Trust over the last year add to the expertise we have. We were delighted to welcome Charlotte Bush to our board of Trustees, bringing a wealth of experience of PR through her work in the publishing world, and providing new skills to strengthen the range of competence within the Trustee Board. Ruth Mulvey was appointed to the new role of Business Development Manager, developed as part of an organisational review last year, demonstrating the Trustees’ strategic commitment to diversifying funding streams and building the capacity to respond to the continuing change in provision and funding of arts education and rehabilitation within prisons and the probation service.

The Trust has maintained its record of excellence and continues to be a recognised leader in arts provision in prisons. Several independent evaluations have been carried out over the years which verify the positive outcomes of our work. Never complacent, we continue to monitor and show the impact of our projects by new research based upon verifiable criteria. In the coming year we look forward to increasing the body of evidence of our impact in partnership with the National Alliance for Arts in Criminal Justice on the ‘Inspiring Futures’ research, and in evaluations of the impact of our community-based Making Tracks projects on the mental health and well-being of NEET young people. Our 21 years of experience provides an invaluable academic resource, and we have been asked to assist the University of Nottingham on PhD research into the impact of longer-term interventions on prisoners.

Our work has always been dependent on the excellence and dedication of our staff and musicians involved in the projects. They encourage and inspire participants in all three strands of our work: Making Tracks, Music in Prisons and Sounding Out. Once again, I thank them on behalf of the Trustees. The excellence of the Trust’s work has been acknowledged by the award of a prestigious Churchill Travelling Fellowship to Sara Lee, the Trust’s Artistic Director. Sara will use the award to broaden her own knowledge and expertise, and to share her unrivalled experience of 21 years with the Trust by working with others within different legal and penal systems in the United States and Norway. Our projects will undoubtedly benefit from her additional knowledge over the next year.

I thank my fellow Trustees who have as ever given selflessly of their time and experience, and on behalf of all at the Trust, send sincere thanks to all the funders and individuals who have provided invaluable support both financial and personal this year. Our work would not be possible without such generosity and continuing support. With their help the future looks bright for the Trust, and those we help in changing their lives for the better.

HH Judge Deborah Taylor
Chair of Trustees
THE STORY SO FAR...

Before 1995

“In November 1984, as Director of a new project at the Guildhall School of Music & Drama, I took a group of students to perform in HMP Wormwood Scrubs. It was a very moving occasion when one could feel the transformative power of music in the lives of vulnerable people in prison. But the memory that remains with me is that for two of the musicians, Sara Lee and Nick Hayes, this particular event has been the backdrop to so much of their music-making ever since. Sara, now Artistic Director of The Irene Taylor Trust, has dedicated the whole of her professional life to working within the criminal justice system, whilst for many years Nick has been the musical backbone of many different projects for the Trust.”

Peter Renshaw, Trustee

Sara Lee worked as a music teacher at HMP Wormwood Scrubs for 11 years. Irene Taylor was part of the Butler Trust panel which recognised the value of Sara’s work with an award.

1995

- The Trust is set up in memory of Irene Taylor; Irene’s family recruit five trustees and Sara Lee to mastermind creating the Music in Prisons programme
- Launch event at the Guildhall

1996

- The first 3 Music in Prisons projects are run at HMPs Kingston, Bristol and Ashwell

1997

- 6 Music in Prisons projects

1999

1999 Julius Caesar at HMP Bullingdon

In May 1999 we delivered a full scale production of Shakespeare’s Julius Caesar with an original music score. The project lasted for seven weeks, involved over 50 prisoners and was independently evaluated, providing us with our first opportunity to demonstrate the effectiveness of the arts as a valuable intervention in prisons.

