

BEAT ROUTES

England & Wales · Charity number 1148743

Details

Status Registered

Legal form Other

Registered 2012-08-29

Register [View on the Charity Commission register](#)

Contact

Address 11 Rayners Close
Colnbrook
Slough
SL3 0LH

Phone 07715282961

Email info@beatroutes.co.uk

Website www.beatroutes.co.uk

Activities

Objects: TO ACT AS A RESOURCE FOR YOUNG PEOPLE AGED 11 TO 25 LIVING IN SLOUGH, LONDON AND THE SOUTH WEST (BUT NOT LIMITED TO THESE AREAS), BY PROVIDING ADVICE AND ASSISTANCE AND ORGANISING PROGRAMMES OF CREATIVE, EDUCATIONAL AND OTHER ACTIVITIES AS A MEANS OF:(A) ADVANCING IN LIFE AND HELPING YOUNG PEOPLE DEVELOP THEIR SKILLS, CAPACITIES AND CAPABILITIES TO ENABLE THEM TO PARTICIPATE IN SOCIETY AS INDEPENDENT, MATURE AND RESPONSIBLE INDIVIDUALS. PROVIDING ACTIVITIES TO ENCOURAGE YOUNG PEOPLE TO SHOW AN ENHANCED RESPECT, NOT ONLY FOR THEIR PEERS AND THE ENVIRONMENT THEY LIVE IN, BUT ALSO FOR THEIR ELDERS AND THEIR HERITAGE.(B) ADVANCING EDUCATION BY DEVELOPING THEIR MENTAL, PHYSICAL AND MORAL CAPABILITIES THROUGH CREATIVE ACTIVITIES.(C) RELIEVING UNEMPLOYMENT.(D) PROVIDING ACTIVITIES, CREATIVE AND OTHERWISE, IN THE INTERESTS OF SOCIAL WELFARE FOR YOUNG PEOPLE WHO HAVE NEED BY REASON OF THEIR AGE, INFIRMITY OR DISABILITY, POVERTY OR SOCIAL AND ECONOMIC CIRCUMSTANCES WITH A VIEW TO IMPROVING THE CONDITIONS OF LIFE.(E) PROMOTING SOCIAL INCLUSION FOR THE PUBLIC BENEFIT BY PREVENTING YOUNG PEOPLE FROM BECOMING SOCIALLY EXCLUDED, RELIEVING THE NEEDS OF THOSE YOUNG PEOPLE WHO ARE SOCIALLY EXCLUDED AND ASSISTING THEM TO INTEGRATE INTO SOCIETY.FOR THE PURPOSE OF THIS CLAUSE 'SOCIALLY EXCLUDED' MEANS BEING EXCLUDED FROM SOCIETY, OR PARTS OF SOCIETY, AS A RESULT OF ONE OF MORE OF THE FOLLOWING FACTORS: UNEMPLOYMENT; FINANCIAL HARDSHIP; YOUTH OR OLD AGE; ILL HEALTH (PHYSICAL OR MENTAL); SUBSTANCE ABUSE OR DEPENDENCY INCLUDING ALCOHOL AND DRUGS; DISCRIMINATION ON THE GROUNDS OF SEX, RACE, DISABILITY, ETHNIC ORIGIN, RELIGION, BELIEF, CREED, SEXUAL ORIENTATION OR GENDER RE-ASSIGNMENT; POOR EDUCATIONAL OR SKILLS ATTAINMENT; RELATIONSHIP AND FAMILY BREAKDOWN; POOR HOUSING (THAT IS HOUSING THAT DOES NOT MEET BASIC HABITABLE STANDARDS; CRIME (EITHER AS A VICTIM OF CRIME OR AS AN OFFENDER REHABILITATING INTO SOCIETY).

Activities: Beat Routes activities nurture young people's creative potential, with a particular focus on artistic heritage and diversity, contributing towards their informal education and offering essential life skills to help them achieve their ambitions.

Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, The Advancement Of Health Or Saving Of Lives, The Prevention Or Relief Of Poverty, Arts/culture/heritage/science, Economic/community Development/employment
- **Who:** Children/young People, The General Public/mankind

Geography

- Slough
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£418,946	£265,191	-	-
2024-03-31	£254,627	£267,822	-	-
2023-03-31	£223,178	£240,996	-	-
2022-03-31	£196,218	£230,546	-	-
2021-03-31	£291,556	£236,307	-	-

Trustees

Name	Role	Appointed
FRANCIS PARHAM	Chair	2013-09-20
ALAN PAGE		2012-05-09
DAYNA WHITE		2020-02-11
Gordon Klass		2019-10-22
SHANTE HUDSON		2012-05-09

BEAT ROUTES

England & Wales - Charity number 1148743

Accounts

Annual Report
2024-25
Charity: 1148743

BEAT ROUTES
Youth Arts Collective



BEAT ROUTES
Annual Report
2024-2025

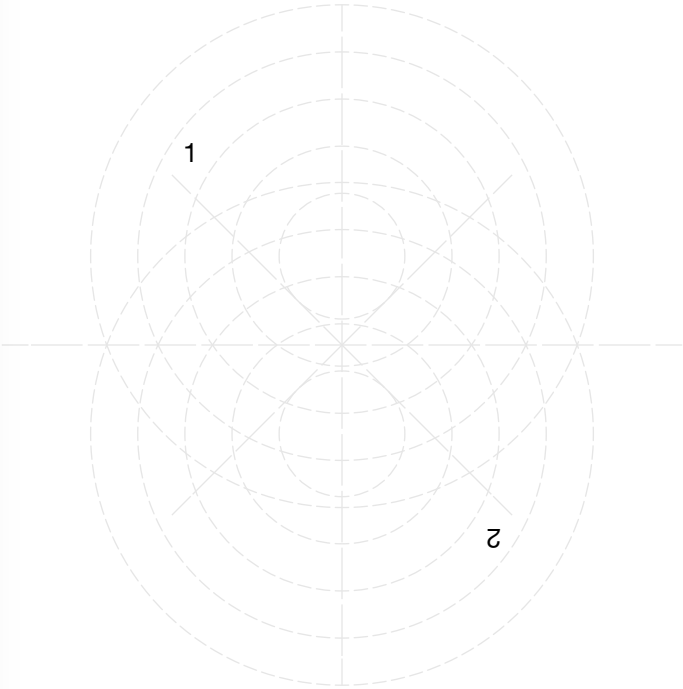
The trustees present their report and the
unaudited financial statements of the charity for the
year ended 31 March 2025.

ANNUAL REPORT

- The Chair’s Message
- Reference and Administration
- Trustees’ Report

ANNUAL ACCOUNT

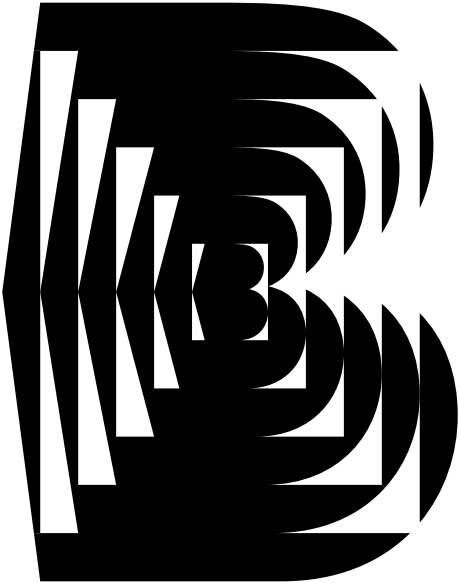
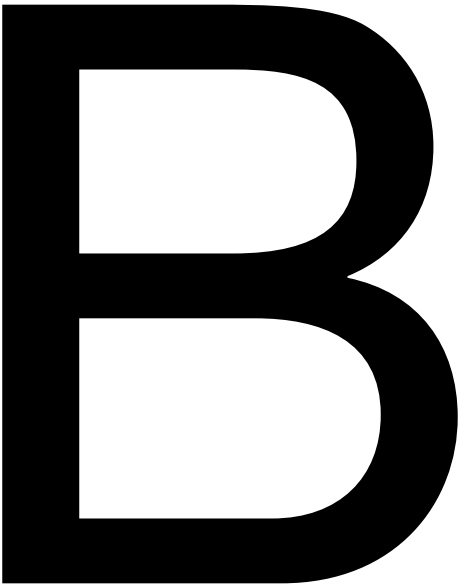
- Independent Examiner’s Report
- Statement of Financial Activities
- Statement of Financial Position
- Notes to the Financial Statements



formal

~

fluid/vibrant







The Chair's Message

The trustees present the annual report together with the financial statements of the charity for the year ended 31 March 2025.

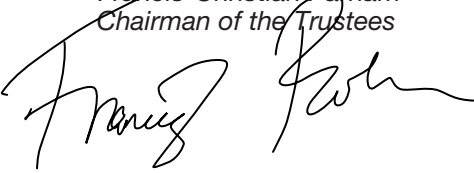
Against the backdrop of the current cost-of-living crisis, cuts to school budgets and housing instability, issues that are statistically having a particularly negative impact on Slough and the other locations in which we operate, Beat Routes remains a consistent and dependable source of inspiration, confidence and joy to the hundreds of young people it continues to support. This year, it seems, the charity's services have been needed more than ever before: in Slough alone, more than £14 million has been cut from local schools and 4 of the city's 5 youth centres have now closed. Beat Routes activities in 2024-25 have helped to cushion that blow with every single participant reporting not only that they had strengthened an existing talent, such as singing, production, or writing, but also that their mental health and confidence, both in and outside of sessions, had improved. This impact has extended

to some of our most vulnerable participants, including young people with physical disabilities and other additional needs who reported feeling better able to manage their needs and access creative opportunities without barriers.

The four-strand structure of the Beat Routes Fine Futures programme—offering creative workshops (over 180 of which were delivered in 2024), paid apprenticeships, mentoring and "creative horizons" (which encompasses performance opportunities, group trips and support with achieving Arts Award qualifications)—remains the solid core of the charity's provision. Crucially, through the charity's Young People's Steering Group, the format of Fine Futures is shaped by the young people who take part; our participants are encouraged to scrutinise our service provision, voice their opinions and co-design the sessions that are delivered. This has worked, alongside the sessions themselves, to support their self-expression through creativity and build their self-esteem, resilience and motivation.

Our work would not be possible without the grants that have been awarded to Beat Routes to fund its work this year. It is thanks to our current funders that we now have greater financial security and room for flexibility. These have included multi-year funding from Children in Need, Youth Music, Henry Smith and the Edward Gostling Foundation, which has provided us with a grant that is specifically designated for us to build our reserves, a significant contribution that will allow us to safeguard the future of Beat Routes.

I and my fellow trustees feel extremely privileged to be on the board of an organisation that is delivering such vital services in these challenging times. We are immensely grateful for the wonderful work that continues to be done by the charity's senior management, its practitioners and volunteers.

Francis-Christian Parham
Chairman of the Trustees


Reference and Administration

- > Charity Name BEAT ROUTES
- > Charity Number 1148743
- > Principal Office 11 Rayners Close
Colnbrook
Slough
Berkshire
SL3 0LH
- > The Trustees Ms Shante Hudson
Mr Gordon Klass
Mr Alan Page
Mr Francis Christian Parham
Ms Dayna White
- > Bankers HSBC
- > Payroll WESTCOTTS
- > Fundraiser In-house fundraising by
the Project Coordinator,
plus independent fundraising
support from Tabitha Allum.
- > Accountants Catherine Williams
WESTCOTTS
Chartered Accountants
47 Boutport Street
Barnstaple
Devon
EX31 1SQ

Structure, Governance and Management

- > *Governing Document* •• Beat Routes has been a registered charity (1148743) since 2012.
- > *Appointment of Trustees* •• Trustees are nominated by existing board members and appointed at quarterly trustee meetings, following discussion of the charity's current needs and priorities.
- > *Observers* •• Board meetings are attended by the Project Manager and Project Coordinator in a non-voting capacity, with other team members regularly invited to share updates on programme delivery and operations. All trustees serve on a voluntary basis and receive no remuneration or financial benefit from their role.

RECRUITMENT & APPOINTMENT OF TRUSTEES

At Beat Routes, responsibility for trustee recruitment lies with the existing board. Trustees oversee a fair and transparent process that reflects the needs of the charity and ensures that appointments are always made in its best interests.

While personal recommendations and word of mouth remain common routes into trustee roles, we recognise their limitations—particularly when it comes to reaching individuals from different backgrounds or with specific skill sets. That's why we are increasingly exploring broader and more inclusive methods of recruitment, such as public advertising, community outreach, and trustee brokerage platforms. Our aim is always to recruit based on both skills and lived experience—and to build a board that reflects the diversity of the young people and communities we serve.

We are committed to maintaining and increasing the diversity of our board. We believe that a diverse and representative board brings fresh perspectives, strengthens decision-making, and helps ensure our work is inclusive and equitable at every level. Before appointing a new trustee, we carry out the necessary due dili-

gence to ensure all legal and governance requirements are met. This includes checking that the individual is not disqualified from serving, carrying out DBS checks where appropriate, and confirming that they understand the responsibilities of the role. New trustees are provided with a tailored induction pack, including key information about Beat Routes’ governance, finances, programme delivery and charitable aims—helping them to step confidently into their new role and contribute meaningfully from the start.

RISK MANAGEMENT

Beat Routes and its trustees are committed to regularly reviewing and managing risks across all aspects of the charity’s work. Effective risk management is essential to achieving the organisation’s objectives and protecting its young people, staff, finances, and reputation.

The charity’s risk management policy outlines a clear framework for identifying, assessing, and responding to potential risks. This framework enables trustees to:

- A Identify significant risks that could impact the charity’s delivery or governance
- B Take informed, proportionate action to mitigate or manage those risks
- C Provide transparency through appropriate risk reporting in the annual report

As part of our commitment to safety and good practice, all staff and volunteers receive regular training in Child Protection, Safeguarding, Health and Safety, and First Aid. Anyone involved in direct delivery with young people is subject to enhanced Disclosure and Barring Service (DBS) checks, ensuring a safe and secure environment for all participants.

POLICIES AND PROCEDURES

Beat Routes operates under a robust set of policies and procedures that ensure high standards of safeguarding, governance, inclusivity, and accountability across all aspects of the charity’s work. These policies provide clear guidance for staff, volunteers, trustees, and young people, and underpin the charity’s commitment to delivering a safe, inclusive, and well-managed programme.

All policies are reviewed annually in January and updated as necessary to reflect best practice and any changes in legislation or organisational needs.

Key policies and procedures include:

- > Anti-Bullying
- > Becoming a Charity Trustee
- > Capitalisation
- > Child Protection
- > Code of Conduct for Staff and Volunteers
- > Comments, Compliments and Complaints
- > Confidentiality, Data Protection and GDPR
- > Conflict of Interest
- > Dealing with Disclosures or Concerns About a Young Person
- > Disciplinary Procedure
- > Discrimination based on sex, race, disability, ethnic origin, religion or belief, sexual orientation, or gender reassignment
- > E-Safety
- > Equality, Diversity and Inclusivity
- > Equal Opportunity
- > Environmental Sustainability Policy
- > Expenses Claim Form
- > Feedback Procedure
- > Financial Hardship
- > Financial Management
- > Fundraising Promise
- > Gift Aid Declaration
- > Health and Safety
- > Ill Health (physical or mental)
- > Inadequate Housing
- > Involvement in Crime (either as a victim or as someone rehabilitating into society)

- > Managing Risk
- > Media Relations
- > Photography and Recordings
- > Physical Contact
- > Poor Educational Attainment or Lack of Skills
- > Quality Assurance
- > Recorded Media Policy and Consent Forms for Young People
- > Recruitment and Selection
- > Relationship or Family Breakdown
- > Reserves Policy
- > Risk Assessment
- > Risk Assessment Form
- > Safeguarding
 - with:
 - Spencer Lowe
 - and Dayna White
- > Staff and Volunteer Supervision
- > Staff Grievance
- > Staff Sick and Absence
- > Staff Training and Development
- > Substance Abuse or Dependency (including alcohol or drugs)
- > Unemployment
- > Volunteer Agreement
- > Volunteer Complaints
- > Volunteer Expenses
- > Volunteer Recruitment
- > Whistleblowing Policy and Procedure
- > Working From Home
- > Working with Children
- > Youth or Old Age.

All policies are reviewed (and amended if necessary) each year in the month of January.

Beat Routes Charitable Objects

OBJECTIVES AND ACTIVITIES

Beat Routes exists to support young people aged 11 to 25, primarily in Slough, London, and the South West (though not limited to these areas), by providing advice, assistance, and creative, educational and personal development opportunities. The charity's objects, as set out in its governing document, are:

A To advance in life and help young people develop their skills, capacities and capabilities so they can participate fully in society as independent, mature and responsible individuals. This includes providing activities that foster greater respect for their peers, their environment, their elders and their cultural heritage.

B To advance the education of young people and support the development of their mental, physical and moral capacities through creative activities.

C To relieve unemployment.

D To provide creative and other activities in the interests of social welfare for young people in need due to age, infirmity, disability, poverty, or other social and economic disadvantage, with the aim of improving their quality of life.

E To promote social inclusion for the public benefit by preventing young people from becoming socially excluded, supporting those who are already excluded, and helping them to integrate into society.

For the purposes of this clause, "socially excluded" refers to being excluded from society, or parts of it, due to one or more of the following factors:

- Unemployment
- Financial hardship
- Youth or old age
- Ill health (physical or mental)
- Substance abuse or dependency (including alcohol or drugs)

- Discrimination based on sex, race, disability, ethnic origin, religion or belief, sexual orientation, or gender reassignment
- Poor educational attainment or lack of skills
- Relationship or family breakdown
- Inadequate housing
- Involvement in crime (either as a victim or as someone rehabilitating into society)



Programme — Fine Futures

Fine Futures is the heart of Beat Routes' work—a consistent, youth-led programme that offers creative opportunity, support, and community to young people aged 11-25. Delivered five evenings a week during term time, it provides a space where young people can be themselves, explore their creativity, and take steps towards a more confident, hopeful future.

The programme is built around four strands that work together to support personal growth, emotional wellbeing, and progression:

- Creative Workshops: weekly sessions in music, songwriting, visual arts, DJing, rap, choir, photography and more. These are not just skill-building sessions - they're safe, expressive spaces where young people can explore ideas, process emotions, and discover what they're capable of.

- Paid Apprenticeships: a pathway for young people to step into leadership, actively support sessions, and gain practical experience in facilitation and creative planning. Apprentices build confidence, take ownership of their role, and often become positive role models for others.

- One-to-One Mentoring: personalised support from trusted adults who help young people navigate whatever challenges they're facing—from anxiety and low confidence to practical barriers like housing or education. It's a chance to be heard, supported, and encouraged without judgement.

- Creative Horizons: a strand focused on aspiration—from performing at public events, to achieving Arts Award qualifications, to visiting iconic creative spaces like The Roundhouse. It opens doors, shifts perspectives, and reminds young people that their voice and vision matter.

Together, these activities aim to:

- > Support self-expression through creativity
- > Build self-esteem, motivation and resilience

- > Strengthen communication, teamwork and leadership
- > Reduce isolation and improve emotional wellbeing
- > Foster friendships, belonging and long-term engagement.

Fine Futures is shaped by the young people who take part. For many, it's the only place they feel safe, seen and free to express who they are. What begins as a creative session often becomes something far deeper—a place of consistency, connection and real possibility.

CREATIVE WORKSHOPS

In 2024, Beat Routes delivered over 180 creative workshops as part of our Fine Futures programme, working with young people aged 11-25 five evenings a week during term time at The Curve in Slough. On average, we reached around 100 young people each week, with many attending multiple sessions across different art forms. Workshops were led by professional artists and shaped by ongoing feedback from participants, ensuring the content stayed relevant, accessible and youth-led.

