

**THE IRENE TAYLOR TRUST
(A COMPANY LIMITED BY GUARANTEE)
REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2009**

**Charity number 1073105
Company number 3637201**

**THE IRENE TAYLOR TRUST
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THE IRENE TAYLOR TRUST
TRUST DETAILS

Bankers

HSBC Bank Plc
Crown House
102 London Road
Morden
Surrey
SM4 5AY

Auditors

BSG Valentine
Lynton House
7-12 Tavistock Square
London
WC1H 9BQ

Lawyers

Farrer & Co
66 Lincoln's Inn Fields
London
WC2A 3LH

Charity Registration

The Irene Taylor Trust
Registered Charity No: 1073105
Company No: 3637201
Registered in England and Wales
Company limited by guarantee

Registered Office

Unit 401, Bon Marche Centre
241 Ferndale Road
London
SW9 8BJ

Insurers

Royal & Sun Alliance Insurance plc
Colmore Gate
2-8 Colmore Row
Birmingham
B3 2BT

THE IRENE TAYLOR TRUST
DIRECTORS' ANNUAL REPORT
FOR THE YEAR TO 31 MARCH 2009

Governance

The Irene Taylor Trust was formed in 1995 in memory of Irene Taylor, the wife of the late Lord Chief Justice Peter Taylor. It became a company limited by guarantee (No. 3637201), incorporated on 23 September 1998 and registered with the Charity Commissioners (No.1073105) on 23 December 1998. The company was established under a Memorandum of Association, which established the objects and powers of the charitable company and is governed under its Articles of Association. The Charity is administered by a Board of Trustees.

Trustees

Trustees/Directors	The Hon. Louis Taylor MA (Chairman) The Hon. Ruth Taylor (Vice Chair) Dame Jocelyn Barrow Irving David Anne-Marie Piper (appointed 18/09/08) Paul Meitner ACA (Hon. Treasurer) Tim Otty QC The Hon. Sarah Price Jo Rich Her Honour Judge Deborah Taylor
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Advisor to the Trustees	Eileen Mascoll
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The Trust aims to maintain a Board of around ten active Trustees/Directors, reflecting a broad range of skills and knowledge appropriate to running the Trust. When space arises for new Board members, these are appointed at the discretion of the Board.

Trustees are kept up-to-date on their relevant legal responsibilities through a variety of methods and formats. Individual Trustees share their knowledge and expertise through informal workshops on various areas of charity law and practice. In addition, many of the Trustees on the board receive wider training through their professional and other charitable responsibilities within other organisations. In the past year, several of the Trustees have attended specific training seminars delivered by Haysmacintyre in association with Farrer & Co and Rensburg Sheppards.

The Trustees meet on a quarterly basis and are responsible for overseeing the overall strategic direction of the Trust and ensuring that work of the Trust remains within its objectives.

The day-to-day management of the Trust is the responsibility of the Projects Director, who is supported in its running by the Director, Strategy & Funding and the Charity Administrator.

Objects and Activities

The objects of the Trust are to promote the creative arts, particularly amongst prisoners, probationers, the sick, including the physically or mentally handicapped, the poor and those in need of rehabilitation or reintegration into the community. The Trust achieves its objectives by delivering innovative music projects enhancing the rehabilitation and education of offenders and in so doing, enabling their reintegration into the community. The objectives are further achieved through advocacy of the benefits of arts education in reintegrating to society those who have suffered social exclusion of many sorts.

THE IRENE TAYLOR TRUST
DIRECTORS' ANNUAL REPORT
FOR THE YEAR TO 31 MARCH 2009

Review of Activities

In the past year, the Trust successfully delivered 25 project weeks in 21 different prisons, an increase of five extra weeks on last year. Of the prison projects, thirteen involved work with adult men, seven with young men, three with a mixed group of adult and young women, and two with young women.

Each of the projects in the past year followed a format of five intensive days, delivered by a team of three professional musicians. The music team worked with groups of around 10 participants who were encouraged and helped to write their own music and learn to play the instruments provided by the Trust. On the final day, the newly formed bands performed their work to an audience of staff, prisoners and external guests. The music was also recorded to CD, leaving participants with a professionally made record of their achievements, which they can keep as a memento and share with their families and friends. In total the Trust worked directly with 237 participants, with performances seen by audiences totalling 1,110.

The short, intensive model of the projects has continued to be an effective tool for working in a way that is manageable for prisons, realistic in terms of prison movement, and still meaningful for prisoners. Excerpts from all of the projects delivered can be found on pages 9 to 12.