1998

- Office team expands to 2 and moves out of Sara’s living room to a small unit in the Bon Marche Centre, Brixton
- Pianist, Lucy Parham, performs a fundraising recital

1999

- 7 Trustees, 2 office staff
- Full production of Shakespeare’s Julius Caesar at HMP Bullingdon
- All In My Century at HMP Frankland, a long-term project with VPs to mark the millennium

2000

- Fair’s Fair – a music theatre piece at HMP Askham Grange (with a tour!)
2001

- Walls – HMPs Frankland and Durham thematically-linked collaborative project between male and female prisoners

2002

Asian Massive

A cross-cultural music project at HMP Bullingdon. A group of 17 prisoners spent nine days learning instruments and creating new music based on the variety of sounds available when sitars, dhols and harmoniums are combined with guitars, keyboards and drum kit. The performance event was hosted by Nina Wadia and an audience of 200 people saw Sahregama, the newly formed prison band, perform their music alongside professional musician Apache Indian and Bollywood dance trio Dil Se.

2003

Beyond The Secret Door songbook

What began as an idea born from a conversation with a group of women at HMP Askham Grange reached a fantastic conclusion in the spring of 2003. During a project in 2000 a number of women were discussing their children’s response to music and how songs and nursery rhymes can play a big a part in our early years. We decided to develop a project to help women on the inside to connect with their children on the outside by creating a series of songs with them in mind.

“Working with women on the song book for children was a very powerful experience. To create something that had such a strong connection to their lives, that is, their children or grandchildren, was very moving.”

Nick Hayes, project leader

Alongside writer Peter Spafford and artist and photographer Lizzie Coombes, we worked in HMPs Askham Grange, Low Newton and Durham, spending a period of time with the women generating ideas for the songs, putting the lyrics down on paper, and later, setting them to music. The quality of each song reflects the amount of work each individual put into the project, resulting in a wonderfully original and subsequently award-winning (British Composer Awards 2003) songbook.

Following the success of Beyond the Secret Door, we undertook a similar project with male prisoners in 2005 to help create positive links to their children too, resulting in a songbook titled I See You, I See Me.
2005

- *I see you, I see me* – a songbook project for the children of men in prison
- Mark Knopfler and participants perform for 10th anniversary celebration at the Living Room, City Hall
- HMP Holloway 10th anniversary music and photography project
- 4 projects delivered in Special Hospitals

2006

- *A Picture of Me*
- *FAIR!* – HMP Bullwood Hall
- Through-care pilot project taking ex-prisoners back inside as trainees, culminating in a special show at The Spitz

2006

**A Picture of Me**

Our skilled music-team (Nick, Rex and Sara) were joined by writer Peter Spafford and artist Lizzie Coombes at HMPYOI Holloway to help a group of female prisoners to create a beautiful book and accompanying CD, which contained a powerful mixture of music and spoken word pieces. The team helped the group to explore issues surrounding imprisonment for women from their perspective, in their own words. They wanted to talk honestly about their negative experiences such as self-harm, abuse, rape, separation from family and the loneliness and isolation of being in prison, but they also wanted to share the many positive things which kept them going, as well as their dreams and aspirations for the future.

"I hope this book is going to touch people’s hearts, that they can identify with the words. That some of the words might inspire them, put a smile on their face and give them hope in difficult times. Just like a guardian angel.”

*A Picture of Me* participant

2007

- Office team expands to 3 (1 part-time)
- 20 *Music in Prisons* projects delivered by 5 regular Project Leaders
- *Where I’m Coming From* exhibition at The Sage Gateshead

2007

**Sage Gateshead exhibition: Where I’m Coming From**

We collaborated with photographer Lizzie Coombes and HMPs Frankland and Low Newton on a combined music and photography project. The resulting exhibition at The Sage Gateshead created a meaningful dialogue between prisoners and their local communities, helping visitors to better understand prisoners’ lives and aspirations. The projects also provided us with the chance to collaborate with The Sage Gateshead’s Community Programme by training two of their musicians on the prison projects.
**2008**

**Inside Out exhibition**

*Inside Out* was designed to bring our work in prisons outside to a very public platform with an exhibition at the Southbank Centre. Photographer Lizzie Coombes accompanied the project team to document the creative process over four projects in HMP’s Holloway and Wandsworth. Working closely with the participants, Lizzie was able to use a visual medium to chart the successes and challenges of the week.