Each session offered more than just a chance to build creative skills. It gave young people a consistent space where they could be themselves, try new things, and feel part of something. The weekly structure helped create stability and routine, while allowing for flexibility and experimentation. The programme covered a wide range of disciplines, all delivered in a safe, inclusive and welcoming environment.

•• Monday – Community Choir

Our choir offered a vibrant space for young people to explore vocal performance and group singing. Sessions focused on breathwork, harmony, and vocal technique, with a repertoire drawn from soul, gospel and contemporary music. The choir became a space for connection and expression, where participants worked as a group to rehearse and perform, often contributing their own ideas for songs and arrangements.

•• Tuesday – Mindfulness

These sessions, led by breathwork and meditation facilitator Dan Peppiatt, provided a quiet, grounding space within the week. Young people were introduced to techniques that supported calm focus and emotional regulation—including breathwork, visualisation and simple reflective practices. Many used this time to decompress and reset, carrying the tools they learned into other areas of their lives.

•• Wednesday – Songwriting and Music Production

Wednesday sessions gave young people the chance to explore music creation from both creative and technical angles. In songwriting, they developed lyrics, melodies and full song structures, often drawing on personal experiences and themes that mattered to them.

Music production sessions introduced professional software such as Logic Pro and Ableton Live, alongside hardware including synthesisers, drum machines, and MIDI controllers. Participants learned how to record, edit and arrange their own tracks, experimenting with beat-making, sampling and layering sounds. These sessions encouraged freedom, collaboration and creative risk-taking, with many young people choosing to move between the two strands as they built their skills and confidence.

•• Thursday – Visual Arts and Photography

Visual arts sessions gave young people the freedom to explore different styles and media, including drawing, painting, printmaking and collage. Projects were designed to build skills while encouraging personal expression, with space for both independent and collaborative work. Alongside this, photography sessions introduced digital cameras, composition, lighting and editing. Participants explored portrait, narrative and documentary photography, often creating content that connected with their work in other strands, such as music or visual storytelling.

•• Friday – Arts Award

Our Arts Award strand supported young people to gain accredited recognition for their creative development. Through guided sessions, they built portfolios documenting their work, researched creative practitioners, and shared their skills with others as part of their qualification. Each participant was supported to work at their own pace, with one-to-one input from facilitators and plenty of time to reflect on their personal progress.

“I love making music and playing piano. It’s to build up my confidence more so I can interact with more people. I can learn new things and new songs, and I can learn that all from scratch. My confidence has been increased a lot and it’s been so helpful to be at Beat Routes.”
— Nihar, Beat Routes Participant

The creative workshops offered through Fine Futures in 2024 gave young people more than access to the arts. They provided consistency, structure, and a space to grow—creatively, emotionally, and socially. Across every strand, young people weren’t just building skills; they were exploring identity, expressing what mattered to them, and finding a sense of belonging. For many, the programme became a steady, meaningful part of their week—a place where their ideas, voices, and creativity were genuinely valued.

APPRENTICESHIP

In 2024, six young people aged 16-25 progressed into paid Apprenticeship roles at Beat Routes, supporting the delivery of our Fine Futures programme. These roles offer more than just experience—they are a vital progression route for young people who are ready to take the next step, helping them develop as leaders, build creative careers, and see themselves as part of the wider arts sector.

Apprenticeships are designed around each individual. At the start of the placement, apprentices outline what they want to focus on—whether that’s workshop deliv-

ery, facilitation, admin, logistics or creative leadership. Their responsibilities are then shaped around those goals. This flexibility allows each apprentice to develop at their own pace while building confidence, practical skills and a sense of ownership.

Apprentices are supported with regular one-to-one check-ins, feedback and reflection time with the Project Manager or Project Coordinator. They develop core skills in communication, planning, facilitation and teamworking—while also gaining insight into how creative programmes are delivered behind the scenes.

Just as importantly, apprentices bring lived experience to their roles. They help build trust with participants, create a sense of community, and act as relatable role models in the room. Many of our apprentices have previously been participants themselves, which brings real power to the peer-led nature of our programme. Their presence shapes the tone of our spaces, and they are consistently mentioned in feedback as one of the most valued parts of the programme.

Here is some recent feedback from three of our apprentices:

- Ameera >>> <https://youtu.be/QgStiKw-mAQ>
“Beat Routes has helped me to become way more confident.”
- Rivvi >>> https://youtu.be/MEBSBFuda_g
“Beat Routes is just a positive environment to be in.”
- Hamza >>> https://youtu.be/QD58S_hh-ig
“The best thing about Beat Routes is I get to make new friends.”

This strand plays a vital role in our wider mission to diversify the creative workforce and build more inclusive, representative leadership in the arts. For many young people, these apprenticeships are their first step into the sector—one that often feels closed off to those without formal networks or traditional credentials. We’re proud to support young creatives not just to take part, but to lead.

•• Case Study – From Participant to Creative Leader

One of our former apprentices first joined Beat Routes as a quiet, uncertain participant in their early teens. Over time, they found their voice through music, growing in confidence, skills and self-belief. After progressing into a paid apprenticeship, they began to take on more responsibility—supporting sessions, helping others feel welcome, and starting to lead small parts of workshops themselves.

Eventually, they stepped into a full workshop leader role, drawing on their lived experience to connect with participants and create a space where others felt safe to express themselves. Their journey—from unsure young person to confident facilitator—is a powerful example of what’s possible when creative progression routes are accessible and rooted in care.

Today, they continue to build a successful career in music, performing at venues like The Jazz Café and mentoring other emerging artists. Their story shows exactly why peer-led leadership matters—and why diverse, supported pathways into the arts are essential if we want a sector that truly reflects the communities it serves.

MENTORING

Mentoring remains a core part of the Fine Futures programme, offering focused, one-to-one support alongside our group-based creative workshops. In 2024, we delivered 1,080 individual mentoring sessions, reaching 310 young people aged 11-25 across the year.

Each evening during term time, up to six participants accessed a 20-30 minute one-to-one session with a member of the team. These sessions were structured but flexible, tailored to the needs of each young person. Some focused on practical progression—such as CVs, job applications, college courses, or managing finances—while others offered space to work through personal challenges, build self-confidence, or regain focus.

This strand has grown significantly in response to demand. Since the pandemic, more young people are facing complex barriers—including anxiety, low motivation, and disrupted education. Mentoring provides a consistent point of contact: someone who listens, helps set goals, and provides guidance week to week. For some, it’s the only regular support they have.

We’ve also developed a blended model of delivery, combining in-person and online sessions to increase accessibility. This has made it easier for young people to stay engaged—particularly those with caring responsibilities, health needs, or limited transport options.

CREATIVE HORIZONS

Creative Horizons is the strand of Fine Futures designed to turn weekly participation into real-world progression. It connects young people’s creativity to qualifications, public platforms, and industry-facing opportunities—helping them build the skills, confidence and experience they need to take their next step.

ARTS AWARD ACCREDITATION

This year, 30 young people achieved Arts Award qualifications through our dedicated weekly session. Accredited by Trinity College London, Arts Award supports young people to explore different art forms, develop leadership skills, and reflect on their own creative growth. At higher levels, it also carries UCAS points, helping participants strengthen applications to college or further training.

Each young person worked at their own pace, supported one-to-one by facilitators to build a portfolio that felt personal and meaningful. For many, it offered their first formal recognition—not just of their talent, but of their commitment and progress.

PERFORMANCES & EVENTS

Performance plays a central role in the programme. While most workshops include informal opportunities to share work, each term ends with a public showcase at a professional theatre space in central Slough. These events are co-produced with participants, who take the lead on performances, artwork, hosting, and event delivery.

These showcases are more than just a celebration—they’re an important chance for young people to present their work in a professional setting, build confidence, and take ownership of their creative voice in front of a wider audience. We also supported young people to perform at external events and partner-led programmes throughout the year—including projects focused on youth voice, community building and local cultural engagement.

TRIPS & SECTOR ENGAGEMENT

Young people also took part in creative trips and cultural visits, connecting them to spaces and opportunities beyond their local area. Highlights included visits to the Barbican Centre and Eton College’s Music Department, where they explored professional creative environments, met working artists, and took part in hands-on activities.

These experiences are designed to be both practical and aspirational—showing young people what’s possible, while also helping them feel that they belong in those spaces.

“This event allowed us to bring the community together and show that everyone has a hidden talent in things they’ve never tried before.”
•• Eisa, Beat Routes participant

Creative Horizons remains a vital strand of Fine Futures—not just building skills, but expanding what young people see as possible for themselves. Whether they’re working towards a qualification, standing on

stage, or stepping into a major arts venue for the first time, this strand is about turning creative engagement into genuine progression.

YOUNG PEOPLE’S STEERING GROUP

Youth voice is at the heart of everything we do. Each term in 2024, 15-20 young people aged 11-25 took part in our Young People’s Steering Group, helping to shape the content, direction and priorities of the Fine Futures programme. This group didn’t just share opinions—they helped co-design the offer from the inside out, ensuring it stayed rooted in what young people actually wanted and needed.

The Steering Group met regularly throughout each term. Sessions provided a space for open discussion, reflection and creative input—with young people playing an active role in reviewing what was working, suggesting new ideas, and helping plan for the term ahead. Their input directly shaped the structure of the programme and the sessions we delivered.

One key example was the introduction of weekly well-being and mindfulness sessions, which were added to the timetable following Steering Group discussions around the growing impact of mental health challenges in the wake of the pandemic.

This group also helped:

- Suggest new workshop themes and creative directions
- Refine the balance of activities across the week
- Advise on the structure of showcases and events
- Strengthen the inclusivity and accessibility of sessions

More than just a consultation group, the Steering Group helped build leadership, ownership and peer

connection. Young people saw their ideas taken seriously—and saw those ideas come to life in the programme.

“It was amazing to be able to lead the day. We really showed that if we want change, we have the power to make it happen.”
•• Umber, Beat Routes participant

“It was an incredible thing to be a part of, bringing everyone together to make a difference in our town.”
•• Peter, Beat Routes participant

By giving young people a seat at the table—not just as attendees, but as co-creators—we built a programme that truly reflected the community it served.

The Need, The Impact and The Outcomes

THE NEED

Local education and support services are also under serious pressure. More than £14 million has been cut from school budgets, reducing access to mental health and pastoral support. The effects are felt most by those who already face challenges—students with additional needs, those at risk of exclusion, and young people navigating difficult home situations. At the same time, the closure of four out of five youth centres has left a huge gap in support for young people in the borough.

At Beat Routes, we see the impact of this every day. Many of the young people we work with are dealing with overlapping challenges: anxiety, isolation, unstable home lives, and a lack of belief that things can change. The need for consistent, accessible support is growing—and we remain committed to meeting it.

In the past year alone:

- > **40%** of participants were not in education, employment, or training (NEET)
- > **75%** struggled with mental health, including depression, anxiety, low self-worth, or suicidal thoughts
- > **40%** were neurodivergent, with conditions like autism, ADHD, or sensory processing differences
- > **10%** had physical disabilities or chronic health conditions
- > **20%** were young carers, balancing creative ambition with daily responsibility
- > **90%** told us they find life outside Beat Routes difficult

We’ve seen a clear rise in social anxiety and emotional challenges among young people since the pandemic. The ongoing cost-of-living crisis is adding further

pressure, pushing many families into deeper financial difficulty. As statutory support continues to decline, more young people are finding it harder to access the help they need.

Beat Routes exists to respond to that gap. We provide free, long-term, youth-led creative opportunities in a borough where support for young people is limited. Our workshops offer more than just creative skill-building—they provide consistency, structure, and a place where young people feel safe and supported. It’s a space to express themselves, build confidence, and be part of a community.

We remain one of the few organisations in Slough offering this kind of regular, accessible creative support—and we’re committed to continuing, even as demand increases. There is still a great deal that can be done, and with the right support, young people can be given the chance to move forward with confidence.

IMPACT AND OUTCOMES

In 2024-25, Beat Routes supported 310 disadvantaged young people aged 11-25, including 176 aged 11-18, through a regular programme of creative activities, mentoring, and progression support. The young people we work with come from a wide range of backgrounds, but many share similar challenges—often facing life without the support networks others might have.

Some are not in education or employment. Others are managing mental health difficulties, neurodivergence, or difficult home situations. Some are young carers, while others are simply looking for a space where they can be themselves, without pressure or judgement. Beat Routes provides that space. A consistent, welcoming presence each week—where young people know what to expect and feel supported. The impact we’ve seen this year reflects the value of that stability, and what’s possible when young people are given time, trust, and space to grow.

>>> diagram: *Theory of Change*

MEASURED OUTCOMES (2024–25)

Across all strands of the programme, the changes were significant:

- **100%** of participants—that’s all **310 young people**—reported an improvement in their mental health and confidence, both in and outside of sessions
- **95%** said their self-esteem, communication, and friendships had improved, and that they felt more equipped to manage anxiety and emotional wellbeing
- **85%** developed new creative, practical, or job-readiness skills
- **100%** said they had strengthened an existing talent such as singing, production, or writing
- **88%** of young people with learning disabilities found new ways to express themselves and communicate more confidently

>>>> Young people with physical disabilities reported feeling better able to manage their needs and access creative opportunities without barriers

- **85% of NEET 16-18-year-olds** moved into education, training or employment during their time with us

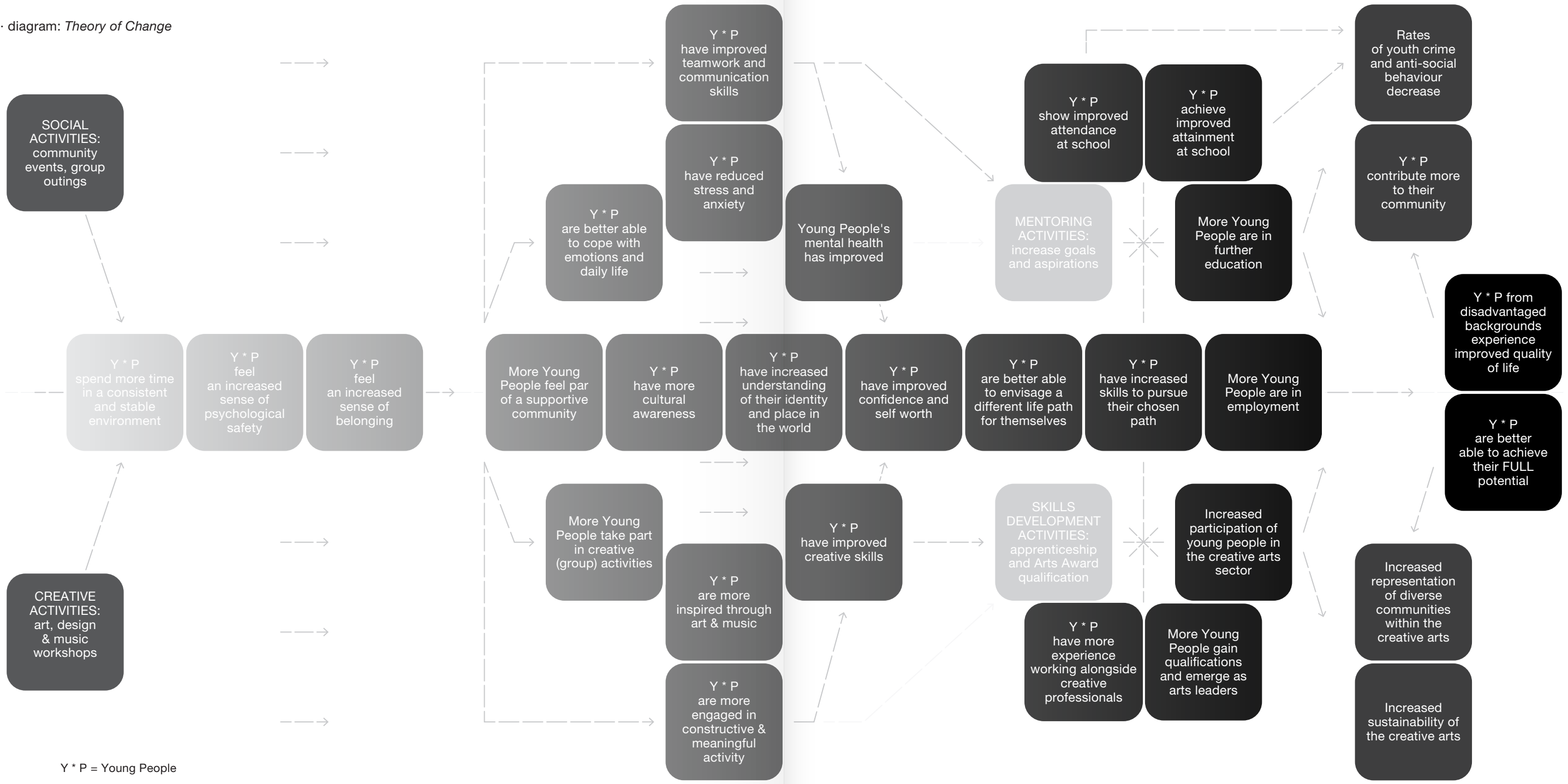
We also spoke to young people about their experiences—here’s what they had to say:

“I struggle a bit with my mental health, I’m not good with change... coming to Beat Routes is giving me something to look forward to. I can be creative without judgement. I’m around like-minded people who are creative.”
•• *Olivia, Beat Routes Participant*
Watch: <https://youtu.be/pPxIHkZMaQ>

“I love making music and playing piano. It’s to build up my confidence more so I can interact with more people. I can learn new things and

new songs, and I can learn that all from scratch. My confidence has been increased a lot and it’s been so helpful to be at Beat Routes.”
•• *Nihar, Beat Routes Participant*
Watch: <https://youtu.be/HkMuTtGke5l>

“When I first came here, I saw a performance and I was so inspired by it. I wanted to be like that. It helped me with confidence and having passion for something - which is music.”
•• *Eva, Beat Routes Participant*
Watch: <https://youtu.be/NPitUO8hw-s>





A Young Person's Journey

One young person joined Beat Routes while struggling with mental health challenges and difficulties adjusting to change. When they first came to the programme, they were anxious, withdrawn, and unsure of themselves. They described themselves as feeling “low” and explained that finding motivation and coping with new environments was incredibly difficult.

Beat Routes quickly became a safe space. They found comfort in knowing the sessions were consistent, friendly, and free from judgment. Being surrounded by other creative young people helped them feel accepted and supported. Through music and arts activities, they were able to express themselves in ways that felt empowering and validating.

Over time, their confidence began to grow. They found that having a creative outlet helped them manage their mental health, gave them something to look forward to, and improved their self-belief. They described the programme as “a place where I can be myself.” Now, they not only participate regularly but encourage others and share their story openly—demonstrating just how much of an impact the programme has had on their personal development.

This journey highlights the importance of accessible, youth-led creative spaces that prioritise wellbeing and belonging. Their experience is a powerful example of how Beat Routes transforms lives through consistent support, creative expression, and community.

Building Skills, Shaping Futures

For many of the young people we work with, formal education hasn't felt like a safe or positive environment. Beat Routes offers an alternative—a space centred around creativity, self-expression, and genuine connection. Through our workshops, mentoring, and qualification pathways, young people develop a broad range of skills that support their personal and creative development.

They learn to work with others, take on leadership roles, gain recognised qualifications like Arts Awards, complete apprenticeships, and share their work through performance. All of this happens in an environment where they're respected for who they are and supported to grow in their own way.