The Trust has also continued to develop larger projects and partnerships in order to complement its own effective practice:

In collaboration with photographer Lizzie Coombes and the Southbank Centre's Learning and Participation Team, the Trust opened a month-long exhibition of music and photography in the Foyer of the Royal Festival Hall. The exhibition, entitled 'Inside Out', included music created during four weeklong projects at HMP Wandsworth and Holloway. The projects also allowed the Trust to offer a valuable training opportunity to five of the Southbank Centre's Emerging Artists in Residence. The exhibition has now begun a tour of the country, beginning at Doughty Street Chambers in London, once again offering many more people the chance to understand the Trust and its work.

During the year the Trust also completed the delivery phase of the programme being evaluated by the Institute of Criminology, Cambridge. The final evaluation, entitled 'Beats & Bars', was launched at the opening of our exhibition at the Southbank Centre and marks an important step forward in providing robust evidence of the impact that the arts can have on the positive rehabilitation of prisoners. The evaluators concluded that participation in a 'Music in Prisons' project could have a real and considerable impact on increasing motivation to participation in education, on the development of key life skills and well being, and on the reduction of offending behaviour in prison. Beats & Bars also received some interesting press coverage on BBC News Online, Radio 4's Today Programme and Radio 3's Music Matters.

In 2008, the Trust was approached by Music 4 All (M4A) who wished to work with the Trust with a view to placing music tutors in selected prisons across the country. M4A realised that the partnership would provide them with the expertise and support needed in order to achieve their aim. The partnership is ongoing and recently achieved its first success with the appointment of a music tutor in HMP Full Sutton.

For the second year in succession the Trust worked with Aldeburgh Education to run a training course under its Workforce Development Programme. Ten musicians with a variety of instrumental skills were recruited to attend two days of intensive skills training with the Trust's core project team. The musicians were given the opportunity to learn and develop both musical and personal skills which are directly relevant to working with people in prisons. They were also

THE IRENE TAYLOR TRUST
DIRECTORS' ANNUAL REPORT (Cont/d)

given additional background information to help them put the work into context and allow them to understand where creative music as part of education and rehabilitation fits into the broader aims of the prison service. Following the training course the students were split into two groups and each group, with support and guidance from the Trust's project team, ran a five-day creative music project with ten young men (aged 15-17) in HMYOI Warren Hill. The students were shown how to draw ideas from the young people and help develop and structure them into pieces for the final show.

The Trust has also continued working with and supporting ex offenders but with mixed success. Some of the long-term relationships are flourishing but many of the new ones are proving difficult to cultivate. We will continue to address this important issue.

During the year, the Trust became a steering group member of the Arts Alliance, which has been set up to improve communication and broker relationships between artists and organisations working with the criminal justice sector, offenders and ex-offenders, prison and probation staff, and relevant government personnel. The Trust is also a lead-partner for Movable Barres, a European funded programme, headed up by the Manchester College, to develop best practice in music and dance education in prisons across Europe. The Trust looks forward to developing its involvement with the Arts Alliance and Movable Barres over the coming year.

Alongside the many successes which the Trust has achieved over the past year, the latter end of the year proved particularly challenging for all organisations delivering arts projects in prisons, including the Trust. Negative tabloid coverage, and the resulting Prison Service Order on acceptable interventions issued by the Secretary of State for Justice, has undermined the ability of arts organisations to be accepted into prisons and continues to be of concern to Trust. The Trust is well placed to weather these storms – with strong support from within the Prison Service, robust evaluation and a long-standing reputation, but is committed to helping to promote the arts as a rehabilitative medium.

In overseeing the activities of the Charity during the year, the Directors have had regard to the Charity Commission guidance on public benefit, and are satisfied that the activities of the Company have suitably met the criteria regarding public benefit as set out in that guidance.

Plans for the Future

The Trust will continue to:

- Deliver its 5-day music projects, ensuring they reach the widest cross-section of the prison population.
- Help train musicians in how to deliver high-quality music projects in prisons.
- Contribute to the body of evidence on the impact of arts education on offenders and advocate its use in the widest possible sense.
- Develop cutting-edge artistic projects that reach new audiences.
- Form partnerships with other organisations working in complementary fields.

Reserves Policy

It is the policy of The Trust to aim to maintain Unrestricted Funds at a level that equates to around nine months' running costs. Reserves are held so that the organisation can fulfil its financial obligations to staff and creditors in the event of a complete and unexpected cessation of activity.

THE IRENE TAYLOR TRUST
DIRECTORS' ANNUAL REPORT (Cont/d)

Risks Policy

The risks to which the company is exposed are monitored on a regular basis by the Board and appropriate action is taken to mitigate and manage those risks, and to minimise any possible disruption to the effectiveness of the company's work from them.