For the public exhibition, Lizzie created a series of photographs including close-up portraits of the participants and project team with listening benches playing the music resulting from the projects.

“This project has really inspired and touched me. I love the comments on the floor. It made me feel more open-minded about prisoners and made me understand them more. They’re human beings with needs, passion, creativity. Music; it’s a fantastic way to channel people’s emotions and energy – well done!”

*Inside Out* exhibition visitor

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**2008**

- **Inside Out** exhibition visitor
- **25 Music in Prisons projects delivered by 6 regular Project Leaders**
- **10 Trustees plus 1 ex-participant Advisor to the Board**
- **Inside Out exhibition at the Royal Festival Hall**
- **Beats and Bars evaluation by the Institute of Criminology, University of Cambridge**
- **Core partner on Movable Barres European effective practice project**
- **Steering group member of National Alliance for Arts in Criminal Justice**

**Movable Barres**

The Trust was invited to become a lead partner in *Movable Barres* – a two-year European project which enabled arts organisations from Bulgaria, Denmark, England, Greece, Italy, Northern Ireland and Norway to work together and share effective practice techniques in the areas of music and dance. *Movable Barres* allowed the Trust a valuable opportunity to meet, share ideas, and work with international practitioners, including delivering a five-day music project in Sonder Omme prison in Denmark in 2010.
2009

Fallout

We collaborated with Synergy Theatre Project on a full-scale production of the play *Fallout* by Roy Williams at HMP Brixton in May 2009. *Fallout* is a contemporary drama set on a London estate which examines the aftermath of a boy’s murder, where police investigations and a huge reward for information test the street loyalties of a group of close friends to their limits. The result of the collaboration was an exciting, relevant production that was inspiring for both participants and audiences:

“I’ve become a more positive person within myself and I have now made the choice to carry on with music when released.”

Participant, Fallout

“With this work, I saw how important it is for prisoners to express themselves to non-prisoners in order to be looked at differently.”

Audience member, Fallout

2009

- Fallout collaboration with Synergy Theatre Project at HMP Brixton
- Partner with Aldeburgh Music on a Workforce Development Programme
- Film of five day project process made at HMYOI Rochester

2009 & 2010

First Night Packs, Rivendell Unit & HMYOI Werrington

First Night Packs specifically targeted at young people in the Rivendell Unit, HMP YOI New Hall and at HMYOI Werrington.

In combining art with music, we worked with the young people and staff to produce readable and engaging information packs which contained music created by the young people, information about the prison regime and ways of accessing support, and artwork produced by the young people with the help of artist Lizzie Coombes.

The first few days in prison are known to be a particularly vulnerable time for young people and these packs proved helpful for both young people and prison staff.
2011

A Bigger Sound collaboration

In September 2011 we partnered with Rideout (Creative Arts for Rehabilitation) and the Royal Philharmonic Orchestra on ‘A Bigger Sound’ – an exciting and ambitious cross-arts collaboration with adult men at HMP The Mount.

The five-week project culminated in four elating performances which were seen by audiences of more than 330 people, consisting of other prisoners, prison staff, participants’ family members and invited outside guests. All the ideas for the show, titled Sail or Jail, were generated by the participants.

“I have been given the opportunity to give my children something so positive that its importance to me just cannot be put into words.”
Participant, A Bigger Sound project

“One of the things that struck me most was how the professionals and the men melded together into one company. Right until the end when they left the room I was still guessing who was who.”
Sail or Jail audience member

2012

Beyond This for New Music 20x12 collaboration with composer Mark-Anthony Turnage and artist/photographer Lizzie Coombes with men at HMP Lowdham Grange as part of London 2012 Cultural Olympiad

Making Tracks community programme established for NEET young people in Lambeth

Sounding Out community programme pilot for ex-prisoners, who form the band Platform 7

Two Sides project

Sara Lee made a fellow by Guildhall School of Music and Drama

2011

Beyond This

ITT was delighted to be included in a unique programme as part of the London 2012 Cultural Olympiad for PRS for Music Foundation’s New Music 20x12. The 12-minute commission was written and recorded jointly by 15 men from HMP Lowdham Grange, guided by internationally acclaimed British contemporary composer Mark-Anthony Turnage and the Music in Prisons project team.