“It's helped me realise I can be good at something. I've never really had that before.”
— Beat Routes Participant

“I'm more confident with who I am now. I feel like I belong somewhere.”
— Beat Routes Participant

The Role We Play

Slough continues to face high levels of child poverty, housing challenges, and a lack of accessible youth services. As other spaces have closed or become less consistent, Beat Routes has continued to provide regular, creative support that young people can rely on. The outcomes we've seen this year reflect more than just numbers. They show a shift in how young people view their own potential and what they feel able to achieve.

We're committed to continuing this work—not by stepping in to solve everything, but by offering the structure, encouragement and opportunities young people need to grow, on their own terms.

Diversity

Slough is one of the most diverse towns in the UK, and this richness of culture is reflected in the young people we work with every day. According to the 2021 Census, 46.7% of the population identified as Asian or Asian British, while 24% identified as White British, 7.6% as Black or Black British, 4% as Mixed, and 5.7% as Other ethnic backgrounds.

At Beat Routes, we are committed to ensuring that our team—across staff, trustees and volunteers—reflects the diversity of the communities we serve. Currently, 65% of our staff and 40% of our board are from global majority backgrounds. But representation is just the starting point.

We work to foster an inclusive, welcoming culture where people from all backgrounds feel valued, safe, and able to contribute. We believe that diversity of lived experience makes our work stronger—bringing new perspectives, ideas and ways of thinking that help us grow and evolve.

That same commitment is reflected in our creative programme. We celebrate a wide range of art forms, musical genres and cultural influences, shaped by the identities and interests of our participants. Whether it's exploring storytelling through spoken word, producing music influenced by UK drill, bhangra, grime or gospel, or creating visual artwork rooted in personal and cultural identity—we ensure young people's creative voices are central.

We also platform global majority artists and practitioners across our delivery, providing role models and cultural relevance. The work created is not just inclusive, but deeply personal—driven by young people's experiences, heritage and imagination.

Our values guide every part of what we do, and we recognise that putting equity, inclusion and accessibility at the heart of our organisation is essential to creating positive and lasting impact. We want every young person who walks through our doors to feel that this is a space for them—one where they are seen, heard, and supported to thrive.

Financial Review

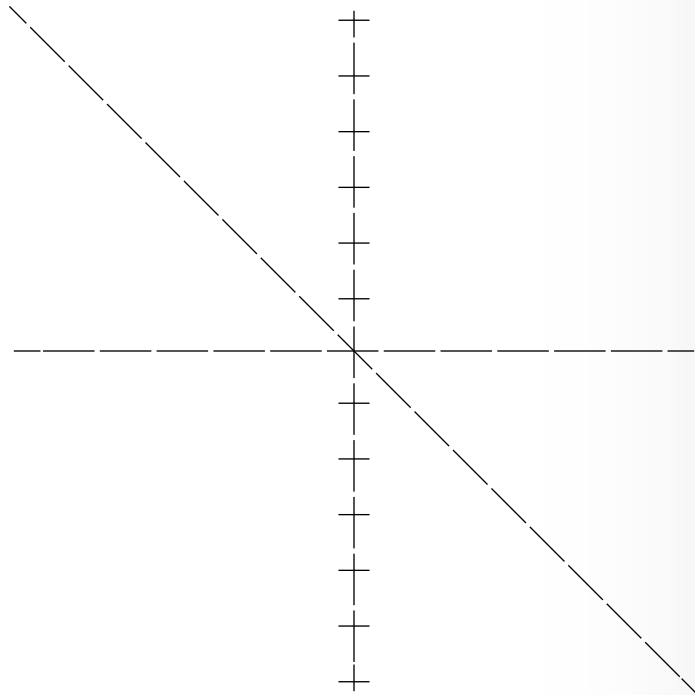
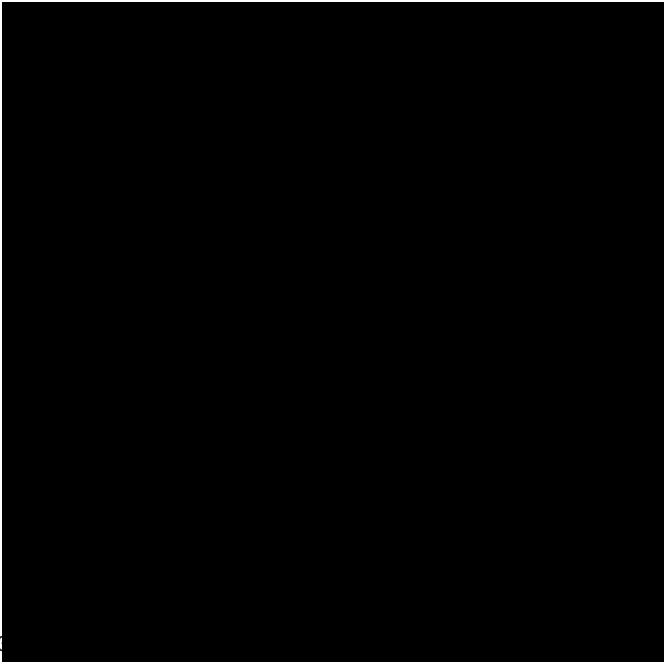
The Board of Trustees have declared that the charity remains financially sound. Income for the year ending 31st March 2025 totalled **£418,946** (2024: £254,624) whilst expenditure was **£265,191** (2024: £267,822).

We currently have multiyear funding from Children in Need, Youth Music, Henry Smith and Edward Gostling Foundation. We also had funds for 2023 from Berkshire Community Foundation, Heathrow, Clothworker's and the Arts Council. We have pending applications with BCF, Children in Need, Reaching Communities and the Shanly Foundation. We have also been invited by the Edward Gostling Foundation to become a legacy partner.

As at 31st March 2025, the charity held unrestricted funds totalling **£183,142** (2024: £60,410) and restricted funds of **£50,173** (2024: £19,150)







Reserves Policy

The trustees of Beat Routes have set a reserves target equivalent to 4-6 months of operating costs. This contingency fund is in place to protect the organisation against any unexpected shortfall in income and to ensure the continued delivery of our core activities in the event of financial disruption.

Reserves are held to provide:

- Employment security: Cover for contractual obligations to staff, including the management team, workshop leaders, and apprentices. This includes redundancy payments and notice periods should the charity ever be required to cease operations
- Programme continuity: Funding to maintain a reduced timetable of core activities in the event of consecutive unsuccessful funding bids or delays in income.
- Operational essentials: Maintenance and replacement of the equipment necessary to deliver high-quality music and arts workshops, along with core organisational costs such as fundraising, financial management, software licences, and health and safety

In 2024-25, Beat Routes was awarded a £70,000 grant from the Edward Gostling Foundation specifically to strengthen our reserves and support long-term sustainability. This significant contribution has allowed us to take proactive steps to safeguard the future of the organisation, offering greater financial stability and flexibility.

The reserves policy and required levels are reviewed annually as part of the budget-setting process, ensuring that they continue to reflect the organisation's size, structure, and level of risk.

Looking Forward

As we look to the future, we are committed to strengthening the sustainability of Beat Routes so that we can continue to meet rising demand and provide consistent, creative, and empowering support to disadvantaged young people. While we remain incredibly grateful for the grant funding that underpins much of our work, we recognise that the fundraising landscape is becoming increasingly competitive and uncertain. In response, we are developing a new fundraising strategy to diversify our income streams and reduce our reliance on grants.

This includes exploring opportunities for individual giving, corporate partnerships, and community fundraising, as well as testing new approaches to regular giving that reflect the values and energy of our youth-led programme. We are also working to build stronger relationships with local businesses, arts organisations and supporters who share our belief in the power of creativity to transform lives.

In parallel, we are exploring the possibility of expanding our delivery into Devon, where we already have strong operational roots. This would allow us to reach more young people facing similar barriers in rural or underserved areas, and to adapt our model to meet the specific needs of those communities.

At a time when youth services are under increasing pressure, we are focused on broadening our base of support and ensuring Beat Routes remains youth-led, inclusive, and responsive to the challenges young people are navigating right now. By continuing to invest in relationships, resilience, and resourcefulness, we believe the next stage of our journey can be just as impactful as the last.

Francis-Christian Parham
Trustee





ANNUAL ACCOUNT

Statement of Trustees' Responsibilities

The trustees are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations. The law applicable to charities requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

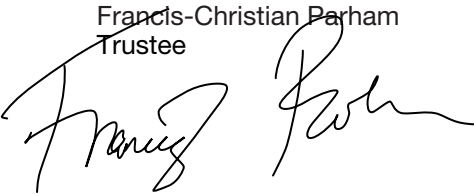
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;

- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charities (Accounts and Reports) Regulations 2008, and the provisions of the constitution. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

The annual report was approved by the trustees of the charity on 16.12.2025 and signed on its behalf by:

Francis-Christian Parham
Trustee


Report of the Independent Examiner

I report to the trustees on my examination of the accounts of Beat Routes for the year ended 31 March 2025.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

Since Beat Routes's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of , which is one of the listed bodies.

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

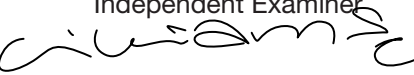
- 1 accounting records were not kept in respect of Beat Routes as required by section 130 of the Act; or
- 2 the accounts do not accord with those records; or
- 3 the accounts do not comply with the accounting requirements concerning the form and content of accounts set out in the Charities (Accounts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

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

Catherine Williams
Independent Examiner

Catherine Williams FCA DChA
Independent Examiner
WESTCOTTS (SW) LLP
47 Boutport Street
Barnstaple
Devon
EX31 1SQ

The Trustees' Annual Report was approved on 16.12.2025 and signed by:

Catherine Williams
Independent Examiner




Statement of Financial Activities		2025	2025	2025	2024
	Note	£	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
• Income and Endowments					
>>> Donations and Legacies	2	200,000	218,946	418,946	254,627
>>> Total Income		200,000	218,946	418,946	254,627
• Expenditure					
>>> Charitable Activities	3	(77,268)	(187,923)	(265,191)	(267,822)
>>> Total Expenditure		(77,268)	(187,923)	(265,191)	(267,822)
>>> Net Movement in Funds		122,732	31,023	153,755	(13,195)
>>> Net Movement in Funds		122,732	31,023	153,755	(13,195)
• Reconciliation of Funds					
>>> Total Funds Brought Forward		60,410	19,150	79,560	92,755
>>> Total Funds Carried Forward	14	183,142	50,173	233,315	79,560

All of the charity’s activities derive from continuing operations during the above two periods. The funds breakdown for 2024 is shown in note 14.

Statement of Financial Position		2025	2024
	Note	£	£
• Fixed Assets			
>>> Tangible Fixed Assets	10	24,356	22,533
• Current Assets			
>>> Cash at Bank and in Hand	11	211,829	58,650
>>> Creditors amounts falling due within 1 year	12	(2,870)	(1,623)
>>> Net Current Assets		208,959	57,027
>>> Net Assets		233,315	79,560
• Funds of the Charity			
>>> Restricted Funds		50,173	19,150
>>> Unrestricted Funds		183,142	60,410
>>> Total Charity Funds	14	233,315	79,560

The financial statements on pages 18 to 28 were approved by the trustees, and authorised for issue on 16.12.2025 and signed on their behalf by:

Francis-Christian Parham
Trustee

GENERAL INFORMATION

The charity is a public benefit entity and a registered charity in England and Wales and is unincorporated. The address of the principal office is 11 Rayners Close, Colnbrook, Slough, SL3 0LH.

STATEMENT OF COMPLIANCE

The financial statements have been prepared in accordance with the second edition of the Charities Statement of Recommended Practice issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

1 ACCOUNTING POLICIES

•• Basis of Preparation

Beat Routes meets the definition of a public benefit entity under FRS 102. The accounts (financial statements) have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

•• Going Concern

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

•• Income and endowments

Voluntary income including donations, gifts, legacies and grants that provide core funding or are of a general nature is recognised when the charity has entitlement to the income, it is probable that the income will be received and the amount can be measured with sufficient reliability.

•• Donations and legacies

Donations and legacies are recognised on a receivable basis when receipt is probable and the amount can be reliably measured.

•• Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

•• Charitable Activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

•• Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

•• Tangible Assets

Individual fixed assets costing are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

•• Depreciation & Amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset Class	Depreciation Method & Rate
· Fixtures and Fittings	25% straight line
· Motor Vehicles	25% straight line

•• Cash & Cash Equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

•• Fund Structure

Unrestricted income funds are general funds that are available for use at the trustees discretion in furtherance of the objectives of the charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

•• Financial Instruments

>>> Classification

Financial assets and financial liabilities are recognised when the charity becomes a party to the contractual provisions of the instrument.

Financial liabilities and equity instruments are classified according to the substance of the contractual arrangements entered into. An equity instrument is any contract that evidences a residual interest in the assets of the charity after deducting all of its liabilities.

>>> Recognition & Measurement

All financial assets and liabilities are initially measured at transaction price (including transaction costs), except for those financial assets classified as at fair value through profit or loss, which are initially measured at fair value (which is normally the transaction price excluding transaction costs), unless the arrangement constitutes a financing transaction. If an arrangement constitutes a financing transaction, the financial asset or financial liability is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Financial assets and liabilities are only offset in the statement of financial position when, and only when there exists a legally enforceable right to set off the recognised amounts and the charity intends either to settle on a net basis, or to realise the asset and settle the liability simultaneously.

Financial assets are derecognised when and only when a) the contractual rights to the cash flows from the financial asset expire or are settled, b) the charity transfers to another party substantially all of the risks and rewards of ownership of the financial asset, or c) the charity, despite having retained some, but not all, significant risks and rewards of ownership, has transferred control of the asset to another party.

Financial liabilities are derecognised only when the obligation specified in the contract is discharged, cancelled or expires.

2	DONATIONS AND LEGACIES	Note	£	£	£	4	ANALYSIS OF SUPPORT COSTS	£	£	£
			Unrestricted Funds	Restricted Funds	Total Funds			-	2025	2024
	• Grants									
	>>> Grants and Donations		200,000	123,904	323,904		>>> Premises		893	8,675
	>>> Donations from individuals		-	95,042	95,042		>>> Communications and IT		1,360	1,643
			200,000	218,946	418,946 (2025)		>>> General Office		8,190	3,949
	• Grants						>>> Finance Costs		62	60
	>>> Grants and Donations		153,031	101,596	254,627		>>> Depreciation		18,372	20,627
			153,031	101,596	254,627 (2024)		>>> Event Costs		6,608	3,725
							>>> Accountancy		1,482	1,546
							>>> Consultant Fees		-	5,859
								= 36,967		= 46,084
3	EXPENDITURE ON CHARITABLE ACTIVITIES BY FUND TYPE		£	£	£	5	NET INCOMING/OUTGOING RESOURCES	£	£	
			Unrestricted Funds	Restricted Funds	Total Funds		Net outgoing resources for the year include:	2025	2024	
	>>> Charitable Activities		40,301	187,923	228,224		>>> Depreciation of fixed assets	18,372	20,627	
	>>> Support Costs	4	36,967	-	36,967	6	TRUSTEE REMUNERATION AND EXPENSES			
			= 77,268	187,923	= 265,191 (2025)		No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.			
			Unrestricted Funds	Restricted Funds	Total Funds		No trustees have received any reimbursed expenses or any other benefits from the charity during the year.			
	>>> Charitable Activities		139,292	82,446	221,738	7	INDEPENDENT EXAMINATION FEES	£	£	
	>>> Support Costs	4	46,084	-	46,084		Fees payable to the independent examiner for:	2025	2024	
			= 185,376	82,446	= 267,822 (2024)		>>> Independent examination	1,000	1,135	

8	STAFF COSTS	£	£
The aggregate payroll costs were as follows:		2025	2024
>>> Wages and Salaries		88,034	93,500
>>> Social Security Costs		5,340	4,920
>>> Pension costs		2,451	2,904
The monthly average number of persons (including senior management / leadership team) employed by the charity during the year expressed as full time equivalents was as follows:		= 95,825	= 101,324
>>> Project Manager/Co-ordinator		No. 2	2
No employee received emoluments of more than £60,000 during the year			

9 TAXATION

The charity is a registered charity and is therefore exempt from taxation.

10	TANGIBLE FIXED ASSETS	£	£	£
• Cost		Fixtures & Fittings	Motor Vehicles	Total
At 1 April 2024				
Additions		68,318	14,150	82,468
At 31 March 2025		20,195	-	20,195
		= 88,513	= 14,150	= 102,663
• Depreciation				
At 1 April 2024		49,321	10,614	59,935
Charge for the Year		14,836	3,536	18,372
At 31 March 2025		= 64,157	= 14,150	= 78,307
• Net book value				
At 31 March 2025		24,356	-	24,356
At 31 March 2024		18,997	3,536	22,533

11	CASH & CASH EQUIVALENTS	£	£
		2025	2024
>>> Cash at bank		211,829	58,650
12	CREDITORS AMOUNTS FALLING DUE WITHIN ONE YEAR	£	£
		2025	2024
>>> Other taxation and social security		1,187	-
>>> Other creditors		473	473
>>> Accruals		1,210	1,150
		= 2,870	= 1,623

13 PENSIONS AND OTHER POST RETIREMENT BENEFITS

>>> Defined Contribution Plans

The charity operates a defined contribution pension scheme. The pension cost charge for the year represents contributions payable by the charity to the scheme and amounted to £2,451 (2024 - £2,904).

14	FUNDS	£	£	£	£	£
		At	Incoming	Resources	Transfers	At
		01.04.24	resources	expended		31.03.25
• Unrestricted Funds						
>>> General Funds	60,410	130,000	(77,268)	-		113,142
>>> Designated Funds (Sustainability Fund)	-	70,000	-			70,000
--						
>>>	60,410	200,000	(77,268)	-		183,142
• Restricted Funds						
>>> National Lottery Grant	-	72,832	(72,832)	-		-
>>> Awards for All: Art Project	19,150	-	(19,150)	-		-
>>> Heathrow Community Fund	-	338	(338)	-		-
>>> Berkshire Community Fund	-	6,500	(375)	-		6,125
>>> Arts Council England	-	2,984	(2,984)	-		-
>>> BCF - Essential Funding	-	5,000	(5,000)	-		-
>>> Children In Need	-	32,242	(28,844)	-		3,398
>>> Youth Music	-	49,800	(45,650)	-		4,150
>>> Edward Gosling	-	8,000	(4,000)	-		4,000
>>> One Slough	-	5,000	(5,000)	-		-
>>> Dullatur Foundation	-	1,250	(417)	-		833
>>> Foyle Foundation	-	20,000	(3,333)	-		16,667
>>> Blagrave Trust	-	15,000	-	-		15,000
--						
>>>	19,150	218,946	(187,923)	-		50,173
• Total Funds (Unrestricted/Restricted)	79,560	418,946	(265,191)	-		233,315

	£	£	£	£	£
	At	Incoming	Resources	Transfers	At
	01.04.23	resources	expended		31.03.24
• Unrestricted Funds					
>>> General Funds	89,471	153,031	(185,376)	3,284	60,410
• Restricted Funds					
>>> National Lottery Grant	-	50,647	(50,647)	-	-
>>> Clothworkers Grant	3,284	-	-	(3,284)	-
>>> Awards for All: Art Project	-	19,150	-	-	19,150
>>> Heathrow Community Fund	-	2,445	(2,445)	-	-
>>> Berkshire Community Fund	-	2,500	(2,500)	-	-
>>> Arts Council England	-	26,854	(26,854)	-	-
--					
>>>	3,284	101,596	(82,446)	(3,284)	19,150
• Total Funds (Unrestricted/Restricted)	92,755	254,627	(267,822)	-	79,560

The charity received a £70,000 grant from the Edward Gostling Foundation during the year, which the funder requires to be held to strengthen reserves. The trustees have therefore designated the full amount as a Sustainability Fund within Unrestricted Funds

The specific purposes for which the funds are to be applied are as follows:

NATIONAL LOTTERY GRANT •• Funds to support the Fine Futures Project and the ongoing costs associated with this project.