Financial Review

Income from donations and gifts was £108,611 higher in 2009 compared to 2008, whilst expenditure grew by £35,853. The difference between donations and expenditure is due to a large number of restricted grants for the next financial year being paid to the Trust in advance. Figures for 2009 therefore show a normalised relationship between income and expenditure and the Trustees believe the financial position of the charity is satisfactory.

Small Company Provisions

This report has been prepared in accordance with the special provisions relating to small companies within Part VII of the Companies Act 1985.

Approved by the Board of Directors and signed on its behalf.

The Hon. Louis Taylor
Chairman and Director

THE IRENE TAYLOR TRUST
CHAIRMAN'S ANNUAL REPORT
FOR THE YEAR TO 31 MARCH 2009

It is once again a pleasure to report a year of successful progress for the Trust in achieving its aims. The project work has been particularly strong, we have reached a broad audience for our work, our efforts to evaluate the impact of our work have moved forward considerably, and we have cemented our role as a leading organisation among those working in and around the criminal justice system.

During the year we delivered 25% more project weeks than in the previous year. These involved 21 different establishments across England and Wales. Full details of these projects are set out on the following pages, but I would like to pay tribute here to the high standards to which the projects are run, and the consistency with which those standards are maintained. It is with continued confidence in our work that the Trust can plan its future projects.

In addition to attracting audiences to project performances in prisons, we reached a significantly broader audience through a variety of means. Most prominent was an exhibition of photographs and music from projects at HMPs Wandsworth and Holloway, which was held in the foyer of the Royal Festival Hall. Literally hundreds of people saw, read and heard all about what the Trust does, and the exhibition received very positive feedback.

While we are convinced of the value of the Trust's work, it is important for us to have independent verification of that. This year, the Institute of Criminology from Cambridge University used several of the Trust's projects in a study of the rehabilitative effects of arts education on offenders. The resulting report adds to the growing body of independent evidence of the efficacy of the Trust's work.

The environment for arts organisations working in prisons has been more difficult this year than previously. The main reasons centre around the negative portrayal in some areas of the media of what those organisations intend to achieve with their work. The Trust remains confident that its work is demonstrably focused on rehabilitation and the reduction of reoffending, both aims that all areas of the media would support. While we remain vigilant in ensuring the focus of our work, we are confident that we can continue to operate constructively within our remit even within a stricter environment for arts education in prisons.

The Trust is in good shape financially, courtesy of our ever-generous donors and our ever-efficient fundraising team. Thanks to both, particularly to our donors without whose support we could not continually increase the volume of the work we do. Thanks also to our Trustees and Patrons who guide the Trust wisely – we are lucky to have them. But I cannot end without thanking our project team who consistently deliver such outstanding projects giving such huge benefit to so many participants.

The Hon. Louis Taylor
Chairman of Trustees

THE IRENE TAYLOR TRUST
PROJECT DIRECTOR'S ANNUAL REPORT
FOR THE YEAR TO 31 MARCH 2009

The past year has seen the Trust continuing its upward trend with an increase in the number of projects, the number of people taking part and the amount of people who have witnessed performances. In what has been a severe economic downturn, the day-to-day management of the Trust and the projects has been exemplary which has ensured survival through a difficult period.

The Trust has continued to deliver its prototype 5-day projects. These projects have continued to be enormously valuable and fulfilling for both participants and the project team and have undoubtedly helped people in prison build their confidence and skills and help relieve the general day to day difficulties encountered by being in prison.

One man we worked with in a high security prison showed a quite remarkable change during the week. He was new to music and was very quiet. He worked hard all day but you never really saw any joy in his face. He said he wished that time would pass faster for him but assured us that this didn't mean he was fed up with the project. He barely spoke to any of the other lads or the project team during the first two days and we quickly realised that what he needed was to be shown how to do something and then left to practice by himself, as when people watched over him he became extremely nervous. As the project went on he opened up a little more to me, and then other members of the group, asking if he could have some parts written out. He then began to address me by name, demonstrating how important the steady building of interpersonal relationships is during the week. After the gig, he told Nick that the project was the best thing he'd ever done. He also had a laugh with me about how he realised it is easy to play music when the pressure isn't on and how everything changes when there is an audience; a huge leap in confidence from a man who walked in on the first morning barely able to talk to anyone at all.