The resulting piece, Beyond This, is a stunning testimony to the hidden creative potential within our prisons. Comprised of four-movements, Beyond This encompasses choral, contemporary, rap and pop influences, running a gauntlet of emotion as the performers contemplate on life “beyond these walls”.

“I relished the opportunity to collaborate with a group of new, untrained composers and use their raw talent, energy and ideas to develop a piece of new music for the Cultural Olympiad. Let’s not keep certain aspects of British society under wraps, but demonstrate that positivity and artistic talent can be found wherever we look.”
Mark-Anthony Turnage, Composer and ITT Patron

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2013

- Royal Society for Public Health Award
- The first prison Musician in Residence placement begins
- Violinist, Tasmin Little, performs a fundraising recital at The Sage Gateshead
- First Chicago Symphony Orchestra project

2013, 2014 & 2015
Sharing expertise internationally with the Chicago Symphony Orchestra

In April 2013, Sara Lee and Nick Hayes boarded transatlantic flights heading for Chicago. We had been invited to collaborate with musicians from the Chicago Symphony Orchestra to share our considerable expertise of working with prisoners at Cook County Juvenile Detention Centre. The project was such a success that we were invited back in 2014, 2015 and again for 2016.

2014

- The office team expands to 4 (1 part-time)
- Two Musician in Residence placements running
- Stephen Hough recital
- Tuned In collaboration with Helix Arts

2014 Tuned In collaboration with Helix Arts

We collaborated with Helix Arts to develop a creative tool with women at HMP Low Newton which will help staff within criminal justice settings to deliver outcomes related to reducing re-offending. Tuned In was created for women offenders by women offenders and will offer an authentic understanding and creative methods to discuss the real issues and causes of offending behaviour using song and spoken word. The final product will be unveiled in 2016.

2015

- The office team expands to 5 (including 2 part-timers)
- Three Musician in Residence placements running
- Sara awarded Winston Churchill Memorial Trust Travel Fellowship
- Short-listed for The Guardian Charity Awards

The Irene Taylor Trust | Celebrating our 21st year
PLANS FOR THE FUTURE...

Celebrating turning 21

In November 2015 we reach an important milestone – our twentieth birthday – and we’ve planned an array of special activities to celebrate our twenty-first ‘coming of age’ year, culminating in a big Celebration Performance in November 2016 when we turn 21. We’ll soon be making announcements about the schedule of events with full details of what’s involved – but here’s a taster of what we have in the pipeline:

- A special collaborative prison-based project with Synergy Theatre Project
- An artistic collaboration with contemporary composer Mark-Anthony Turnage, artist/photographer Lizzie Coombes and participants across all three of our programmes; Making Tracks, Music in Prisons and Sounding Out
- An exhibition celebrating our three programmes, including listening-posts to hear the music created on the projects
- On social media we’ll be celebrating our 21 favourite original tracks created on our projects over the last 21 years
- A fundraising classical recital with a special guest performer
- We’ll be inviting our supporters to join us in a sponsored walk
- We’re hoping to recruit at least 21 new ‘Friends’ in our 21st year
- We’ll be running several special awareness raising breakfast events, including one supported by PriceWaterhouseCoopers at Brigade, with the opportunity to meet our project participants and hear about their experiences
- Finally, our unmissable Celebration Show in November 2016 will feature original live music from our participants, the unveiling of our Mark-Anthony Turnage collaboration, and some very special guests.