CLOTHWORKERS GRANT •• for the use in buying equipment. Once the equipment has been purchased, it can be assumed that the restriction is lifted.

AWARDS FOR ALL •• this grant has been given for a specific art project.

HEATHROW COMMUNITY FUND •• this fund was for a series of visual arts workshops combined with an apprenticeship scheme.

BERKSHIRE COMMUNITY FUND •• this fund was for the provision of 36 mindfulness and meditation workshop sessions for disadvantaged young people over one year teaching coping strategies and tools for managing stress, anxiety and overwhelm to young people.

ARTS COUNCIL ENGLAND •• this fund was for Fresh Palettes - art workshops in painting, screen printing, badge making, graffiti art, calligraphy (and more) + Arts Award.

BCF •• to cover essential office and utility bills taking into account the sudden increase in the cost of living

CHILDREN IN NEED •• a grant that goes towards funding our Fine Futures programme for staff, apprenticeships, equipment, venue and cultural trips.

YOUTH MUSIC •• contributes towards the costs for the management team, tutors, events and arts award

EGF •• contributes towards costs for events, training for staff, equipment and materials and all staff

ONE SLOUGH •• contributes towards costs for events, training for staff, equipment and materials and all staff

DULLATUR •• contributes towards costs for events, training for staff, equipment and materials and all staff

FOYLE •• covers core costs of the programme including office, utilities, accountancy, venue etc.

BLAGRAVE •• contributes towards the costs of the arts awards, venue, training, guest artists and the monitoring and evaluation of the programme.

15	ANALYSIS OF NET ASSETS BETWEEN FUNDS	£	£	£
		Unrestricted Funds	Restricted Funds	Total 2025
>>>>	Tangible Fixed Assets	24,356	-	24,356
>>>>	Current Assets	161,656	50,173	211,829
>>>>	Current liabilities	(2,870)	-	(2,870)
•	Total Net Assets	= 183,142	= 50,173	= 233,315
		Unrestricted Funds	Restricted Funds	Total 2024
>>>>	Tangible Fixed Assets	22,533	-	22,533
>>>>	Current Assets	39,500	19,150	58,650
>>>>	Current liabilities	(1,623)	-	(1,623)
•	Total Net Assets	= 60,410	= 19,150	= 79,560

16 RELATED PARTIES

There were no related party transactions in the year.



Annual Report
2024-25

Charity: 1148743

BEAT ROUTES
Youth Arts Collective

BEAT ROUTES

England & Wales - Charity number 1148743

Accounts

Annual Report
2023-24

Charity: 1148743

BEAT ROUTES
Youth Arts Collective

BEAT ROUTES
Annual Report
2023-2024

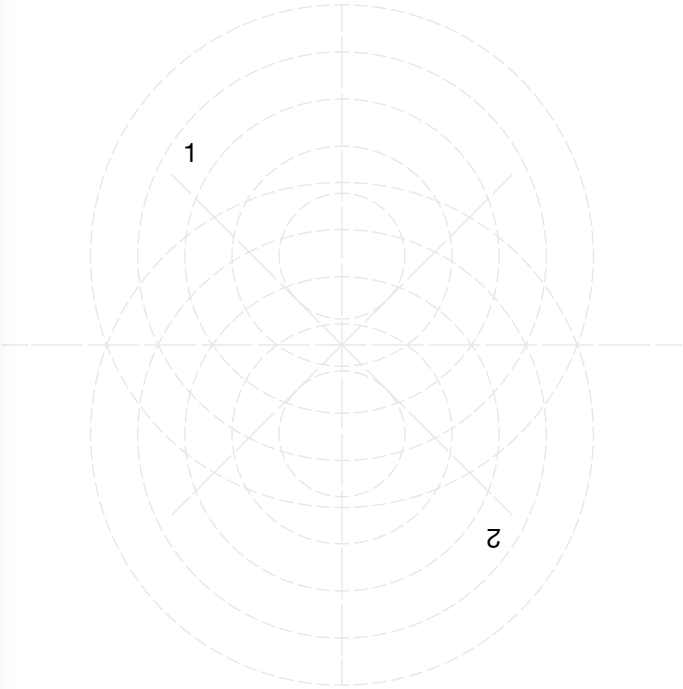
The trustees present their report and the unaudited financial statements of the charity for the year ended 31 March 2024.

ANNUAL REPORT

- The Chair's Message
- Reference and Administration
- Structure, Governance and Management
- Beat Routes Charitable Objects
- Programme — Fine Futures
- The Need, The Impact and The Outcomes
- Case Study
- Financial Review
- Looking Forward

ANNUAL ACCOUNT

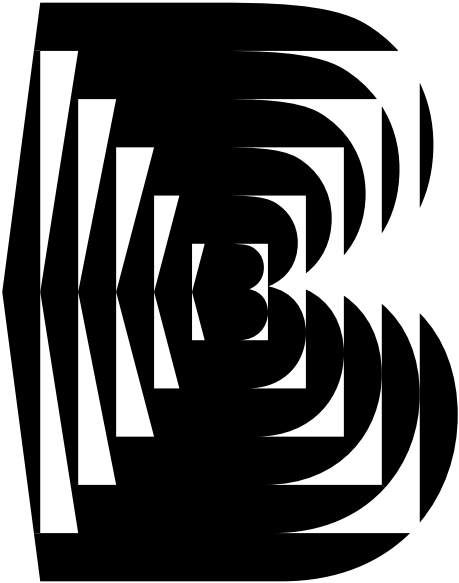
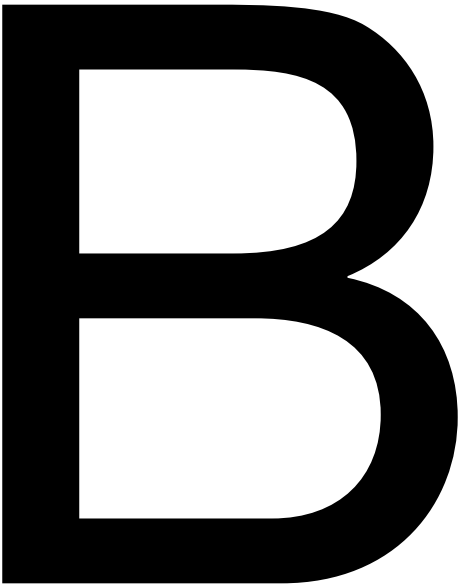
- Report of the Independent Examiner
- Statement of Financial Activities
- Statement of Financial Position
- Notes to the Financial Statements



formal

~

fluid/vibrant







Events this year included the Beat Routes Summer event, which provided a platform for talented young people to showcase the skills they had acquired through the workshops they had attended, and Safe and Sound, for which the charity collaborated with Artsworld and the Together As One to provide over 150 young people with the opportunity to talk about the activities that are on offer in their community and to discuss the impact of knife crime.

A huge amount of time and effort has gone into fund-raising. The charity is currently receiving multi-year funding from Children in Need, Youth Music, Henry Smith and the Edward Gostling Foundation, which has invited Beat Routes to become a legacy partner. Grants for 2023-24 were also awarded by the Berkshire Community Foundation, Heathrow, the Clothworkers' Company and the Arts Council. Applications for others, such as BCF and Children in Need, have been submitted and we await a response.

The board of trustees is very grateful to all Beat Routes practitioners and volunteers for their exceptional work over the past year.

Francis-Christian Parham
Chairman of the Trustees



The Chair's Message

This year, Beat Routes once again delivered a range of engaging creative workshops, its vital apprenticeship scheme and invaluable mentoring sessions. In an area where over 20% of the population is living in poverty and over 65% of the young people participating in the charity's activities start their time with Beat Routes by saying that they suffer from a lack confidence, low self-esteem and anxiety about the future, the impact data speaks for itself: of the 75% who reported having mental health issues, 100% of them reported that Beat Routes activities in 2023-24 had helped them tackle and manage their specific issues; of the 75% who felt their social/communication skills were poor, 60% of them reported they had seen a marked improvement over the year in communicating with others, both inside and outside of the sessions; and 97% of the participants said they had learned a new creative skill over the course of the year, such as music production, playing an instrument and songwriting.

Reference and Administration

- Charity Name BEAT ROUTES
- Charity Number 1148743
- Principal Office 11 Rayners Close
Colnbrook
Slough
Berkshire
SL3 0LH
- The Trustees Ms Shante Hudson
Mr Gordon Klass
Mr Alan Page
Mr Francis Christian Parham
Ms Dayna White
- Bankers HSBC
- Payroll WESTCOTTS
- Fundraiser In-house fundraising by
the Project Coordinator,
plus independent fundraising
support from Tabitha Allum.
- Accountants Catherine Williams
WESTCOTTS
Chartered Accountants
47 Boutport Street
Barnstaple
Devon
EX31 1SQ

Structure, Governance and Management

- *Governing Document* •• Beat Routes is a registered charity (1148743) since 2013.
 - *Appointment of Trustees* •• Trustees are nominated by serving members of the Board and are appointed at the quarterly Trustees Meetings.
 - *Observers* •• Board of Trustee Meetings are attended by the Project Manager and Project Coordinator, with other team members regularly invited to share the work they've been delivering.
- All trustees give their time voluntarily and receive no remuneration or other benefits.

RISK MANAGEMENT

Beat Routes and its trustees commit to regularly reviewing and assessing the risks faced by their charity in all areas of its work and plan for the management of those risks. Risk is an everyday part of charitable activity and managing it effectively is essential if the trustees are to achieve their key objectives and safeguard their charity's funds and assets.

The charity's risk management policy outlines the basic principles and strategies that can be applied to help Beat Routes manage its risks. This helps trustees set a risk framework that allows them to:

- A identify the major risks that apply to their charities
- B make decisions about how to respond to the risks they face
- C make an appropriate statement regarding risk management in their annual report

Staff and volunteers undergo safeguarding training in Child Protection, Safeguarding, Health and Safety and First Aid. All those leading direct work with young people are checked through the Disclosure and Barring Service (DBS)

LIST OF POLICIES
(updated yearly)

Specific policies and procedures Beat Routes have in place:

- Anti-Bullying
- Becoming a Charity Trustee
- Capitalisation
- Child Protection
- Code of Conduct for Staff and Volunteers
- Comments, Compliments and Complaints
- Confidentiality, Data Protection and GDPR
- Conflict of Interest
- Dealing with Disclosures or Concerns About a Young Person
- Disciplinary Procedure
- E-Safety
- Equality, Diversity and Inclusivity
- Equal Opportunity
- Environmental Sustainability Policy
- Expenses Claim Form
- Feedback Procedure
- Financial Management
- Fundraising Promise
- Gift Aid Declaration
- Health and Safety
- Managing Risk
- Media Relations
- Photography and Recordings
- Physical Contact
- Quality Assurance
- Recorded Media Policy and Consent Forms for Young People
- Recruitment and Selection
- Reserves Policy
- Risk Assessment
- Risk Assessment Form
- Safeguarding
 - Safeguarding leads:
 - Spencer Lowe
 - and Dayna White
- Staff and Volunteer Supervision
- Staff Grievance
- Staff Sick and Absence
- Staff Training and Development

- Volunteer Agreement
- Volunteer Complaints
- Volunteer Expenses
- Volunteer Recruitment
- Whistleblowing Policy and Procedure
- Working From Home
- Working with Children.

All policies are reviewed (and amended if necessary) each year in the month of January.

Beat Routes Charitable Objects

OBJECTIVES AND ACTIVITIES

To act as a resource for young people aged 11 to 25 living in Slough, London and the South West (but not limited to these areas), by providing advice and assistance and organising programmes of creative, educational and other activities as a means of:

A advancing in life and helping young people develop their skills, capacities and capabilities to enable them to participate in society as independent, mature and responsible individuals. Providing activities to encourage young people to show an enhanced respect, not only for their peers and the environment they live in, but also for their elders and their heritage.

B advancing the education of young people and developing their mental, physical and moral capabilities through creative activities.

C relieving unemployment.

D providing activities, creative and otherwise, in the interests of social welfare for young people who have need by reason of their age, infirmity or disability, poverty or social and economic circumstances with a view to improving the conditions of life.

E promoting social inclusion for the public benefit by preventing young people from becoming socially excluded, relieving the needs of those young people who are socially excluded and assisting them to integrate into society.

•• *For the purpose of this clause ‘socially excluded’ means being excluded from society, or parts of society, as a result of one or more of the following factors: unemployment; financial hardship; youth or old age; ill health (physical or mental); substance abuse or dependency including alcohol and drugs; discrimination on the grounds of sex, race, disability, ethnic origin, religion, belief, creed, sexual orientation or gender re-assignment; poor educational or skills attainment; relationship and family breakdown; poor housing (that is housing that does not meet basic habitable standards; crime (either as a victim of crime or as an offender rehabilitating into society).*



Programme — Fine Futures

Our programme, *Fine Futures*, runs five evenings per week and is comprised of four mutually-supportive strands for young people:

- Weekly Creative Workshops · including choir, song-writing & visual arts.
- Paid Apprenticeships · empowering young people to assist with workshop delivery & develop their artistic & leadership skills.
- Weekly One-to-One Mentoring · sessions which help young people overcome personal challenges & obstacles & improve their self-esteem & resilience.
- Creative Horizons · young people's own performance events, options to achieve an Arts Award qualification & a programme of visits to cultural organisations.

Together, these activities aim to:

- Stimulate our young people's personal expression and creativity
- Increase confidence, self-esteem and self-motivation
- Support teamwork and leadership skills
- Encourage the development of new friendships and a sense of belonging
- Combat mental health issues and reduce isolation.

CREATIVE WORKSHOPS

This video captures various elements of our creative workshops: Songwriting, Choir & Visual Arts
<https://www.youtube.com/watch?v=YuSoWB1bR-k>

Our ambitious and structured programme of workshops has themes including:

- *Music Production*: sessions offer expert guidance and hands-on support, covering a range of topics including Digital Audio Workstations (DAW) and music

hardware such as drum machines, analogue synthesisers, and effects units. Participants learn how to create music from scratch, explore different styles and techniques, and develop their unique sound. These sessions foster creativity, encourage collaboration and teamwork and provide opportunities for personal growth and skill development.

- *Song-Writing*: a comprehensive learning experience covering essential elements such as lyric-writing, rhythm, harmony, and melody, as well as recording, marketing, and publishing rights. With practical assistance, participants develop their songwriting skills and gain an understanding of the music industry, nurturing creativity and building confidence.

- *DJ Skills*: a fun and educational workshop, providing a unique opportunity for participants to learn the fundamentals of DJing, explore different dance music genres, and develop their skills.

- *Spoken Word and Creative Writing*: a supportive and engaging learning experience encouraging self-expression and creativity through writing exercises and prompts. With expert guidance and hands-on support, participants will develop their writing skills and gain confidence in their ability to express themselves through the written word. These workshops provide a safe and inclusive space for young people to connect with others and explore their creativity.

- *Rap Room*: this has strong links to our spoken word session giving a platform for self-expression and creativity through rap music. Participants explore different rap styles and techniques, learning how to write and perform their own raps with professional mentoring and hands-on support. These sessions foster confidence, creativity, and teamwork, offering a safe and inclusive space for young people to connect with others who share their passion for rap music.

- *Visual Arts*: a space for participants to explore different art forms and techniques. With expert guidance and practical assistance, participants develop their skills and creativity through painting, drawing, sculpture, and other visual arts media. These sessions

encourage and support self-expression, imagination, and collaboration, creating a safe and inclusive environment for young people to connect with others who share their passion for the visual arts.

- *Photography and Filmmaking*: a hands-on learning experience, providing participants with the opportunity to explore different techniques and styles in photography and filmmaking. With expert guidance, participants learn how to use equipment, edit footage, and develop their storytelling skills. These sessions foster creativity, imagination, and collaboration, providing a safe and inclusive space for young people to connect with others who share their passion for visual media.

- *Becoming a Professional Creative*: our workshops for young people in how to present and manage yourself when embarking on a creative career provide practical guidance and support, helping participants to develop the skills they need to succeed in the creative industry. With expert advice on self-promotion, networking, and career planning, these workshops equip participants with the tools they need to navigate their chosen field with confidence. These sessions foster self-awareness, professionalism, and strategic thinking, providing a safe and inclusive space for young people to connect with others who share their creative aspirations.

- *Mindfulness and Meditation Sessions*: Run by a local expert, these weekly sessions have supported young people with their emotional regulation. They are learning valuable skills of self-compassion and self-belief which will stand them in good stead for other areas of their life now and in the future.

We're passionate about showcasing the incredible achievements of our young people. Alongside our regularly updated website, we've expanded our social media presence to amplify their work. Our Beat Routes YouTube channel, Instagram, and TikTok account, all led by our enthusiastic young people, spotlight their creative outputs which demonstrate the above. All of our channels can be found here:

- Website beatroutes.co.uk
- Instagram [instagram.com/beat_routes](https://www.instagram.com/beat_routes)
- TikTok [tiktok.com/@beat_routes](https://www.tiktok.com/@beat_routes)
- Youtube [youtube.com/channel/UCIkS-DWP-8ET4k1d1W4o4LDQ](https://www.youtube.com/channel/UCIkS-DWP-8ET4k1d1W4o4LDQ)

An example term schedule that took place in Slough during the year looked like this:

• Monday	Community Choir	2
	Music Tech	1
• Tuesday	Mindfulness	1
• Wednesday	Song-Writing	2
	Music Production	2
• Thursday	Visual Arts	2
	Photography	2
• Friday	Arts Award	1 + 2

1 = online 2 = face to face

The session's creative content often changes each term after discussion with the young people as to what inspires and motivates them. We respond to this feedback for the following term.

•• *Special Guest Artists:* Guests from London, and other areas of the UK, led creative sessions. Artists such as Tony Nwachukwu, Sri McKinnon, Joanna Eden, Ijeoma Amaechi. Renowned yoga and mindfulness coach Dan Peppiatt leads weekly mindfulness sessions.

YOUNG PEOPLE'S STEERING GROUP

Community engagement is integral to all aspects of our work, ensuring that Beat Routes is grounded in the real needs of those we serve. New for 2023, our Young People's Steering Group now consists of 15-20 individuals each term and plays a pivotal role in shaping the overall programme and workshops. Through collaborative sessions, they contribute insights that directly influence the content and structure of our programme. This has included:

•• *Programme Design:* Members of the Steering Group actively participated in discussions to design and refine the overall programme. Their input ensured that the programme aligned with the interests, preferences, and developmental needs of the community.

•• *Workshop Tailoring:* The Steering Group collaborated in tailoring specific workshops to match the preferences and aspirations of our community. Their hands-on involvement ensured that the content remained engaging, relevant, and aligned with the evolving interests of the participants. For example, we recently added well-being workshops to the timetable, as our young people reported decreased mental well-being following the pandemic.

•• *Feedback Loop:* This group served as a vital feedback loop, providing continuous input on the effectiveness of various workshops. Their insights guided adjustments and improvements, allowing us to maintain a dynamic and responsive programme.

At Beat Routes, we believe that a culture that embraces equality and values diversity will help us to ensure that everyone can feel included in our plans, programmes and activities, which can only make them of even higher quality and vitality.

APPRENTICESHIP

Last year, we supported five individuals to become paid Apprentices with Beat Routes, aiding workshop

planning and delivery. This is an increase on the 3 placements that we had been providing previously. At the beginning of the scheme, apprentices outline what they personally or creatively hope to achieve. We then tailor each apprentice's workshop responsibilities to both the talents and skills they would like to strengthen. Each apprentice is supported individually by the Project Manager or Project Coordinator to give feedback and reflect on their development throughout the scheme.