One of the key partnerships for the year was 'Inside Out' - an exhibition of music and photography from HMPs Wandsworth and Holloway at the Southbank Centre. As well as enabling us to work with a world renowned organisation and ensuring the exhibition was seen by hundreds possibly thousands more people more than we could have dreamed of, it was also a source of enormous pride to the men and women from Wandsworth and Holloway that they were having their work taken out into the public arena.

An indication that countries in Europe have begun to recognise our effective practice came when the Trust was asked to sit on the steering group for Movable Barres, a consortium of organisations convened to promote music and dance in adult prison education across Europe. This is an exciting role, which allows us to ensure that our working methods are shared with our European partners to ensure coherence and effective practice across the sector in Europe.

In order to maintain the quality of the work over a long period of time, space for reflection on all aspects of the management and delivery is crucial. Maintaining the quality of the projects has always been at the root of the Trust's work and it is the desire to retain this quality that keeps us questioning things and developing new channels of work. The coming year will see the Trust continue to develop its partnerships, training programmes and to undertake stage two of Beats & Bars. However, the driving force is the same as it has always been – the satisfaction and personal benefits gained by all parties through creating great music and seeing people in prisons achieve things they thought were impossible.

Sara Lee
Projects Director

THE IRENE TAYLOR TRUST
MAJOR DONOR LIST
FOR THE YEAR TO 31 MARCH 2009

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

Restricted Donations

29th May 1961 Charitable Trust
Abbey Charitable Trust
Aldeburgh Music
Arts & Business
Arts Council England
Austin & Hope Pilkington Trust
Bennett, S
Co-operative Group
Eleanor Barton Trust
Esmée Fairbairn Foundation
Garfield Weston Foundation
Grendon Friends Trust
Kent People's Trust
Manchester College
Manchester Guardian Society Charitable Trust
Nationwide Foundation
Northern Rock Foundation
Peter Minet Trust
Pilgrim Trust
Promenaders' Musical Charities
Rayne Foundation
Sir James Knott Trust
Southbank Centre
Steel Charitable Trust
WF Southall Trust
William A Cadbury Charitable Trust
Youth Music
Zochonis Charitable Trust

Unrestricted Donations

A & S Burton Charitable Trust
Bromley Trust
Hanley Trust
Henry Smith Charity
James Clement Trust
Orr Mackintosh Foundation (Share Gift)
PRS Foundation
Tudor Trust
Wall, H
Wates Foundation
Westminster Foundation

And one donor who would like to remain anonymous.

The Trust would also like to thank everyone else who made a donation to support our work, especially all the 'Friends of Music in Prisons.'

**THE IRENE TAYLOR TRUST
PROJECT REPORTS
FOR THE YEAR TO 31 MARCH 2009**

ESTABLISHMENT	DESCRIPTION	PARTICIPANT	AUDIENCE
HMP Littlehey	Adult men	9	100
HMYOI Aylesbury	Young men	10	40
HMP Edmunds Hill	Adult men	10	70
HMPYOI New Hall (Juvenile Unit)	Young women	24	0
HMP Rye Hill	Adult men	9	35
HMPYOI Styal	Mixed age women	11	80
HMYOI Rochester	Young men	8	20
HMYOI Holloway	Mixed age women	9	40
HMPYOI Foston Hall (Juvenile Unit)	Young women	11	15
HMP Wandsworth	Adult men	7	45
HMPYOI Holloway	Mixed age women	7	50
HMP Wandsworth	Adult men	7	50
HMP Dovegate	Adult men	7	60
HMP Full Sutton	Adult men	9	30
HMP Wakefield	Adult men	5	25
HMYOI Castington	Young men	9	50
HMYOI Warren Hill	Young men	10	60
HMYOI Warren Hill	Young men	10	60
HMP Frankland	Adult men	12	60
HMPYOI Parc	Young men	10	35
HMYOI Aylesbury	Young men	8	40
HMP Wealstun	Adult men	9	35
HMP Leeds	Adult men	8	35
HMP Risley	Adult men	11	40
HMP Full Sutton	Adult men	7	35
TOTAL		237	1110

As part of the research and monitoring process the project leaders keep a daily diary during each project. The following excerpts are taken from diaries and record various key points during the week. Also included are comments from participants, staff and audience members.

HMP Littlehey, April 2008

He has such basic skills yet his memory is phenomenal. He has remained a rock in the group, often the centre of attention but not in a 'me me me' way. He is giving and generous, making sure people are OK and keeping morale up. He is very positive about the project and all it has done for everyone. He spent time with H discussing at some length what people should wear tomorrow 'to show respect for all we have done'.