To keep up to date, visit our website www.irenetaylortrust.com and sign up to our mailing list

In 2015/16 ITT will...

- Deliver our well-established intensive Music in Prisons projects ensuring they reach the widest cross section of the prison population
- Contribute to the body of evidence on the impact of arts education on prisoners and advocate its use in the widest possible sense
- Develop and implement a series of year-long musical residencies for prisoners to complement and sustain the impact of our intensive creative projects
- Develop and run Making Tracks, our programme for NEET (Not in Education, Employment or Training) young people in partnership with The Prince’s Trust in Kennington and expanding to Poplar
- Fully roll out Sounding Out, a ‘through the gate’ project enabling us 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
- Test our methodology in new areas, piloting music projects with young people in Newham Youth Offending Team; and with young fathers and mothers caught up in the Criminal Justice System (some as young as 12).
Since 1995, Irene Taylor Trust has been supported by the following funders...

29th May 1961 Charitable Trust
A&S Burton 1960 Charitable Trust
Abbey Charitable Trust
Aldeburgh Music
Andrew Lloyd Webber Foundation
Annette Duvollet Charitable Trust
Arts & Business
Arts Council England
Arts Council Wales
Austin & Hope Pilkington Trust
Baring Foundation
BBC Performing Arts Fund
Bernard Sunley Charitable Foundation
BRIT Trust
British Record Industry Trust
Bromley Trust
Calouste Gulbenkien Foundation
Children in Need
City and Metropolitan Welfare Charity
Colyer-Fergusson Charitable Trust
Co-operative Group
Dorest Foundation
D’Oyly Carte Charitable Trust
Edge
Edward Cadbury Trust
Eleanor Barton Trust
Enkalon Foundation
Esmée Fairbairn Foundation
Friends of HMP Grendon
Garfield Weston Foundation
Garrick Charitable Trust
Goldsmiths’ Company Charity
Gordon Foundation
Granada Foundation
Gravelines Trust
Hadrian Trust
Hanley Trust
Harold Hyam Wingate Foundation
Helen Tetlow Memorial Fund
Henry Smith Charity
Herbert Smith LLP
Hilden Charitable Fund
Hull & East Riding Charitable Trust
J Paul Getty Jnr Charitable Trust
Jack Petchey Foundation
James Butler Charitable Trust
James Clement Charitable Trust
JF Charitable Trust
Kent People's Trust
Lankelly Chase Foundation
Lankelly Foundation
Lavern Foundation
Leigh Trust
Linbury Trust
Lloyds Bank Foundation for England and Wales
Lloyds TSB Foundation for England and Wales
Lloyds TSB Foundation for Northern Ireland
London Arts RALP
Lord Barnby’s Foundation
Manchester Guardian Society Charitable Trust
Mercers’ Company
Millward Charitable Trust
Monument Trust
MTV Europe Foundation
National Foundation for Youth Music
Nationwide Foundation
Nexus Alpha
Noel Buxton Charitable Trust
Northern Arts
Northern Rock Foundation
Odin Charitable Trust
Paul Hamlyn Foundation
Persula Foundation
Peter Minet Trust
Peter Stebbings Memorial Trust
Pilgrim Trust
Prison Arts Foundation NI
Promenaders’ Musical Charities
PRS for Music Foundation
Rayne Foundation
Richard Attenborough Charitable Trust
Robert Gavron Charitable Trust
Rothschild Foundation
Sarah & Roger Bancroft Clark Charitable Trust
Sir James Knott Charitable Trust
Southbank Centre
Southern Arts
Standard Chartered Music Society
Steel Charitable Trust
Sylvia Waddilove Charitable Trust
Trusthouse Charitable Foundation
Tubney Charitable Trust
Tudor Trust
Walcott Educational Foundation
Wates Foundation
Westminster Foundation
WF Southall Trust
William A Cadbury Charitable Trust
Worshipful Company of Musicians
Zochonis Charitable Trust

“Music in Prisons can help to break the vicious circle of offending, imprisonment, release and re-offending. We must ensure that we provide the resources to enable it to reach more and more inmates.”