The scheme aims to build competencies including time management, workshop planning, creative delivery and administration skills. It also provides apprentices with a clear progression route and a unique opportunity to develop confidence and leadership skills and model positive behaviour to peers, which in turn helps us retain participants' enthusiasm. It's really lovely to hear how much the apprentices are mentioned in feedback from young people.

Here is some recent feedback from three of our apprentices:

•• Ameera >>> <https://youtu.be/QgStiKw-mAQ>
"Beat Routes has helped me to become way more confident."

•• Rivvi >>> https://youtu.be/MEBSBFuda_g
"Beat Routes is just a positive environment to be in."

•• Hamza >>> https://youtu.be/QD58S_hh-ig
"The best thing about Beat Routes is I get to make new friends."

MENTORING

Participants are offered the opportunity of one-to-one mentoring with tutors, providing them with the practical guidance and support needed to help overcome the barriers they face and make their next steps into further education, employment or training. Each evening, up to 6 young people were offered a 20-30 minute 1:1 session. We have seen increased demand from young

people for these sessions following the pandemic – more young people are in need of emotional support and our mentoring sessions provide a listening ear. This year we have delivered 1080 mentoring sessions to 290 young people.

They commit to meeting with a tutor on a weekly basis to cover skills including CV writing, job searching tips, budgeting personal finances, application drafting and research into further education courses, and can monitor progress over time. We have found that mentoring motivates and boosts young people's aspirations, as well as equipping them with practical skills that can be used in other areas of their lives.

We have found that being flexible with different means of communication was more accessible to a wider range of young people, so now we provide a mixture of face to face or online mentoring sessions. It also still remains that this regular support not only addresses practical needs in the young people's lives, but also provides vital emotional support.

ARTS AWARD

Annually 30 (an increase from 25 last year) young people are offered the opportunity to achieve an Arts Award, a qualification run through Trinity College London. It allows young people to explore and develop artistic, collaborative and leadership skills through Beat Routes whilst gaining an arts qualification (and the potential for UCAS points) This provides young people with the opportunity to reflect on their own progress and growth, with growing numbers of individuals interested, we now dedicate one session each week to Arts Awards.

PERFORMANCES

Performance opportunities are a big part of Beat Routes, offering a chance to perform/present work informally at the end of most sessions, as well as

preparing for a public performance event at the end of each term for family and friends. This takes place in a professional theatre space in central Slough where we run our sessions.

EVENTS

As well as the above performances, there are other opportunities to perform throughout the year through collaborations with local organisations (ie. Eton College, Music & Words, Empoword/Together As One, funder showcase visits and funder workshops.) Other events throughout the year included;

- The Beat Routes Summer event · the event provided a platform for the young people to showcase the skills acquired through the workshops they had attended. This event provided a platform for our talented young people to showcase the skills acquired through our workshops. If you're interested in witnessing their outstanding performance, you can find it here.
- 'Safe and Sound' · In February 2024 Beat Routes collaborated with Artswork and the Together As One charity on an event designed by young people to share what activities are on offer in their community and to talk about the impact of knife crime. They used VR, sport, and music to explore alternatives to finding excitement and belonging in the streets. 150 young people shared food and took part in 3x3 basketball, spoken word, art workshops and DJ classes, listening to sets from established DJ's.

"This event allowed us to bring the community together and show that everyone has a hidden talent in things they've never tried before. We made a difference through bringing different people together and changed our community for the better." Eisa, 17

"It was an incredible thing to be a part of, bringing everyone together, to make a difference in our town."
Peter, 16

"It was amazing to be able to lead the day, we really showed that if we want change we have the power to make it happen." Umber, 17

- Many of our young people, apprentices and staff perform at Music & Words; a local fortnightly gig showcasing new local talent · <https://www.instagram.com/musicandwordclub/?hl=en>
- Youth Music requested to run two separate workshop projects (June and September 2023) with our young people to help them review how impact data is collected.
- Art, music and choir groups came together for a workshop and performance event for our funders, Children in Need.
- London trip to the Roundhouse · young people were able to become a member of the Creative Studios and book in to work on their own creative projects.
- Fran Lobo, one term (Song Writing)
- Street Sound System came to play music, with our young people selecting tunes, outside Slough train station.
- 'Special event' · Outdoor songwriting session in the park with young people and apprentices.
- Denmark Street (London) music shop trip
- A tour of all the record stores in Soho, London for the young people.



THE NEED

Beat Routes is located in Slough, a town in southeast England with a higher level of poverty compared to the national average, as per the data from the Office for National Statistics (ONS). In 2023, over 20% of the population lived in poverty, which is above the national average of 14.5%. The high cost of living in Slough, with house prices and rents being among the highest in the country, makes it difficult for families to make ends meet, especially those in low-paid or insecure work. Slough also has a higher unemployment rate than the national average. In 2023, the unemployment rate in Slough was 4.5%, compared to the national average of 3.7%.

The most recent report by the Department for Work and Pensions states that in Slough 23.1% of children are living in poverty and 18.1% (6,398) of children are living in absolute poverty. Child poverty rates are not evenly distributed across Slough; shockingly they reach 47% in the wards of Britwell and Northborough. (Over half of our young people come from Britwell.)

According to statistics, young people have less support in Slough compared to the national average. For example, school funding has been a contentious issue in recent years, with many school leaders, teachers, parents, and other stakeholders raising concerns about the impact of budget cuts on the quality of education. Schools in Slough have experienced significant cuts to funding, with the total loss of funding for schools in the area amounting to £14.6 million, or an average of £311 per pupil. Reports have shown that significant cuts and cost-of-living pressures have increased both the number of pupils requiring additional support and the level of need among those pupils, including well-being and mental health needs.

Mental health among young people is a growing concern in Slough, with 1 in 5 young people nationally identified as having mental health issues. The National

Centre for Social Research found that 26% of young people with mental health issues had a parent who couldn't afford for their child to take place in activities outside of school or college. In 2023 The NHS treated over 700,000 young people who were experiencing emotional or mental health difficulties, according to a survey conducted by the NHS.

Slough has the ninth-highest number of people living in temporary accommodation or homeless in England, with 1 in 140 people in the borough affected, 521 of which are children. According to data from the Department for Levelling Up, Housing and Communities, the number of people sleeping rough in Slough has increased by 60% in the past year. Overcrowding is also a significant issue in Slough, with almost 10,000 households living in overcrowded conditions, according to a report published by Shelter in 2022. The cost-of-living pressure has worsened the situation, with many households struggling to pay rent or facing eviction due to loss of income.

Within this context of socio-economic challenges, Slough Council declared bankruptcy in July 2021 with a reported £20 million needing to be saved each year until 2028. We have already seen the knock-on effect of this with services in the area. Locally, four out of five youth centres have closed; there is very little support available for young people in the area and no other organisations are providing regular creative learning opportunities. While we have some great connections within the council, there is only so much support that can be given to young people while the council is in such financial peril.

The needs faced by the young people we support:

We are seeing young people present with much higher levels of mental health concerns than we had previously seen pre-Covid, particularly social anxiety. In response, we have increased our emphasis on mental health support and mentoring.

We are also seeing the impact of the cost-of-living crisis on our young people, many of whom live in households which were already only just getting by.

Steep increases in everyday costs are making life harder for our young people.

By offering our regular programme of creative arts workshops free of charge, financial barriers to participation have been removed. We also anticipate our role becoming even more crucial in the lives of young individuals from families pushed deeper into poverty, as we strive to be an unwavering source of support and inspiration.

Though our intake changes from year to year, the experiences of our 2023 cohort are typical of the young people who come to Beat Routes:

- **40%** were not in education, employment, or training (NEET)
- **75%** struggled with general/social anxiety disorders (poor mental health), depression, suicidal ideation, low self-esteem/hate, anger management, and eating disorders.
- **40%** reported learning difficulties, autism, ADHD/ADD, and Asperger's, while 10% had additional physical needs.
- **20%** served as young carers
- **90%** of them described their lives outside of Beat Routes as being difficult

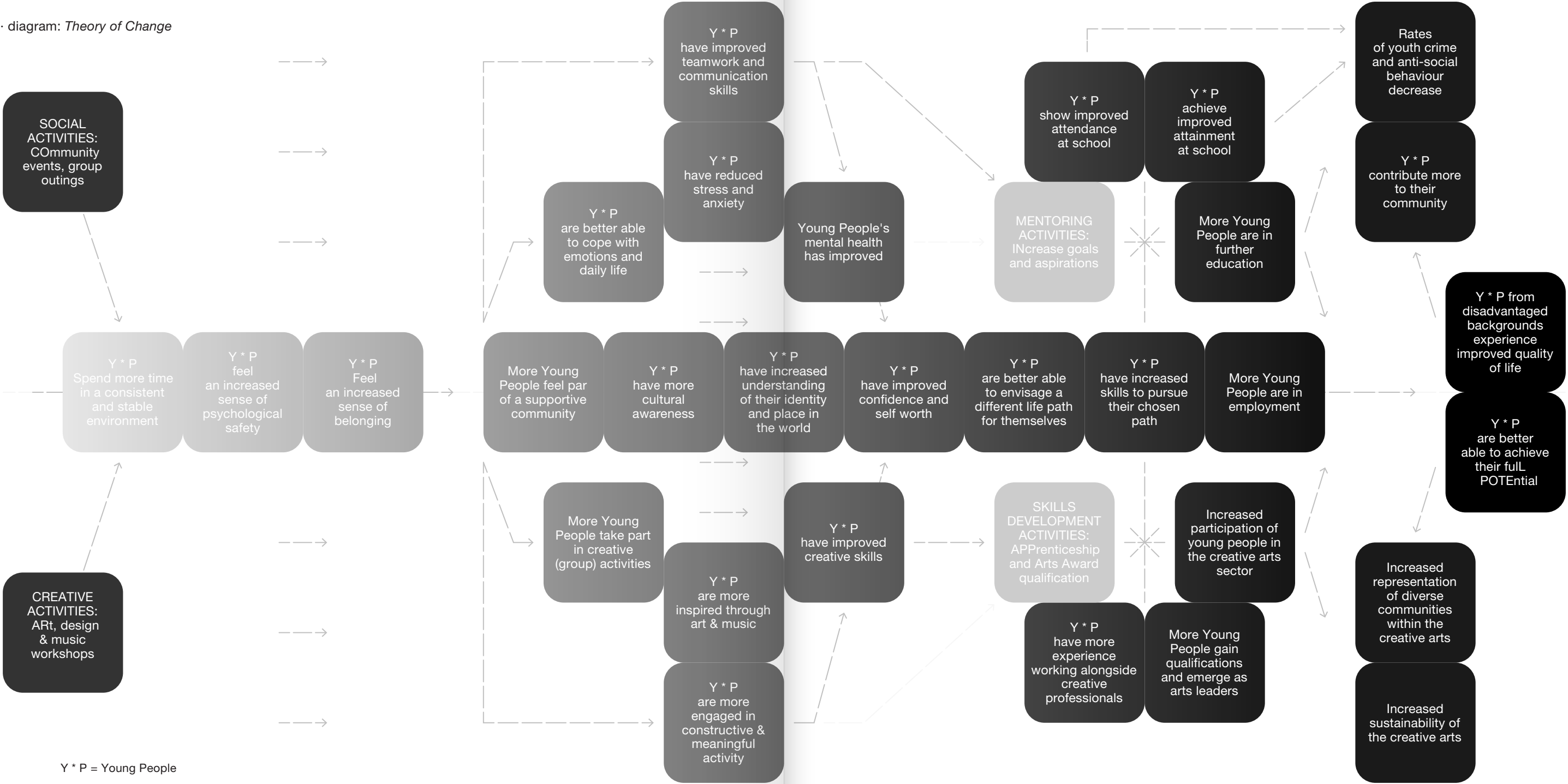
THE IMPACT

The outcomes regarding our 2023 cohort highlight the importance of our programme. Our sessions aren't just workshops; they are a safe, supportive space where young people can explore their talents and feel a sense of community and comfort.

It is our aim that young people can achieve their full potential; educationally, economically and socially. This year we noticed a positive shift — although young people are still combating mental health, confidence, self-motivation and self-esteem issues we have seen an increase in progress. Activities such as choir, mindfulness, songwriting, and visual arts led participants toward positive choices (and away from negative influences), industry-specific skills, and essential skills like communication and teamwork. The workshops boosted employability, facilitated personal growth, and built strong and positive support networks.

A noteworthy achievement during the music sessions was the creation of the "Moonflower Music Video" — an original soundtrack and music video crafted by our young people. You can view their creation by following this link. For a visual representation of our workshops, you may refer to our promotional video here. Young people joining Beat Routes commonly struggle with confidence in social environments. This has always been an issue, but we have noticed an increase since the pandemic. As our data shows, a massive 75% of participants reported having mental health issues including anxiety, depression, social anxiety, and low self-esteem. At the end of the year, through our feedback forms, we found that 100% said they had a marked improvement in mental health and increased confidence which impacted their friendships, self-esteem and social skills.

Many attendees are referred by Slough Children First, a council-funded social care service in Slough for children, young people and families in need. Often the key workers let us know that the young people really struggle to make friends due to issues at home and spend lots of time alone. Through our regular mental health 'check-ins' young people get to talk about





their feelings — we often hear that they feel isolated and lonely and struggle to make friends in a school environment. Through our sign-up forms, we found that 53% said they experienced feelings of isolation and loneliness.

This year many of the young people made significant progress in developing friendships. This is largely due to the way we designed the sessions in which young people work together in small groups creating music and art. The creative process has been a powerful force in bringing young people together.

We have found that Beat Routes' young people, all of whom are from disadvantaged backgrounds, face many barriers to learning including low self-esteem, poor parenting, limited access to language, poor literacy levels, poor attendance, low aspirations, low expectations and often a narrow experience of life outside school. Through our sign-up forms, we found that 65% of young people said they lacked inspiration and had little or no hope for the future. However, follow-up forms showed us that after attending Beat Routes, this figure decreased to 45%.

>>> diagram: *Theory of Change*

THE OUTCOMES

Over the last year Beat Routes supported **290** disadvantaged young people aged 11-25. We are particularly proud of some of the impact data collected this year, summarised below:

•• **40%** of our participants were NEET when they joined us. >>> **80%** of the NEET participants moved into education, training and/or employment by the end of the programme.

•• **40%** reported having learning difficulties and **10%** had additional physical needs. >>> **100%** of those with physical needs reported that the project helped them process and manage their needs effectively.

>>> **88%** of those with learning difficulties reported that they had learned more about how their mind works and had found new effective ways of communication

•• **75%** reported having mental health issues including anxiety, depression, social anxiety, suicidal ideation, low self-esteem, eating disorders, anger management, feelings of isolation and child trauma. >>> **100%** of these reported that the project had helped them tackle and manage their specific issues.

•• **75%** felt their social/communication skills were poor. >>> **60%** of these reported they had seen a marked improvement over the year communicating with others inside and outside of the sessions.

>>> **97%** said they learnt a new creative skill such as music production, playing an instrument and songwriting.

>>> **100%** said that they had improved a creative skill they already had, like singing/vocal technique.

>>> **100%** said that their confidence had improved inside and outside the sessions.

>>> **13%** gained an *Arts Award* qualification

Testimonials

Young people have been recording their feedback in short videos to capture their thoughts about the year with Beat Routes:

•• <https://youtu.be/pPxIHkZMaQ>
“I struggle a bit with my mental health, I’m not good with change... coming to Beat Routes is giving me something to look forward to. I can be creative without judgement. I’m around quite like-minded people who are quite creative” **Olivia**

•• <https://youtu.be/HkMuTtGke5I>
“I love making music and playing piano. It’s to build up my confidence more so I can interact with more people. I can learn new things and new songs and I can learn that all from scratch. My confidence has been increased a lot and it’s been so helpful to be at Beat Routes, like when I have a meeting, I feel more confident to speak to lots of people.” **Nihar**

•• <https://youtu.be/NPitUO8hw-s>
“When I first came here, I saw a performance and I was so inspired by it and I wanted to be like that, so I think it’s helped me with confidence and having passion for something, which is music. I like the people here and the environment and what we do every week about making music and playing music, it’s really fun for me. I can take my mind off work and more on creative things like music. Being here has definitely helped with confidence speaking to other people. Being able to interact without feeling awkward or nervous. I feel more sure of myself when I do things.” **Eva**

Case Study

One of our apprentices is ‘YP R’, who has attended Beat Routes since 2019. She is a big character, full of life, but also a young carer and then last year, her father passed away.

Her mental health declined rapidly, and an eating disorder came back which she had been trying to manage. We encouraged her to return to Beat Routes as we knew the support and community would help her. She did and soon became an apprentice. Rivvi is now taking on leadership of warm up games and presenting our end of term showcases. She has her eating disorder under control and her mental health is improving daily. She recently said: “Beat Routes is a really positive environment. My mental health and wellbeing has grown so much since joining.”



Diversity

Slough is a diverse area, with a large proportion of residents from ethnic minority backgrounds. According to the latest 2021 census, 46.7% of the population identified as Asian or Asian British. 24% identified as White British, 7.6% Black or Black British, 4% Mixed, and 5.7% Other.

We recognise the importance of ensuring that our board of trustees, staff, and volunteers are representative of the communities we serve. To achieve this, we strive to have a team that reflects the diversity of our community. Currently, 65% of our staff and 40% of our board members come from global majority backgrounds.

Our priorities lie in fostering an inclusive culture, welcoming individuals from diverse backgrounds, and ensuring that they feel appreciated and safe. We advocate a collaborative atmosphere that facilitates the exchange of knowledge and ideas. We firmly believe that our work is rooted in the varied cultures, perspectives, and abilities that people bring to the table.

Our aim is to attract, nurture and encourage young people. Our values guide us in every aspect of our work, and we acknowledge that prioritising equality, diversity, and inclusion is crucial in fulfilling our duty to create a positive impact in our communities.

Recruitment

Responsibility for the recruitment of new trustees' rests firmly with the existing trustees. They oversee the management of an open and efficient process and always act in the best interests of the charity.

There are a variety of methods which the trustees use to recruit new trustees. Research shows that personal recommendations and word of mouth remain the most popular. However, they are not necessarily the most effective ways of finding the people with the skills which the trustees have identified, as they limit the field from

which trustees can be drawn. Using wider and more inclusive methods of searching for new trustees, such as advertising and using trustee brokerage services, are sometimes considered too.

On recruitment, we always aim to maintain or increase the diversity of our board. (Having a diverse trustee board can help to ensure that the charity is fair and open in all its dealings.)