Project Diary

THE IRENE TAYLOR TRUST
PROJECT REPORTS (Cont/d)

HMYOI Aylesbury, April 2008

He made some good suggestions despite his comments being a little off the mark with regards to 'people are sitting around doing nothing' when they were actually waiting for the right place to play their melody/chords. He was very unconfident when he sang and quite apologetic. But he did warm to Nick and went and sat with him to work out his song. With a wonderful irony, and after 5 hours of constant talking, he ended up saying 'I don't like the sound of my own voice'.

Project Diary

HMP Edmunds Hill, May 2008

He said he had watched Graham Norton last night and saw Duffy perform, but unlike what he would usually do and watch the singer he said he watched the band as he felt he now knew all they had done to get the songs together. He appreciated all the work he knew they all must have put in as he realised he had spent the week doing the same thing.

Project Diary

HMP New Hall, Rivendell Unit, May 2008

"My confidence has got a lot better. I love to sing and work together. I loved making this music, a fantastic experience, I have gained and learned a lot."

Participant

HMP Rye Hill, June 2008

"It's a really good initiative. Gives a breeze of oxygen for us inmates; it's an opportunity to forget where we are."

Participant

HMP Styal, June 2008

"A big thanks to the team who worked with the women in such a flexible, open and non threatening way that allowed the women to fully engage and achieve."

Staff member

HMYOI Rochester, July 2008

"I think the attitude Nick, Sara and Rex came with and maintained throughout helped the group a lot."

Participant

HMPYOI Holloway, July 2008

"I thought the team were very supportive, not just musically but in more intangible ways too. I could have perhaps done with slightly more preparation of what the format of the workshops was but then again I loved the spontaneity of it."

Trainee musician

HMP Foston Hall, Toscana Unit, August 2008

"I am a good performer and I can work as part of a group now."

Participant

HMP Wandsworth, September 2008

The joy on his face when he had performed his song was good to see, he knew he had succeeded. He said 'you lot have really enthused me this week, I feel as though I want to start all this again'.

Project Diary

THE IRENE TAYLOR TRUST
PROJECT REPORTS (Cont/d)

HMPYOI Holloway, September 2008

A day like no other. There was so much going on that we felt the repercussions of, we could only hope that there would be a gig. There was a vile piece in the Sun this morning; the outcome of which was 3 quite major self-harm issues on one of the wings and an incident on another wing, which saw it closed down for a period of time. All this when we were trying to make sense of a project that made little sense anyway. In the afternoon the audience of outside visitors saw all the things that can go on in a prison go on all at once. They sat there realising they were witnessing something quite out of the ordinary.

Project Diary

HMP Wandsworth, September 2008

He was one of the people who may have laughed and joked but his ability to write on the questionnaire gave us a big insight in to what he had gained from the week. Clearly a man who wondered if he had anything to offer and then found he had support and guidance to do something that meant a great deal to him. His fears were that he would not able to feel a part of it but this was not the case.

Project Diary

HMP Dovegate, October 2008

"My best mate really grew in stature. I am really, really proud of our combined achievement."

Participant

HMP Full Sutton, October 2008

"Having this project whilst in prison is a blessing and has helped myself in being confident and creative."

Participant

HMP Wakefield, November 2008

"Thank you all for everything. This has meant the world."

Participant

HMYOI Castington, November 2008

"Nice one for coming in. Are we getting a record deal? It has been mint."

Participant

HMYOI Warren Hill, December 2008

"I think the team stepped back to give us the opportunity of 'hands-on' experience - working things out in context, which was great. However if the course was longer – and maybe if the intro training included more experience of getting tracks together, then the team could have 'stopped us in our tracks' so to speak, to point out musical devices/hints and tips to take things up a level."

Trainee musician

HMP Frankland, January 2009

At the conclusion of the gig one of the audience members spoke out from his seat about the recent Sun newspaper stories concerning arts projects in prisons. "People are talking about banning this kind of thing," he said. "How can you say that when you see the good it is doing?"

Project Diary

HMP Parc, January 2009

This morning we had to have another lyrics discussion with the guys as the new ones contained some contentious concepts. M was quite chilled about it but T wasn't so relaxed. This is understandable when you consider the amount of work they have put into it. We wondered if it's worth us wording a policy that we give to prisons before we come in so they can approach the potential participants, making clear that there are limits to the content of their lyrics.

Project Diary

THE IRENE TAYLOR TRUST
PROJECT REPORTS (Cont/d)

HMYOI Aylesbury, January 2009

He then told the band how good the tune sounded. He was clearly overcome by this. He described how it was a cross between "reggae and hip hop and jazz and blues and everything." It was very touching bearing in mind the difficulties he has had this week.