Lord Woolf
former Lord Chief Justice

Our work would not be possible without the kind support of trusts, foundations and individual donors – our heartfelt thanks to everyone who has contributed.

If you would be interested in helping us transform the futures of more vulnerable men, women and young people, we would be delighted to talk you through funding options, such as joining our regular supporter ‘Friends’ scheme, leaving a legacy or making a one-off major gift.

Please feel free to contact us directly for further information:

020 7733 3222

donations@irenetaylortrust.com
OUR FINANCES
FOR THE YEAR ENDED 31 MARCH 2015

INCOMING RESOURCES

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restricted</td>
<td>137,324</td>
<td>122,255</td>
</tr>
<tr>
<td>Unrestricted</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>259,579</strong></td>
<td><strong>258,728</strong></td>
</tr>
</tbody>
</table>

Incoming resources from generated funds

- **2015**: 2,251
- **2014**: 122,255
- **Total**: 124,506

Incoming resources from charitable activities

- Provision of music projects
  - **2015**: 70,851
  - **2014**: -
  - **Total**: 70,851
- Projects in the community
  - **2015**: 64,222
  - **2014**: -
  - **Total**: 64,222

Total incoming resources

- **2015**: 137,324
- **2014**: 122,255
- **Total**: 259,579

RESOURCES EXPENDED

Costs of generating funds:

- Costs of generating voluntary income
  - **2015**: -
  - **2014**: 39,251
  - **Total**: 39,251
- Governance costs
  - **2015**: 39,251
  - **2014**: -
  - **Total**: 39,251

Charitable activities

- Provision of music projects
  - **2015**: 48,402
  - **2014**: 96,058
  - **Total**: 144,460
- Projects in the community
  - **2015**: 85,391
  - **2014**: -
  - **Total**: 85,391
- Governance costs
  - **2015**: -
  - **2014**: 16,733
  - **Total**: 16,733

Total resources expended

- **2015**: 133,793
- **2014**: 152,042
- **Total**: 285,835

NET INCOMING/ (OUTGOING) RESOURCES BEFORE TRANSFERS

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restricted</td>
<td>3,531</td>
<td>(29,787)</td>
</tr>
<tr>
<td>Unrestricted</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3,531</strong></td>
<td><strong>29,787</strong></td>
</tr>
</tbody>
</table>

Gross transfers between funds

- **2015**: 3,182
- **2014**: (3,182)
- **Total**: -

Net movement in funds

- **2015**: 6,713
- **2014**: (32,969)
- **Total**: (26,256)

Reconciliation of funds

- Total funds brought forward
  - **2015**: 44,323
  - **2014**: 111,679
  - **Total**: 156,002
- **Total funds carried forward**
  - **2015**: 51,036
  - **2014**: 78,710
  - **Total**: 129,746

STATEMENT FROM THE TRUSTEES

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 on 8 October 2015 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 2015
THANKS TO OUR DONORS...

Donations over £1,000 were gratefully received from those listed below in 2014/15. 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**
- Annette Duvollet Charitable Trust
- BBC Performing Arts Fund
- Chicago Symphony Orchestra
- Lloyds Bank Foundation for England and Wales
- National Foundation for Youth Music
- Northern Rock Foundation
- Fresh Ideas Fund
- Rothschild Foundation
- Standard Chartered Music Society
- Swan Mountain Trust
- Wates Foundation

**Unrestricted donations**
- Bromley Trust
- Hanley Trust
- Henry Smith Charity
- Noel Buxton Charitable Trust
- Odin Charitable Trust
- Tudor Trust
- And two donors who wished to remain anonymous

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.

“What I took from your course was a large cup of hope, some restoration of self-belief, an injection of confidence, and I feel immense pride. Feelings of which have been absent for some time.”

*Music in Prisons* participant