Appointment

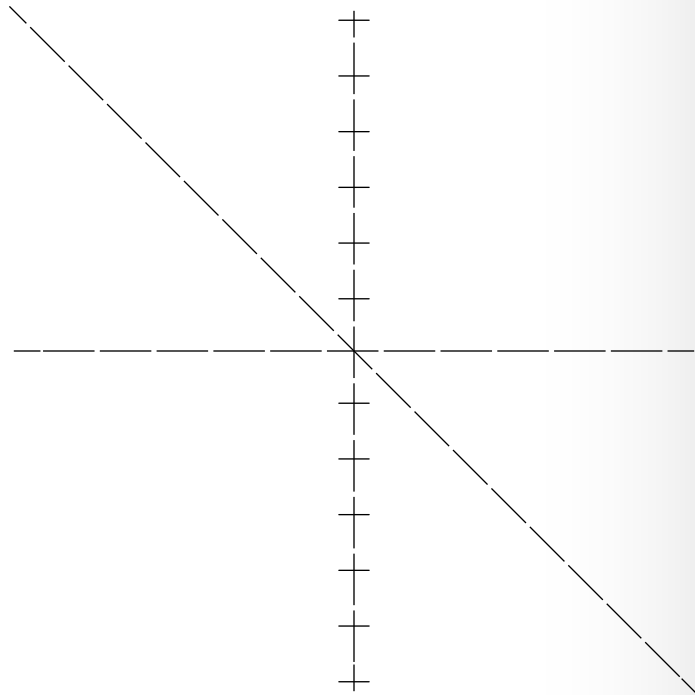
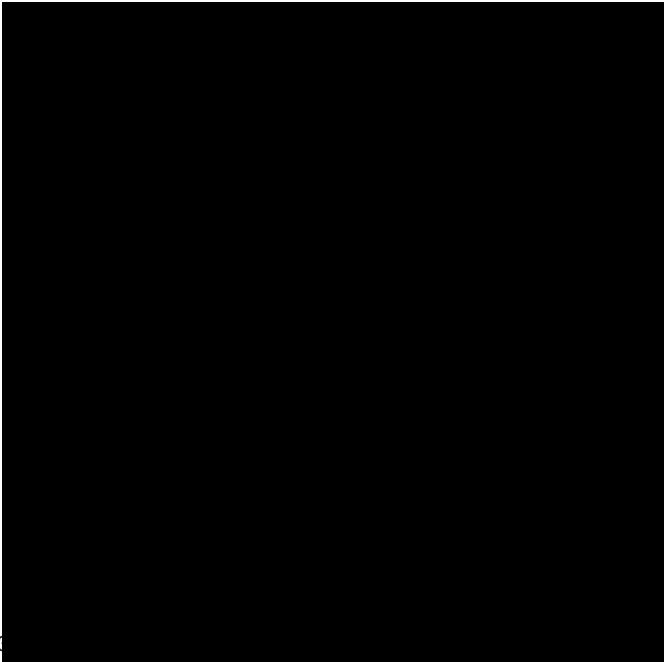
Before appointing a new trustee, our trustee board makes sure it is acting within the law, in accordance with Beat Routes' governing document, and ensures that the prospective trustee is not disqualified from being a trustee. DBS checks are obtained on appointment. The board also ensures that the prospective trustee understands the responsibilities they are taking on and can be relied on to carry them out responsibly. They will then receive copies of key documents relating to the charity's work and their duties as a trustee.

The Financial Review

The Board of Trustees have declared that the charity remains financially sound. Income for the year ending 31st March 2024 totalled **£254,627** whilst expenditure was **£267,822**.

We currently have multiyear funding from Children in Need, Youth Music, Henry Smith and Edward Gostling Foundation. We also had funds for 2023 from Berkshire Community Foundation, Heathrow, Clothworker's and the Arts Council. We have pending applications with BCF, Children in Need, Reaching Communities and the Shanly Foundation. We have also been invited by the Edward Gostling Foundation to become a legacy partner.





Reserves Policy

The trustees have set a level equivalent to 3 months of operating costs for the organisation as a desired level of reserve. This fund is a contingency in the event of a sudden reduction in income, to protect the future operation of the organisation from the effects of any unforeseen variations in its income and expenditure. The trustees have designated reserves where there are planned commitments that cannot be met by anticipated future income alone.

These reserves are broken down into several funds that relate to:

- The organisation's responsibilities as an employer are to hold sufficient funds to provide proper notice and redundancy costs to all staff (management team, workshop leaders and apprentices) in the event of closure.
- Continuity of programme activities (albeit a reduced timetable if necessary) in the unlikely event of a string of unsuccessful funding proposals.
- The equipment necessary to run the music and art workshops.

Beat Routes has also considered fundraising, financial management, software licences and health and safety. The reserves policy and the levels of reserves required are reviewed yearly as part of the annual budgetary process.

Looking Forward

We have already seen a decline in young people's mental health since the pandemic, so we must continue to provide a sustainable programme for them offering support, help and advice.

A recent report by the Wellcome Trust, 'What Science has shown can help young people with anxiety and depression', says increasing engagement with positive activities and the arts can help and are high on the list.

We have a strict fundraising strategy in place; approaching funders with whom we have developed strong relationships for continued funding or as part of new rounds. We approach trusts and foundations for core funding as well as project funding to sustain and develop our work. We are also working towards diversifying our funding streams by running collaborations with brands, holding fundraising performance events to attract individual donors and sponsorship schemes.

Another aim in our 3-year strategy plan is to begin workshops elsewhere, as well as gain a permanent space for the full-time programme in Slough.

Francis-Christian Parham
Trustee



- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charities (Accounts and Reports) Regulations 2008, and the provisions of the constitution. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

The annual report was approved by the trustees of the charity on the 10.09.2024 and signed on its behalf by:

Francis-Christian Parham
Trustee



Trustees' Responsibilities Statement

The trustees are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations. The law applicable to charities requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the applicable Charities SORP;
- make judgements and estimates that are reasonable and prudent;

Report of the Independent Examiner

I report to the trustees on my examination of the accounts of Beat Routes for the year ended 31 March 2024.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

Since Beat Routes's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of , which is one of the listed bodies.

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

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

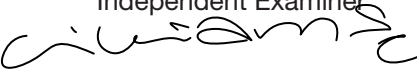
I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Catherine Williams
Independent Examiner

Catherine Williams FCA DChA
Independent Examiner
WESTCOTTS (SW) LLP
47 Boutport Street
Barnstaple
Devon
EX31 1SQ

The Trustees' Annual Report was approved on 11th September 2024 and signed by:

Catherine Williams
Independent Examiner





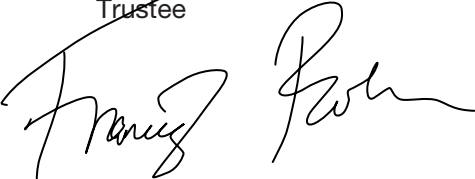
Statement of Financial Activities		2024	2024	2024	2023
		£	£	£	£
Note					
		Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
• Income and Endowments		153,031	101,596	254,627	223,178
Donations and Legacies		153,031	101,596	254,627	223,178
>>> Total Income					
• Expenditure		(185,376)	(82,446)	(267,822)	(240,996)
Expenditure on Charitable Activities		(185,376)	(82,446)	(267,822)	(240,996)
>>> Total Expenditure					
		(32,345)	19,150	(13,195)	17,818
• Net Expenditure		3,284	(3,284)	-	-
Transfers Between Fund		(29,061)	15,866	(13,195)	(17,818)
>>> Net Movement in Funds					
• Reconciliation of Funds		89,471	3,284	92,755	110,573
Total Funds Brought Forward		60,410	19,150	79,560	92,755
>>> Total Funds Carried Forward		14			

All of the charity's activities derive from continuing operations during the above two periods. The funds breakdown for 2023 is shown in note 14.

Statement of Financial Position		2024	2023
	Note	£	£
• Fixed Assets			
Tangible Fixed Assets	10	22,533	28,059
• Current Assets			
Cash at Bank and in Hand	11	58,650	66,429
>>>> Creditors	12		
Amounts Falling (due within 1 year)		(1,623)	(1,733)
>>>> Net Current Assets		57,027	64,696
>>>> Total Assets Less Current Liabilities		79,560	92,755
• Funds of the Charity			
Restricted Funds		19,150	3,284
Unrestricted Funds		60,410	89,471
>>>> Total Charity Funds	14	79,560	92,755

The financial statements on pages 19 to 28 were approved by the trustees and authorised for issue on 10.09.24 and signed on their behalf by:

Francis-Christian Parham
Trustee



Notes to the Financial Statements	
GENERAL INFORMATION	
The charity is a public benefit entity and a registered charity in England and Wales and is unincorporated. The address of the principal office is 11 Rayners Close, Colnbrook, Slough, SL3 0LH.	
STATEMENT OF COMPLIANCE	
The financial statements have been prepared in accordance with the second edition of the Charities Statement of Recommended Practice issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.	
1	ACCOUNTING POLICIES
•• Basis of Preparation	
Beat Routes meets the definition of a public benefit entity under FRS 102. The accounts (financial statements) have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.	
•• Going Concern	
The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.	
•• Income and endowments	
Voluntary income including donations, gifts, legacies and grants that provide core funding or are of a general nature is recognised when the charity has entitlement to the income, it is probable that the income will be received and the amount can be measured with sufficient reliability.	

•• Donations and legacies
Donations and legacies are recognised on a receivable basis when receipt is probable and the amount can be reliably measured.
•• Expenditure
All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.
•• Charitable Activities
Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
•• Taxation
The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.
•• Tangible Assets
Individual fixed assets costing are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

•• Depreciation & Amortisation	
Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:	
Asset Class	Depreciation Method & Rate
· Fixtures and Fittings	25% straight line
· Motor Vehicles	25% straight line
•• Cash & Cash Equivalents	
Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.	
•• Fund Structure	
Unrestricted income funds are general funds that are available for use at the trustees discretion in furtherance of the objectives of the charity.	
Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.	
•• Financial Instruments	
· Classification	
Financial assets and financial liabilities are recognised when the charity becomes a party to the contractual provisions of the instrument.	
Financial liabilities and equity instruments are classified according to the substance of the contractual arrangements entered into. An equity instrument is any contract that evidences a residual interest in the assets of the charity after deducting all of its liabilities.	

· Recognition & Measurement	
All financial assets and liabilities are initially measured at transaction price (including transaction costs), except for those financial assets classified as at fair value through profit or loss, which are initially measured at fair value (which is normally the transaction price excluding transaction costs), unless the arrangement constitutes a financing transaction. If an arrangement constitutes a financing transaction, the financial asset or financial liability is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.	
Financial assets and liabilities are only offset in the statement of financial position when, and only when there exists a legally enforceable right to set off the recognised amounts and the charity intends either to settle on a net basis, or to realise the asset and settle the liability simultaneously.	
Financial assets are derecognised when and only when a) the contractual rights to the cash flows from the financial asset expire or are settled, b) the charity transfers to another party substantially all of the risks and rewards of ownership of the financial asset, or c) the charity, despite having retained some, but not all, significant risks and rewards of ownership, has transferred control of the asset to another party.	
Financial liabilities are derecognised only when the obligation specified in the contract is discharged, cancelled or expires.	

2	DONATIONS AND LEGACIES	Note	£	£	£
			Unrestricted Funds	Restricted Funds	Total Funds
	· Grants				
	Grants and Donations		153,031	101,596	254,627 (2024)
			Unrestricted Funds	Restricted Funds	Total Funds
	· Grants				
	Grants and Donations		162,420	60,758	223,178 (2023)
			£	£	£
3	EXPENDITURE ON CHARITABLE ACTIVITIES BY FUND TYPE		Unrestricted Funds	Restricted Funds	Total Funds
	· Charitable Activities		139,292	82,446	221,738
	· Support Costs	4	46,084	-	46,084
			= 185,376	82,446	= 267,822 (2024)
			Unrestricted Funds	Restricted Funds	Total Funds
	· Charitable Activities		157,760	50,758	208,518
	· Support Costs	4	32,478	-	32,478
			= 190,238	50,758	= 240,996 (2023)

4	ANALYSIS OF SUPPORT COSTS	£	£	£
		Charitable activities	Total 2024	Total 2023
	· Premises	8,675	8,675	7,950
	· Communications and IT	1,643	1,643	1,051
	· General Office	3,949	3,949	3,981
	· Finance Costs	60	60	55
	· Depreciation	20,627	20,627	16,847
	· Event Costs	3,725	3,725	76
	· Accountancy	1,546	1,546	2,518
	· Consultant Fees	5,859	5,859	-
		= 46,084	= 46,084	= 32,478
5	NET INCOMING/OUTGOING RESOURCES	£	£	
	Net outgoing resources for the year include:	2024	2023	
	· Depreciation of fixed assets	20,627	16,847	
6	TRUSTEE REMUNERATION AND EXPENSES			
	No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.			
	No trustees have received any reimbursed expenses or any other benefits from the charity during the year.			
7	INDEPENDENT EXAMINATION FEES	£	£	
	Fees payable to the independent examiner for:	2024	2023	
	· Independent examination of the financial statements	1,135	1,060	

8	STAFF COSTS	£	£	
	The aggregate payroll costs were as follows:	2024	2023	
	· Wages and Salaries	93,500	94,140	
	· Social Security Costs	4,920	3,561	
	· Pension costs	2,904	2,303	
		= 101,324	= 100,004	
	The monthly average number of persons (including senior management / leadership team) employed by the charity during the year expressed as full time equivalents was as follows:			
		No.	2024	2023
	· Project Manager/Co-ordinator	2	2	
	No employee received emoluments of more than £60,000 during the year			
9	TAXATION			
	The charity is a registered charity and is therefore exempt from taxation.			
10	TANGIBLE FIXED ASSETS	£	£	£
		Fixtures & Fittings	Motor Vehicles	Total
	· Cost			
	At 1 April 2023	53,217	14,150	67,367
	Additions	15,101	-	15,101
	At 31 March 2024	= 68,318	= 14,150	= 82,468
	· Depreciation			
	At 1 April 2023	32,232	7,076	39,308
	Charge for the Year	17,089	3,538	20,627
	At 31 March 2024	= 49,321	= 10,614	= 59,935
	· Carrying Amount			
	At 31 March 2024	18,997	3,536	22,533
	At 31 March 2023	20,985	7,074	28,059

11	CASH & CASH EQUIVALENTS	£	£
		2024	2023
·	Cash at bank	58,650	66,429
12	CREDITORS AMOUNTS FALLING DUE WITHIN ONE YEAR	£	£
		2024	2023
·	Other creditors	473	473
·	Accruals	1,150	1,260
		= 1,623	= 1,733

13 PENSIONS AND OTHER POST RETIREMENT BENEFITS

· Defined Contribution Plans

The charity operates a defined contribution pension scheme. The pension cost charge for the year represents contributions payable by the charity to the scheme and amounted to £2,904 (2023 - £2,303).

14	ANALYSIS OF CHARITABLE FUNDS	£	£	£	£	£
		At				At
·	Unrestricted Funds	01.04.23	Income	Expenditure	Transfers	31.03.24
	General Funds	89,471	153,031	(185,376)	3,284	60,410
		At				At
		01.04.22	Income	Expenditure	Transfers	31.03.23
	General Funds	110,573	162,420	(190,238)	6,716	89,471
		£	£	£	£	£
		At				At
·	Restricted Funds	01.04.23	Income	Expenditure	Transfers	31.03.24
·	National Lottery Grant	-	50,647	(50,647)	-	-
·	Clothworkers Grant	3,284	-	-	(3,284)	-
·	Awards for All: Art Project	-	19,150	-	-	19,150
·	Heathrow Community Fund	-	2,445	(2,445)	-	-
·	Berkshire Community Fund	-	2,500	(2,500)	-	-
·	Arts Council England	-	26,854	(26,854)	-	-
		3,284	101,596	(82,446)	(3,284)	19,150
		At				At
		01.04.22	Income	Expenditure	Transfers	31.03.23
		-	50,758	(50,758)	-	-
·	National Lottery Grant	-	10,000	-	(6,716)	3,284
·	Clothworkers Grant	-	60,758	(50,758)	(6,716)	3,284

The specific purposes for which the funds are to be applied are as follows:

- *National Lottery Grant* •• Funds to support the Fine Futures Project and the ongoing costs associated with this project.
- *Clothworkers Grant* •• for the use in buying equipment. Once the equipment has been purchased, it can be assumed that the restriction is lifted.
- *Awards for All* •• this grant has been given for a specific art project.
- *Heathrow Community Fund* •• this fund was for a series of visual arts workshops combined with an apprenticeship scheme.
- *Berkshire Community Fund* •• this fund was for the provision of 36 mindfulness and meditation workshop sessions for disadvantaged young people over one year teaching coping strategies and tools for managing stress, anxiety and overwhelm to young people.
- *Arts Council England* •• this fund was for Fresh Palettes •• art workshops in painting, screen printing, badge making, graffiti art, calligraphy (and more) + Arts Award.

During the year there was £3,284 transferred from the restricted fund to general funds. This was in relation to the purchase of equipment, with the restriction deemed lifted once the assets have been purchased.

15	ANALYSIS OF NET ASSETS BETWEEN FUNDS	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds
	Tangible Fixed Assets	22,533	-	22,533
	Current Assets	39,500	19,150	58,650
	Current liabilities	(1,623)	-	(1,623)
	· Net Assets	= 60,410	= 19,150	= 79,560 (2024)
		Unrestricted Funds	Restricted Funds	Total Funds
	Tangible Fixed Assets	28,059	-	28,059
	Current Assets	63,145	3,284	66,429
	Current liabilities	(1,733)	-	(1,733)
	· Net Assets	= 89,471	3,284	= 92,755 (2023)
16	RELATED PARTIES			

There were no related party transactions in the year.



BEAT ROUTES
Youth Arts Collective

BEAT ROUTES

England & Wales - Charity number 1148743

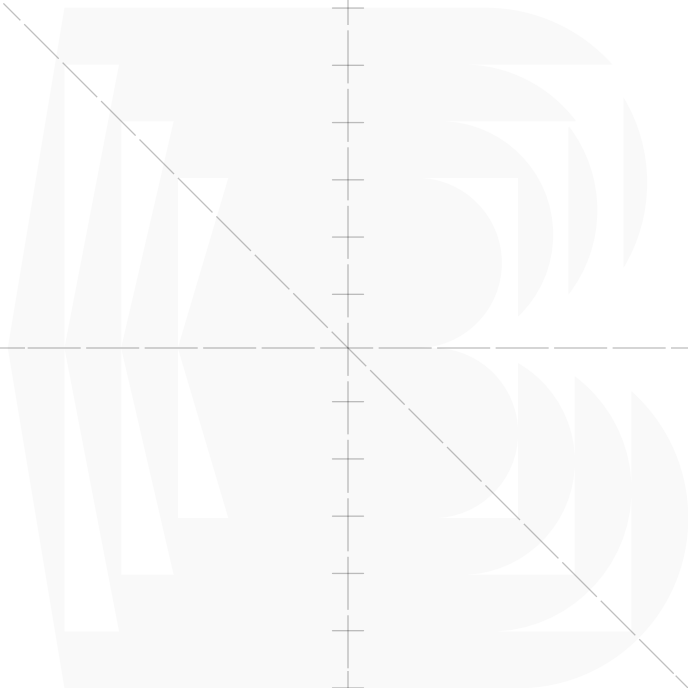
Accounts



Annual Report
2022-23
Charity: 1148743



BEAT ROUTES
Youth Arts Collective



BEAT ROUTES
Annual Report
2022-2023

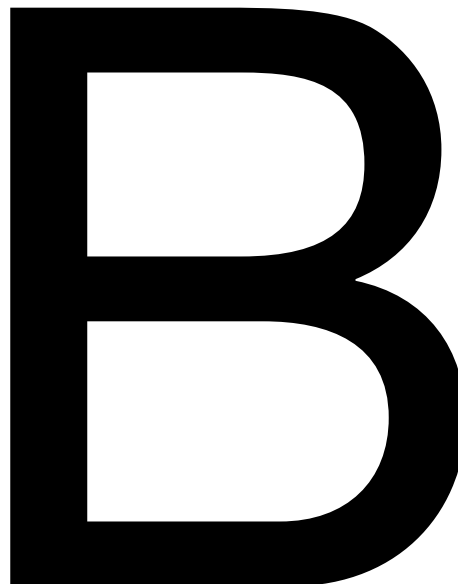
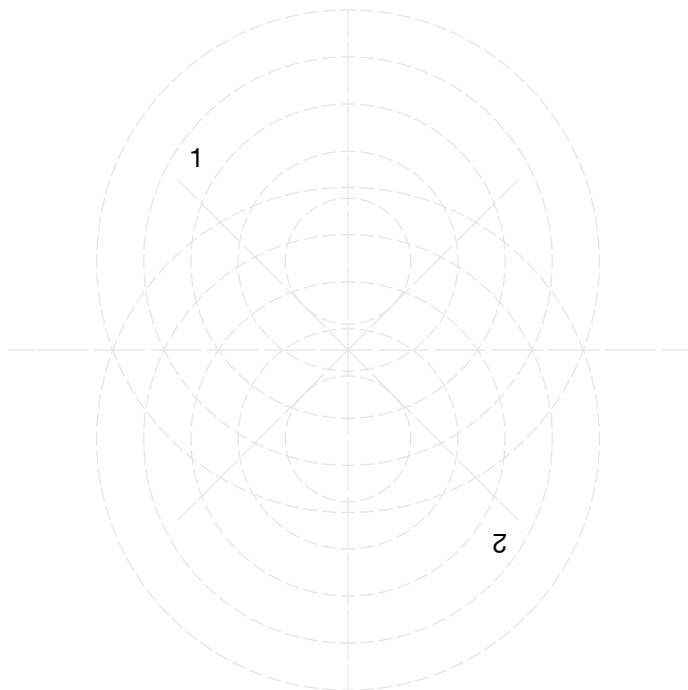
The trustees present their report and the unaudited financial statements of the charity for the year ended 31 March 2023.