Project Diary

HMP Wealstun, February 2009

R was almost uncontrollable today. When it came to the gig, his excitement had driven him to being on the wrong instrument and there was a funny moment, as he had to change to keyboard moments into the tune. People in the audience were commenting on how his demeanour had changed. It seems this is a time in his life where good things are happening. He was effervescent about the whole project, before, during and after the gig.

Project Diary

HMP Leeds, February 2009

P was focussed on his upcoming case and his ongoing blocked ear issue and was talking about these matters at times when we were trying to move forward with the music today. We found out that he is a former police officer and this explains perhaps why he doesn't interact with the other lads on the group.

Project Diary

HMP Risley, March 2009

Needless to say, the guys were very upset at the prospect of not recording, feeling very let down and a bit angry. One or two guys felt, quite understandably that they didn't want to turn up any more, saying it was just another let down. B, however, was once again the instigator of a positive vibe often saying "Come on lads, let's just do this for ourselves".

Project Diary

HMP Full Sutton, March 2009

There is a lot more in the room to deal with other than the musical issues in that there are some serious mental health issues. There are layers and layers of complexity to the personalities in the room and negotiating through and between these layers takes careful consideration and calm so as not to wind up tangled amongst the confusing dynamics in the group.

Project Diary

HMP Wakefield, March 2009

N was thrilled to be back on the project. You can take him away from the chords and suggest new things for him to do and he'll take it on with relish. He sees everything we ask him to try as a welcome and exciting challenge which he can add to his already impressive armoury of skills.

Project Diary

THE IRENE TAYLOR TRUST
RESPONSIBILITIES OF TRUSTEES
FOR THE YEAR TO 31 MARCH 2009

Law applicable to charities in England & Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing financial statements giving a true and fair view, the trustees should follow best practice and;

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the charity and which enable them to ascertain the financial position of the charity and which enable them to ensure that the financial statements comply with applicable law and regulations. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable step for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

THE IRENE TAYLOR TRUST
INDEPENDENT AUDITORS' REPORT TO THE MEMBERS
FOR THE YEAR TO 31 MARCH 2009

We have audited the financial statements of The Irene Taylor Trust for the year ended 31 March 2008 on pages 16 to 21, which have been prepared in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2007) and on the basis of the accounting policies set out on page 18.

This report is made solely to the Trust members, as a body, in accordance with Section 235 of the Companies Act 1985. Our audit work has been undertaken so that we might state to the Trust members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Trust and the Trust members as a body, for our audit work, for this report, or for the opinions we have formed.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND AUDITORS

The Trustees' (who are also the directors of the company for the purposes of company law) responsibilities for preparing the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) are set out in the Statement of Trustees Responsibilities.

It is our responsibility to audit the financial statements in accordance with relevant legal and regulatory requirements and International Standards on Auditing (UK and Ireland).

We report to you our opinion as to whether the financial statements give a true and fair view and are properly prepared in accordance with the Companies Act 1985. We also report to you whether in our opinion the information given in the Director's report is consistent with the financial statements.

In addition we report to you if, in our opinion, the company has not kept proper accounting records, if we have not received all the information and explanations we require for our audit, or if information specified by law regarding Trustees remuneration and other transactions is not disclosed.

We read the Directors' report and consider the implications for our report if we become aware of any apparent misstatements within it.

BASIS OF AUDIT OPINION

We conducted our audit in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the Trustees in the preparation of financial statements and of whether the accounting policies are appropriate to the company's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

THE IRENE TAYLOR TRUST
INDEPENDENT AUDITORS' REPORT TO THE MEMBERS (Cont/d)

OPINION

In our opinion:

- the financial statements give a true and fair view, in accordance with United Kingdom Generally Accepted Accounting Practise applicable to Smaller Entities, of the state of the charitable company's affairs as at 31 March 2009 and of its incoming resources and application of resources, including its income and expenditure for the year then ended;
- the financial statements have been properly prepared in accordance with Companies Act 1985; and
- the information given in the Directors' report is consistent with the financial statements.