ANNUAL REPORT

- ~ The Chair's Message
- ~ Reference and Administration
- ~ Structure, Governance and Management
- ~ Beat Routes Charitable Objects
- ~ Programme — Fine Futures
- ~ The Need, The Impact and The Outcomes
- ~ Case Study
- ~ Financial Review
- ~ Looking Forward

ANNUAL ACCOUNT

- ~ Report of the Independent Examiner
- ~ Statement of Financial Activities
- ~ Statement of Financial Position
- ~ Notes to the Financial Statements



formal
~
fluid/vibrant







The Chair's Message

The creative workshops, apprenticeship scheme and mentoring sessions continue to shape the work Beat Routes consistently delivers every weekday from term to term. Feedback from participants strongly suggests that the charity has been successful in delivering its intended outcomes, with two-thirds of those who were previously not in education, employment or training since entering education, gaining employment or taking up a training position, 97% learning a new creative skill such as music production, playing an instrument and song writing, and 100% saying that their confidence had improved inside and outside the sessions.

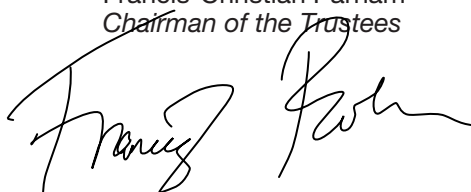
Beat Routes organised a series of fantastic events and opportunities throughout the year: trips to Eton College's art department and an artist's exhibition there; music workshops held by Joanna Eden, vocal coach to Sam Smith; music production sessions with Tony Nwachukwu (of *Create Define Release*); song-writing sessions with Fran Lobo; a 'Body' book launch with James Davies and Joe Wicks; outings to Shiftless

Shuffle, a London jazz dance movement, and the We out Here music festival; invitations to perform at both Empoword (a monthly poetry event) and Music and Words (a monthly live music event); collaborations with graphic designer Laura Jouan and visual artist Coby King; a music video and track created by our young people; and, end-of-term showcases at The Curve.

A great amount of work and effort has gone into funding applications and the charity's approach to managing these effectively. Competition for funds is greater than ever, and yet grants continue to be awarded, including support from The National Lottery, Youth Music and the Berkshire Community Foundation all confirmed.

The charity's continued success and development in the face of numerous obstacles faced by it and by our young people, including the after-effects of the pandemic, Slough Council's recent bankruptcy and the worsening cost of living crisis, reflect the outstanding efforts of our team of volunteers and practitioners. They ensured that the 2022-23 year saw Beat Routes engage our young people with an incredible array of projects and activities. The board of trustees is extremely thankful to them and to all those who have worked with the charity over the past year.

Francis-Christian Parham
Chairman of the Trustees

A handwritten signature in black ink, appearing to read 'Francis Parham', written in a cursive style.

Reference and Administration

~ Charity Name	BEAT ROUTES
~ Charity Number	1148743
~ Principal Office	11 Rayners Close Colnbrook Slough Berkshire SL3 0LH
~ The Trustees	Ms Shante Hudson Mr Gordon Klass Mr Alan Page Mr Francis Christian Parham Ms Dayna White
~ Bankers	HSBC
~ Payroll	WESTCOTTS
~ Fundraiser	In-house fundraising by the Project Coordinator, plus independent fundraising support from Tabitha Allum.
~ Accountants	Catherine Williams WESTCOTTS Chartered Accountants 47 Boutport Street Barnstaple Devon EX31 1SQ

Structure, Governance and Management

~ *Governing Document* ~ Beat Routes is a registered charity (1148743) since 2013.

~ *Appointment of Trustees* ~ Trustees are nominated by serving members of the Board and are appointed at the quarterly Trustees Meetings.

~ *Observers* ~ Board of Trustee Meetings are attended by the Project Manager and Project Coordinator, with other team members regularly invited to share the work they've been delivering.

All trustees give their time voluntarily and receive no remuneration or other benefits.

RISK MANAGEMENT

Beat Routes and its trustees commits to regularly review and assess the risks faced by their charity in all areas of its work and plan for the management of those risks. Risk is an everyday part of charitable activity and managing it effectively is essential if the trustees are to achieve their key objectives and safeguard their charity's funds and assets.

The charity's risk management policy outlines the basic principles and strategies that can be applied to help Beat Routes manage their risks. This helps trustees set a risk framework that allows them to:

- A identify the major risks that apply to their charities
- B make decisions about how to respond to the risks they face
- C make an appropriate statement regarding risk management in their annual report

Staff and volunteers undergo safeguarding training in Child Protection, Safeguarding, Health and Safety and First Aid. All those leading direct work with young people are checked through the Disclosure and Barring Service (DBS).

LIST OF POLICIES (updated yearly)

Specific policies and procedures Beat Routes have in place:

- ~ Anti-Bullying
- ~ Becoming a Charity Trustee
- ~ Capitalisation
- ~ Child Protection
- ~ Code of Conduct for Staff and Volunteers
- ~ Comments, Compliments and Complaints
- ~ Confidentiality, Data Protection and GDPR
- ~ Conflict of Interest
- ~ Dealing with Disclosures or Concerns About a Young Person
- ~ Disciplinary Procedure
- ~ E-Safety
- ~ Equality, Diversity and Inclusivity
- ~ Equal Opportunity
- ~ Expenses Claim Form
- ~ Feedback Procedure
- ~ Financial Management
- ~ Fundraising Promise
- ~ Gift Aid Declaration
- ~ Health and Safety
- ~ Managing Risk
- ~ Media Relations
- ~ Photography and Recordings
- ~ Physical Contact
- ~ Quality Assurance
- ~ Recorded Media Policy and Consent Forms for Young People
- ~ Recruitment and Selection
- ~ Reserves Policy
- ~ Risk Assessment
- ~ Risk Assessment Form
- ~ Safeguarding
 - Safeguarding leads:
 - Spencer Lowe
 - and Dayna White
- ~ Staff and Volunteer Supervision
- ~ Staff Grievance
- ~ Staff Sick and Absence
- ~ Staff Training and Development
- ~ Volunteer Agreement

- ~ Volunteer Complaints
- ~ Volunteer Expenses
- ~ Volunteer Recruitment
- ~ Whistleblowing Policy and Procedure
- ~ Working From Home
- ~ Working with Children.

All policies are reviewed (and amended if necessary) each year in the month of January.

Beat Routes Charitable Objects

OBJECTIVES AND ACTIVITIES

To act as a resource for young people aged 11 to 25 living in Slough, London and the South West (but not limited to these areas), by providing advice and assistance and organising programmes of creative, educational and other activities as a means of:

A advancing in life and helping young people develop their skills, capacities and capabilities to enable them to participate in society as independent, mature and responsible individuals. Providing activities to encourage young people to show an enhanced respect, not only for their peers and the environment they live in, but also for their elders and their heritage.

B advancing education by developing their mental, physical and moral capabilities through creative activities.

C relieving unemployment.

D providing activities, creative and otherwise, in the interests of social welfare for young people who have need by reason of their age, infirmity or disability, poverty or social and economic circumstances with a view to improving the conditions of life.

E promoting social inclusion for the public benefit by preventing young people from becoming socially

excluded, relieving the needs of those young people who are socially excluded and assisting them to integrate into society.

For the purpose of this clause 'socially excluded' means being excluded from society, or parts of society, as a result of one or more of the following factors: unemployment; financial hardship; youth or old age; ill health (physical or mental); substance abuse or dependency including alcohol and drugs; discrimination on the grounds of sex, race, disability, ethnic origin, religion, belief, creed, sexual orientation or gender re-assignment; poor educational or skills attainment; relationship and family breakdown; poor housing (that is housing that does not meet basic habitable standards; crime (either as a victim of crime or as an offender rehabilitating into society).



Programme — Fine Futures

Our programme, *Fine Futures*, runs five evenings per week and is comprised of three mutually-supportive strands for young people: a programme of creative workshops co-produced by young people centred on areas of music and art; an *Apprenticeship Scheme*; and one-to-one mentoring. We also deliver *Arts Awards* qualifications and run various events and special guest workshops throughout the year.

Together, these activities aim to:

- ~ Stimulate our young people's personal expression and creativity
- ~ Increase confidence, self-esteem and self-motivation
- ~ Support teamwork and leadership skills
- ~ Encourage the development of new friendships and a sense of belonging
- ~ Combat mental health issues and reduce isolation.

CREATIVE WORKSHOPS

Our ambitious and structured programme of workshops has themes including:

~ *Music Production*: sessions offer expert guidance and hands-on support, covering a range of topics including Digital Audio Workstations (DAW) and music hardware such as drum machines, analogue synthesizers, and effects units. Participants learn how to create music from scratch, explore different styles and techniques, and develop their unique sound. These sessions foster creativity, encourage collaboration and teamwork, and provide opportunities for personal growth and skill development.

~ *Song-Writing*: a comprehensive learning experience covering essential elements such as lyric-writing, rhythm, harmony, and melody, as well as recording, marketing, and publishing rights. With practical assistance, participants develop their songwriting skills and gain an understanding of the music industry, nurturing creativity and building confidence.

~ *DJ Skills*: a fun and educational workshop, providing a unique opportunity for participants to learn the fundamentals of DJing, explore different dance music genres, and develop their skills.

~ *Spoken Word and Creative Writing*: a supportive and engaging learning experience encouraging self-expression and creativity through writing exercises and prompts. With expert guidance and hands-on support, participants will develop their writing skills and gain confidence in their ability to express themselves through the written word. These workshops provide a safe and inclusive space for young people to connect with others and explore their creativity.

~ *Rap Room*: this has strong links to our spoken word session giving a platform for self-expression and creativity through rap music. Participants explore different rap styles and techniques, learning how to write and perform their own raps with professional mentoring and hands-on support. These sessions foster confidence, creativity, and teamwork, offering a safe and inclusive space for young people to connect with others who share their passion for rap music.

~ *Visual Arts*: a space for participants to explore different art forms and techniques. With expert guidance and practical assistance, participants develop their skills and creativity through painting, drawing, sculpture, and other visual arts media. These sessions encourage and support self-expression, imagination, and collaboration, creating a safe and inclusive environment for young people to connect with others who share their passion for the visual arts.

~ *Photography and Filmmaking*: a hands-on learning experience, providing participants with the opportunity to explore different techniques and styles in photography and filmmaking. With expert guidance, participants learn how to use equipment, edit footage, and develop their storytelling skills. These sessions foster creativity, imagination, and collaboration, providing a safe and inclusive space for young people to connect with others who share their passion for visual media.

~ *Becoming a Professional Creative*: our workshops for young people in how to present and manage yourself when embarking on a creative career provide practical guidance and support, helping participants to develop the skills they need to succeed in the creative industry. With expert advice on self-promotion, networking, and career planning, these workshops equip participants with the tools they need to navigate their chosen field with confidence. These sessions foster self-awareness, professionalism, and strategic thinking, providing a safe and inclusive space for young people to connect with others who share their creative aspirations.

Please see our Instagram and YouTube channel for examples of the above and regular updates:

~ Instagram: https://instagram.com/beat_routes
~ Youtube: <https://www.youtube.com/channel/UCIkSDWP-8ET4k1d1W4o4LDQ>

An example term schedule that took place in Slough during the year looked like this:

~ Monday	<i>Community Choir</i>	2
	<i>Music Tech</i>	1
~ Tuesday	<i>Mindfulness</i>	1
~ Wednesday	<i>Song-Writing</i>	2
	<i>Music Production</i>	2
~ Thursday	<i>Visual Arts</i>	2
~ Friday	<i>Arts Award</i>	1 + 2

1 = online 2 = face to face

The session creative content often changes each term after discussion with the young people as to what inspires and motivates them. We respond to this feedback for the following term.

~ *Special Guest Artists*: Guests from London, and other areas of the UK, led creative sessions. Artists such as Fran Lobo, Tony Nwachukwu, Sri McKinnon, Matt Lord and Joanna Eden. Renowned yoga and mindfulness coach, Dan Peppiatt, leads weekly mindfulness sessions.

APPRENTICESHIP

Termly we select four participants to become apprentices who assist tutors with the planning and delivery of sessions.

At the beginning of the scheme apprentices outline what they personally or creatively hope to achieve as an apprentice. We then tailor each apprentice's workshop responsibilities to both their talents and skills they would like to strengthen. Each apprentice is supported individually by the Project Manager or Project Coordinator to give feedback and reflect on their development throughout the scheme.

The scheme aims to build competencies including time management, workshop planning, creative delivery and administration skills. It also provides apprentices with a clear progression route and unique opportunity to develop confidence and leadership skills and model positive behaviour to peers, which in turn helps us retain participants' enthusiasm.

MENTORING

Participants are offered the opportunity of one-to-one mentoring with tutors, providing them with the practical guidance and support needed to help overcome the barriers they face and make their next steps into further education, employment or training.

They commit to meeting with a tutor on a weekly basis to cover skills including CV writing, job searching tips, budgeting personal finances, application drafting and research into further education courses, and can monitor progress over time. We have found that mentoring motivates and boosts young people's aspirations, as well as equipping them with practical skills that can be used in other areas of their lives. During the pandemic, these one to ones became more flexible with Mentors offering help and advice via Zoom, phone call or WhatsApp.

We found that being flexible with different means of communication was more accessible to a wider range

of young people, so now we provide a mixture of face to face or online mentoring sessions. It also still remains that this regular support not only addresses practical needs in the young people's lives, but also provides vital emotional support.

ARTS AWARD

Annually, 25 young people are offered the opportunity to achieve an Arts Award, a qualification run through Trinity College London. It allows young people to explore and develop artistic, collaborative and leadership skills through Beat Routes whilst gaining an arts qualification (and the potential for UCAS points) and to reflect on their own progress and growth. With growing numbers of individuals interested, we now dedicate one session each week to Arts Awards.

PERFORMANCES

Performance opportunities are a big part of Beat Routes, offering a chance to perform/present work informally at the end of most sessions, as well as preparing for a public performance event at the end of each term for family and friends. This takes place in a professional theatre space in central Slough where we run our sessions.

EVENTS

~ Eton College Art Department trips – artists exhibition – names of artists? And tour of their art workshops (Category)

~ Joanna Eden, vocal coach to Sam Smith took over music workshops for the Spring term 2023 (Music Production)

~ Shiftless Shuffle trip, a London jazz dance movement with a rich history (Category)

~ Matt Lord, collaboration (Music Production)

~ ‘Body’ with James Davies and Joe Wicks
(Book Launch)

~ Tony Nwachukwu (Music production)

~ Fran Lobo, one term (Song Writing)

~ Music video/original track by the young people

~ End of term showcases in the Venue at The Curve

~ Young people performing at ‘*Empoword*’ (a monthly poetry event) and ‘*Music and Words*’ (a monthly live music event)

~ ‘We Out Here’ music festival outing for governing board, staff and apprentices – trustee Gordon Klass djing at the event, and Shiftless Shuffle.

~ Collaboration with graphic designer Laura Jouan
(Communication, 2018-present)

~ Special pandemic video edits with visual artist
Coby King

~ *Community Choir* has continued as part of our weekly programme. They’ve had some great local performances throughout the year.

NORTH DEVON

Throughout this year, we conducted various workshops in North Devon as a pilot program. After careful consideration, we have decided to establish a regular music workshop in Barnstaple, held once per week. This location is easily accessible for young people from neighbouring towns, some of which are affected by drug abuse and high unemployment rates. To attract attendees, we have established relationships with two organisations: Space, which is North Devon’s young people’s service, and Sunrise Diversity, a charity that promotes diversity, challenges discrimination, and changes attitudes in Northern Devon. These workshops are overseen by a Project Manager and Project Coordinator and led by local musicians/artists who

are professionals in their field, as well as experienced youth workers. We aim to expand this aspect of our organisation because it has become evident that young people need access to the creative arts and support to transition into the next phase of their lives. Additionally, we are interested in organising residential retreats for young people from Slough.

THE NEED

Beat Routes is located in Slough, a town in southeast England with a higher level of poverty compared to the national average, as per the data from the Office for National Statistics (ONS). In 2019/20, over 20% of the population lived in poverty, which is above the national average of 14.5%. The high cost of living in Slough, with house prices and rents being among the highest in the country, makes it difficult for families to make ends meet, especially those in low-paid or insecure work. Slough also has a higher unemployment rate than the national average. In 2021, the unemployment rate in Slough was 5.9%, compared to the national average of 4.7%.

The most recent report by the End Child Poverty coalition in 2020 stated that child poverty rates were higher than the overall poverty rate, with 27.5% of children living in poverty. Child poverty rates are not evenly distributed across Slough; shockingly they reach 47% in the wards of Britwell and Northborough. (Over half of our young people come from Britwell.)

According to statistics, young people have less support in Slough compared to the national average. For example, school funding has been a contentious issue in recent years, with many school leaders, teachers, parents, and other stakeholders raising concerns about the impact of budget cuts on the quality of education. Schools in Slough have experienced significant cuts to funding, with the total loss of funding for schools in the area amounting to £14.6 million, or an average of £311 per pupil. Slough also has lower levels of educational attainment than the national average, with only 50% of pupils achieving a grade 4 or above in both English and maths at GCSE level, compared to the national average of 61%.

Mental health issues among young people are a growing concern in Slough, with 1 in 4 young people in the area reporting experiencing emotional or mental health difficulties in the past year, according to

a survey conducted by the Slough Children and Young People's Partnership.

Shelter, the UK housing and homelessness charity, published a report in 2021 that highlighted the scale of the housing crisis in Slough. Slough has the second-highest number of people living in temporary accommodation in England, with 1 in 51 people in the borough affected. The number of people sleeping rough in Slough has increased by 78% in the past year, with 51 people seen sleeping on the streets in 2020. Overcrowding is also a significant issue in Slough, with almost 10,000 households living in overcrowded conditions, according to the report. The COVID-19 pandemic has worsened the situation, with many households struggling to pay rent or facing eviction due to loss of income or job losses.

Within this context of socio-economic challenges, Slough Council declared bankruptcy in July 2021 with a reported £20 million needing to be saved each year until 2028. We have already seen the knock-on effect of this with services in the area. Locally, four out of five youth centres have closed; there is very little support available for young people in the area and there are no other organisations providing regular creative learning opportunities. While we have some great connections within the council, there is only so much support that can be given to young people while the council is in such financial peril.