BSG Valentine
Chartered Accountants & Registered Auditor
Lynton House
7-12 Tavistock Square
London WC1H 9BQ

Date

THE IRENE TAYLOR TRUST
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2009

	Un- Restricted Notes	Restricted Funds £	Restricted Funds £	Total Funds 2009 £	Total Funds 2008 £
INCOMING RESOURCES					
Incoming resources from generated funds					
Investment income – bank interest		3,276	-	3,276	4,182
Incoming resources from charitable activities					
Donations and gifts	10	109,011	249,338	358,349	249,738
Legacies/covenants		-	-	-	30
Other income - sales of CDs and books		-	-	-	-
Other incoming resources	2	-	-	-	11,000
Total incoming resources		112,287	249,338	361,625	264,950
RESOURCES EXPENDED					
Costs of generating funds					
Salaries		18,735	-	18,735	18,036
Support costs	3	4,830	-	4,830	4,696
Charitable activities					
Direct charitable expenditure		-	146,740	146,740	126,448
Salaries		56,529	36,943	93,472	85,659
Support costs	4	27,533	-	27,533	20,494
Governance costs					
Salaries		4,797	-	4,797	4,816
Support costs	5	3,563	-	3,563	3,668
Total resources expended		115,987	183,683	299,670	263,817
Net incoming resources for the year before transfers		(3,700)	65,655	61,955	1,133
Transfer of funds to Unrestricted	6	17,997	(17,997)	-	-
Total funds brought forward at 1 April 2008		79,572	62,544	142,116	140,983
Total funds carried forward at 31 March 2009		93,869	110,202	204,071	142,116
		=====	=====	=====	=====

The net incoming resources for the year relate to charitable activities.

There were no recognised gains or losses for 2009 or 2008 other than those included in the statement of financial activities.

The notes on pages 18 to 21 form part of these financial statements.

THE IRENE TAYLOR TRUST
BALANCE SHEET AT 31 MARCH 2009

	Notes	2009		2008	
		£	£	£	£
Fixed Assets					
Tangible fixed assets	9		14,790		8,879
Current assets					
Debtors	6	3,321		5,641	
Cash at bank and in hand		200,375		144,770	
		-----		-----	
		203,696		150,411	
Creditors: amounts falling due within one year	7	(14,415)		(17,174)	
		-----		-----	
Net current assets			189,281		133,237
			-----		-----
Net assets			204,071		142,116
			=====		=====
Funds					
Unrestricted funds	8		93,869		79,572
Restricted funds			110,202		62,544
			-----		-----
Total funds			204,071		142,116
			=====		=====

The financial statements have been prepared in accordance with the special provision relating to small companies within Part VII of the Companies Act 1985 and with the Financial Reporting Standard for Smaller Entities (effective January 2007).

Approved by the Board of Directors on

and signed on its behalf by:

.....
The Hon Louis Taylor - Director

The notes on pages 18 to 21 form part of these accounts

THE IRENE TAYLOR TRUST
NOTES TO THE ACCOUNTS

1. Accounting policies

- (a) The accounts have been prepared under the historical cost convention and in accordance with the Companies Act 1985 and the Financial Reporting Standard for Smaller Entities (effective January 2007) and the Statement of Recommended Practice - Accounting and Reporting by Charities, as revised in 2005.
- (b) The accounts do not include a cash flow statement because the company, as a small reporting entity, is exempt from the requirements to prepare such a statement.
- (c) Fixed assets which are stated at cost net of depreciation is provided to write off the assets over their estimated useful life at the following rates.
- | | |
|---|----------------------|
| Office fixtures, fittings and equipment | 25% straight line |
| Musical instruments | 25% straight line |
| Motor vehicles | 25% reducing balance |
- (d) Donations, gifts, legacies, covenants and interest represents all amounts receivable during the year.
- (e) Resources expended and allocation of costs – All expenditure is accounted for on an accruals basis. All fundraising and public relations costs are considered to be costs incurred by the charity in generating donations and gifts and are shown in note 3. Costs directly attributable to running of projects have been allocated to direct charitable expenditure. Office, admin staff and other costs associated with the running of the charity have been allocated to governance costs and are shown in note 4.
- (f) Restricted funds represent funds raised for specific projects. Expenses incurred for restricted fund projects to the extent not budgeted are paid from unrestricted funds. Unrestricted funds represent funds other than restricted funds and are used for furtherance of the objects of the Trust.
- (g) Investment income represents the amount receivable during the year.

2. Other incoming resources

In the 2008 year £11,000 was received from the National Health Service in relation to the loss of fixed assets. During 2007 the ceiling of a building where the Trust was working collapsed. All of the instruments were destroyed.

3. Cost of generating funds – support costs

	2009	2008
	£	£
Rent	1,974	1,300
Depreciation	83	144
Auditors fees – payroll	147	147
Office running costs	2,626	3,105
	-----	-----
	4,830	4,696
	=====	=====

THE IRENE TAYLOR TRUST
NOTES TO THE ACCOUNTS (Cont/d)

4. Charitable activities – support costs	2009	2008	
	£	£	
Rent	5,923	3,899	
Insurance	4,414	727	
Depreciation	7,843	4,631	
Auditors	441	441	
Office running costs	7,693	9,315	
Bookkeeping services	1,219	1,483	
	-----	-----	
	27,533	20,494	
	=====	=====	
5. Governance costs – support costs	2009	2008	
	£	£	
Auditors fees	2,938	2,938	
Bookkeeping service	625	730	
	-----	-----	
	3,563	3,668	
	=====	=====	
6. Transfer of funds to Unrestricted			
<p>Fundraising for projects often includes a proportion of the overhead costs associated with delivering the individual projects. These donations are received as restricted grants, but the designated proportion for associated overheads is transferred from Restricted to Unrestricted on completion of the project.</p>			
7. Debtors	2009	2008	
	£	£	
Debtors	-	1,310	
Income tax refund	2,573	4,017	
Rent deposit	748	314	
	-----	-----	
	3,321	5,641	
	=====	=====	
8. Creditors	2009	2008	
	£	£	
Trade creditors	1,965	4,308	
Taxes and social security	8,338	5,702	
Accruals	4,113	7,164	
	-----	-----	
	14,415	17,174	
	=====	=====	
9. Funds	Unrestricted	Restricted	Total
	Funds	Funds	Funds
	£	£	£
At 1 April 2008	79,572	62,544	142,116
Net (expense)/income for the year	(3,700)	65,655	61,955
Transfer between funds	17,997	(17,997)	-
	-----	-----	-----
At 31 March 2009	93,869	110,202	204,071
	=====	=====	=====

THE IRENE TAYLOR TRUST
NOTES TO THE ACCOUNTS (Cont/d)

Restricted funds are held as current assets and used in connection with specific projects for which the funds are raised. Unrestricted funds are held as fixed asset investments of £14,790 (2008: £8,879) and net current assets of £79,079 (2008: £70,696) and are used in the management and administration of the company and as additional funds for specific projects when needed.

The restricted funds of £110,202 held at the year-end have been allocated to the specific projects for which they were originally given.

10. Tangible fixed assets	Office fixtures, fittings and equipment £	Musical instruments £	Motor vehicle £	Total £
Cost				
Cost at 1 April 2008	6,523	16,793	-	23,316
Additions	604	393	12,841	13,838
Disposals	-	-	-	-
	-----	-----	-----	-----
Cost at 31 March 2009	7,127	17,186	12,841	37,154
	=====	=====	=====	=====
Depreciation				
Depreciation at 1 April 2008	6,096	8,341	-	14,437
Charge for the year	330	4,387	3,210	7,927
Depreciation on disposal	-	-	-	-
	-----	-----	-----	-----
Depreciation at 31 March 2009	6,426	12,728	3,210	22,364
	=====	=====	=====	=====
Net book value 31 March 2009	701	4,458	9,631	14,790
	=====	=====	=====	=====
Net book value 31 March 2008	727	8,442	-	8,879
	=====	=====	=====	=====

Depreciation of £83 has been allocated to Fundraising and Publicity Costs, and depreciation of £7,843 has been allocated to Direct Charitable Expenditure.

11. Incoming resources from charitable activities

	Unrestricted Funds £	Restricted Funds £	Total Funds £
Donations from Charitable Trusts	90,567	189,764	280,331
Donations from Individuals (including Gift Aid)	16,141	1,000	17,141
Donations from Corporates		4,830	4,830
Donations from Prisons	2,303	53,744	56,047
	-----	-----	-----
	109,011	249,338	358,349
	=====	=====	=====

THE IRENE TAYLOR TRUST
NOTES TO THE ACCOUNTS (Cont/d)

12. Guarantees

The Irene Taylor Trust is a company in which the liability of each company member is limited to an amount not exceeding £10.

13. Payments to trustees

The trustees have not received remuneration or expenses during the year.

14. Staff costs

The charity had three employees during the year. The gross remuneration levels for all employees are as follows.

<u>Gross Remuneration</u>	<u>No. of Employees</u>
£10,000 - £15,000	1
£30,000 - £40,000	1
£50,000 - £70,000	1

There are no employees with emoluments above £70,000.

15. Related party transactions

During the year related parties made the following donations to the trust:

<u>Name</u>	<u>Position</u>	<u>2009</u>	<u>2008</u>
The Hon. Louis Taylor	Trustee and Director	£NIL	£200
The Hon. Sarah Price (through the Hanley Trust)	Trustee and Director	£2,500	£2,500
Tom Otty	Trustee and Director	£NIL	£200
Deborah Taylor	Trustee and Director	£NIL	£1,000
Paul Meitner ACA	Trustee and Director	£NIL	£200