The need faced by the young people we support:

Our community was deeply affected by the pandemic. Upon returning to in-person workshops, young people told us how badly their mental health had been affected and we saw much higher levels of social anxiety than we had pre-Covid. In response, we have increased our emphasis on mental health support and mentoring.

Post-pandemic, we are also seeing the impact of the worsening economic outlook on our young people, many of whom live in households which were already only just getting by. Steep increases in the cost of living will make life harder for our young people.

By offering our regular programme of creative arts workshops free-of-charge, all financial barriers of participation have been removed, but we also expect to become more indispensable in the lives of our young people whose families have been pushed further into poverty.

Though our intake changes from year to year, the experiences of our 2022 cohort are typical of the young people who come to Beat Routes:

- ~ **43%** were not in education, employment, or training (NEET)
- ~ **83%** had anxiety disorders, depression and/or suicidal ideation
- ~ **33%** reported learning difficulties and **10%** had additional physical needs
- ~ **16%** were young carers
- ~ **12%** were in care

THE IMPACT

Young people are able to achieve their full potential; educationally, economically and socially. This year we noticed a positive shift — although young people are still combating mental health, confidence, self-motivation and self-esteem issues we have definitely seen an increase in progress. Young people joining Beat Routes commonly struggle with confidence in social environments. This has always been an issue, but we have noticed an increase since the pandemic. As our data shows, a massive 83% of participants reported of having mental health issues including anxiety, depression, social anxiety, and low self-esteem.

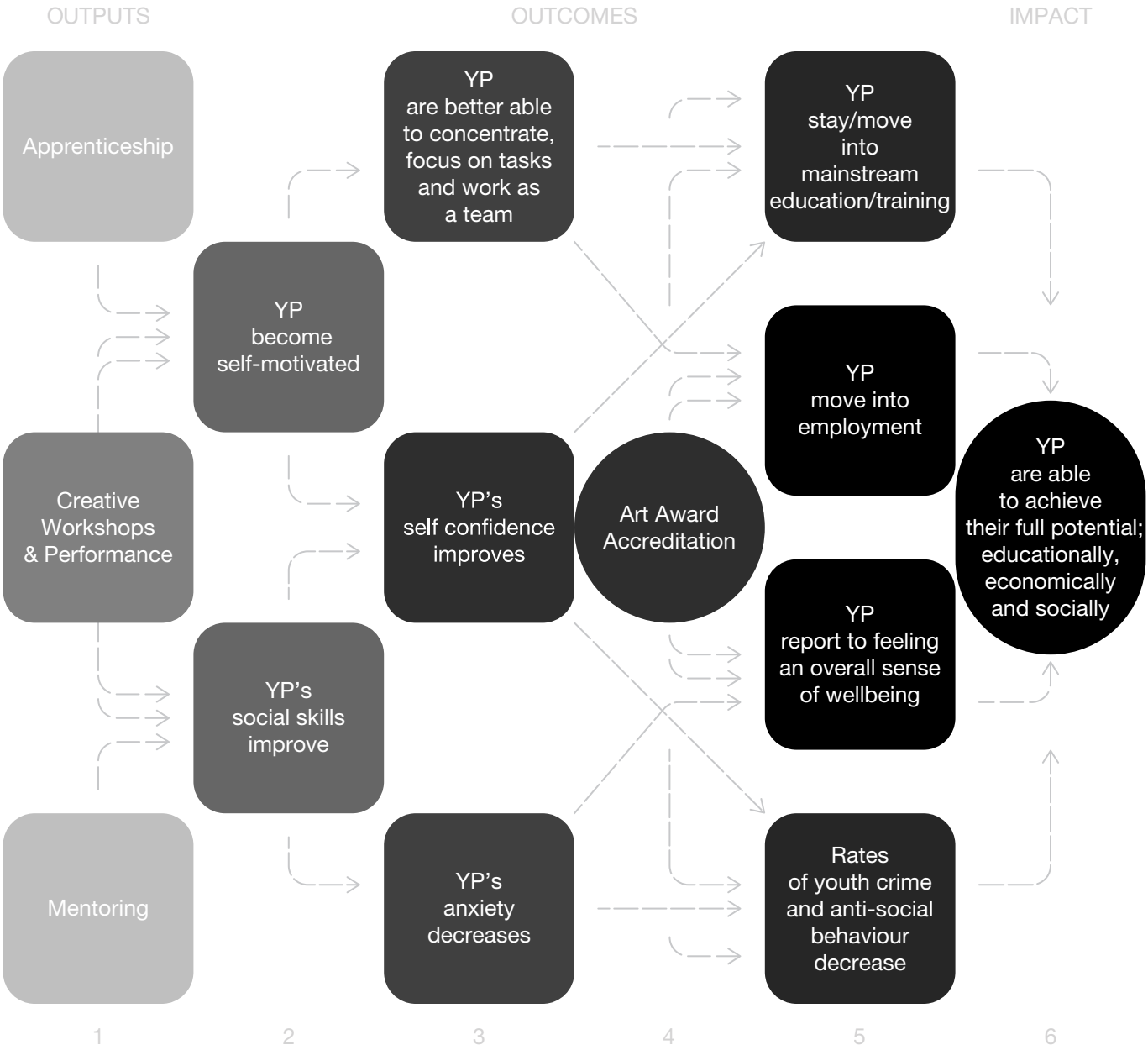
At the end of the year, through our feedback forms, we found that 66% said they had a marked improvement in confidence. The video interviews we captured at the end of the year illustrates this well.

Many attendees are referred by Slough Children First, a council funded social care service in Slough for children, young people and families in need. Often the key workers let us know that the young people really struggle making friends due to issues at home and spend lots of time alone. Through our regular mental health 'check ins' young people get to talk about their feelings — we often hear that they feel isolated and lonely and struggle to make friends in a school environment. Through our sign-up forms we found 53% said they experienced feelings of isolation and loneliness.

This year, however, many of the young people made significant progress in developing friendships. This is largely due to the way we designed the sessions in which young people work together in small groups creating music and art. The creative process has been a powerful force in bringing young people together.

We have found that Beat Routes' young people, all of whom are from disadvantaged backgrounds, face many barriers to learning including low self-esteem, poor parenting, limited access to language, poor literacy levels, poor attendance, low aspirations, low

~ diagram: *Theory of Change*



expectations and often a narrow experience of life outside school. Through our sign-up forms we found 65% of young people said they lacked inspiration and had little or no hope for the future. However, this year, follow up forms showed us that after attending Beat Routes, this figure decreased to 45%.

~ diagram: *Theory of Change*

THE OUTCOMES

Over the last year Beat Routes supported **230** disadvantaged young people aged 11-25. We are particularly proud of some of the impact data collected this year, summarised below:

~ **43%** of our participants were NEET when they joined us. >>> Of these, **66%** moved into education, training and/or employment by the end of the programme

~ **33%** reported having learning difficulties and **10%** had additional physical needs.
>>> **100%** of those with physical needs reported that the project helped them process and manage their needs effectively.
>>> **88%** of those with learning difficulties reported that they had learned more about how their mind works and had found new effective ways of communication

~ **83%** reported to having mental health issues including anxiety, depression, social anxiety, suicidal ideation, low self-esteem, eating disorders, anger management, feelings of isolation and child trauma.
>>> **85%** of these reported that the project had helped them tackle and manage their specific issues. Of the participants experiencing low self-esteem, **79%** said that they had seen an attitude shift within themselves

~ **75%** felt their social/communication skills were poor. >>> **60%** of these reported they had seen a marked improvement over the year communicating with others inside and outside of the sessions

~ **65%** said they lacked inspiration and had little or no hope for the future. >>> After attending Beat Routes, this decreased to **45%**.
>>> **97%** said that they learnt a new creative skill such as music production, playing an instrument, and song writing. **90%** said that they had improved a creative skill they already had, like singing/vocal technique
>>> **88%** said that their confidence had improved inside and outside the sessions
>>> **11%** gained an *Arts Award* qualification

Quotes

"I struggled a lot with confidence, and talking to people, talking about myself, but since coming to Beat Routes it's really improved. I feel kind of proud of myself, I think I did well"

– Tia, 15

"Before I was scared to do stuff, and now I have the courage to stand up and let the world know that I'm proud to do anything that I want to. I've got the confidence to express myself."

– Ezekiel, 13

"I never felt like, at Beat Routes, that I've had to 'edit' myself or be a specific version of myself which was socially acceptable."

– Rebecca, 20

"My stammer, I was really trying to overcome that and I feel like music has kind of helped it get a bit better and clearer...."

– Isiah, 14

Case Study

Sal's story: S came to Beat Routes at age 18 having just come out of a physically and emotionally abusive relationship. She was acting as carer for her younger brothers and disabled father while her mother was overseas receiving medical treatment. She had previously engaged with youth projects around Slough but always felt like an outsider. She struggled to build relationships with the other participants who she felt very different to and with whom she didn't share any interests.

Upon joining Beat Routes, she realised that there were other young people who, like her, were creative and battling against challenging home lives: "I found a sense of myself again because I was doing what I loved, and I was doing this project with people who had also gone through mental health problems. I think, when you suffer from depression and PTSD and anxiety, it's really, really difficult to explain it to other people, people who haven't experienced it. They think it's all in you, making yourself feel better, but it's so much more than that and to be able to go to somewhere where they just got it was such a big deal for me".

S's dream was to work in a gallery or museum. She became involved in a music heritage project with Beat Routes which enabled her to regain her confidence, particularly in terms of working alongside men which she had not been able to do since her abusive relationship. The mentoring offered by Beat Routes has enabled her to return to her dream; S will start working at Tate Modern in January 2023 focusing on fundraising as well as gaining insight into curatorial side of Tate's work: "I'm so proud of myself that I have been able to get to this point considering everything that I have been through".



Diversity

Slough is a diverse area, with a large proportion of residents from ethnic minority backgrounds. According to the latest 2021 census, 46.7% of the population identified as Asian or Asian British. 24% identified as White British, 7.6% Black or Black British, 4% Mixed, and 5.7% Other.

We recognise the importance of ensuring that our board of trustees, staff, and volunteers are representative of the communities we serve. To achieve this, we strive to have a team that reflects the diversity of our community. Currently, 65% of our staff and 40% of our board members come from ethnic minority backgrounds.

Our priorities lie in fostering an inclusive culture, welcoming individuals from diverse backgrounds, ensuring that they feel appreciated and safe. We advocate a collaborative atmosphere that facilitates the exchange of knowledge and ideas. We firmly believe that our work is rooted in the varied cultures, perspectives, and abilities that people bring to the table.

Our aim is to attract, nurture and encourage young people. Our values guide us in every aspect of our work, and we acknowledge that prioritising equality, diversity, and inclusion is crucial in fulfilling our duty to create a positive impact in our communities.

Recruitment

Responsibility for the recruitment of new trustees rests firmly with the existing trustees. They oversee the management of an open and efficient process and always act in the best interests of the charity.

There are a variety of methods which the trustees use to recruit new trustees. Research shows that personal recommendation and word of mouth remain the most popular. However, they are not necessarily the most effective ways of finding the people with the skills which

the trustees have identified, as they limit the field from which trustees can be drawn. Using wider and more inclusive methods of searching for new trustees, such as advertising and using trustee brokerage services, are sometimes considered too.

On recruitment, we always aim to maintain or increase the diversity of our board. (Having a diverse trustee board can help to ensure that the charity is fair and open in all its dealings.)

Appointment

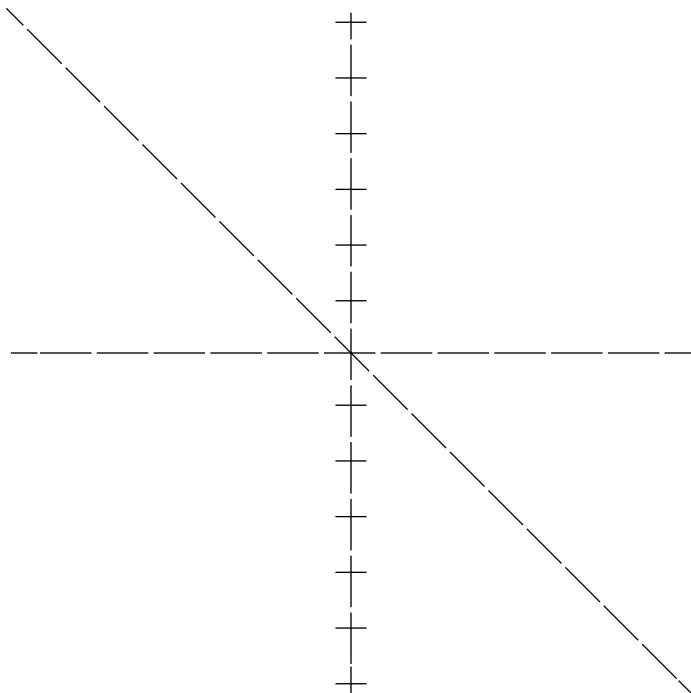
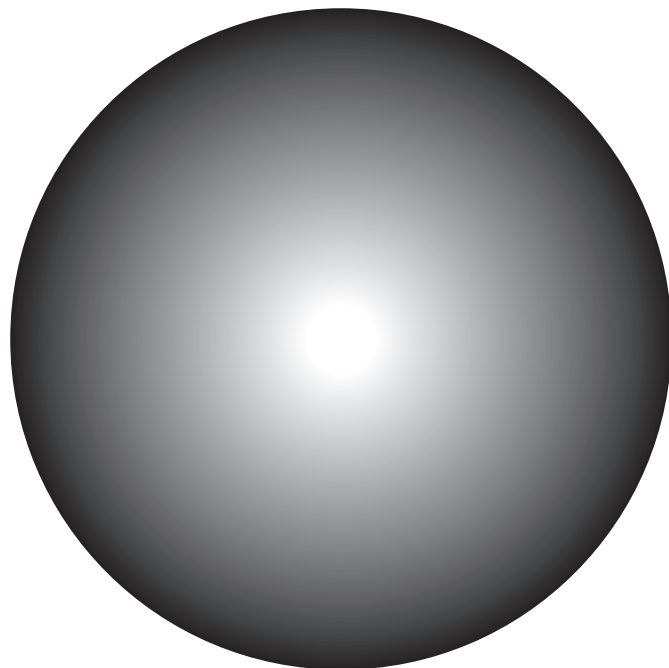
Before appointing a new trustee our trustee board makes sure it is acting within the law, in accordance with Beat Routes' governing document, and ensures that the prospective trustee is not disqualified from being a trustee. DBS checks are obtained on appointment. The board also ensures that the prospective trustee understands the responsibilities they are taking on and can be relied on to carry them out responsibly. They will then receive copies of key documents relating to the charity's work, and to their duties as a trustee.

The Financial Review

The Board of Trustees have declared that the charity remains financially sound. Income for the year ending 31st March 2023 totalled £223,178 whilst expenditure was £240,996 (starting the year with £74,124)

During the year, we were successful with funding applications from the National Lottery, Berkshire Community Foundation and Children in Need. Pending applications remain with several other funding bodies.





Reserves Policy

The trustees have set a level equivalent to 3 months of operating costs for the organisation as a desired level of reserve. This fund is a contingency in the event of a sudden reduction in income, in order to protect the future operation of the organisation from the effects of any unforeseen variations in its income and expenditure.

The trustees have designated reserves where there are planned commitments that cannot be met by anticipated future income alone.

These reserves are broken down into a number of funds that relate to:

~ The organisation's responsibilities as an employer to hold sufficient funds to provide proper notice and redundancy costs to all staff (management team, workshop leaders and apprentices) in the event of closure.

~ Continuity of programme activities (albeit a reduced timetable if necessary) in the unlikely event of a string of unsuccessful funding proposals.

~ The equipment necessary to run the music and art workshops

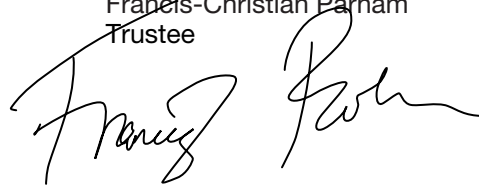
Beat Routes has also considered fundraising, financial management, software licenses and health and safety. The reserves policy and the levels of reserves required are reviewed yearly as part of the annual budgetary process.

Looking Forward

We have already seen a decline in the young people's mental health since the pandemic, so it's vital we continue to provide a sustainable programme for them offering support, help and advice. A recent report by the Wellcome Trust, '*What Science has shown can help young people with anxiety and depression*', says increasing engagement with positive activities and the arts can help and are high on the list.

We have a strict fundraising strategy in place; approaching funders with whom we have developed strong relationships for continued funding or as part of new rounds. We approach trusts and foundations for core funding as well as project funding in order to sustain and develop our work. This year we have invested in specialised fundraising support so that we can progress towards financial sustainability. As part of this we intend to diversify our funding streams with plans to run collaborations with brands, fundraising performance events and sponsorship schemes.

Francis-Christian Parham
Trustee

A handwritten signature in black ink, appearing to read 'Francis Parham', written over the printed name and title.



ANNUAL ACCOUNT

~ make judgments and accounting estimates that are reasonable and prudent;

~ state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;

~ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the provisions of the Trust Deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Trustees' Responsibilities Statement

The trustees are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, of the charity for that period.

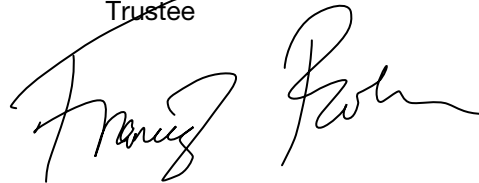
In preparing these financial statements, the trustees are required to:

~ select suitable accounting policies and then apply them consistently;

~ observe the methods and principles in the applicable Charities SORP;

The Trustees' Annual Report was approved on 5th June 2023 and signed on behalf of the board of trustees by:

Francis-Christian Parham
Trustee

A handwritten signature in black ink, appearing to read 'Francis Parham', written over a horizontal line.

Report of the Independent Examiner

I report to the trustees on my examination of the financial statements of Beat Routes ('the Charity') for the year ended 31 March 2023.

RESPONSIBILITIES AND BASIS OF REPORT

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 ('the Act').

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

INDEPENDENT EXAMINER'S STATEMENT

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

1 accounting records were not kept in respect of the charity as required by section 130 of the Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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

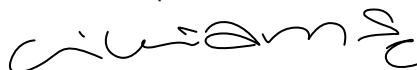
Catherine Williams

Independent Examiner

Catherine Williams FCA DChA
Independent Examiner
WESTCOTTS (SW) LLP
47 Boutport Street
Barnstaple
Devon
EX31 1SQ

The Trustees' Annual Report was approved on 22nd June 2023 and signed by:

Catherine Williams
Independent Examiner





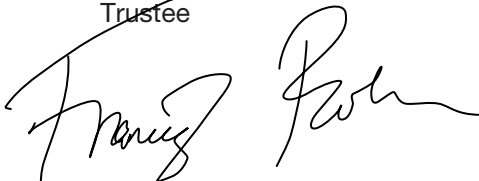
<u>Statement of Financial Activities</u>		2023	2023	2023	2022
	Note	£	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
~ Income and Endowments					
Donations and Legacies	4	162,420	60,758	223,178	196,218
>>> Total Income		162,420	60,758	223,178	196,218
~ Expenditure					
Expenditure on Charitable Activities	5.6	190,238	50,758	240,996	230,546
>>> Total Expenditure		190,238	50,758	240,996	230,546
~ Net Expenditure					
		(34,328)		(34,328)	77,128
Transfers Between Fund		6,716	(6,716)	-	-
>>> Net Movement in Funds		(21,102)	3,284	(17,818)	(34,328)
~ Reconciliation of Funds					
Total Funds Brought Forward		110,573	-	110,573	144,901
>>> Total Funds Carried Forward		89,471	3,284	92,755	110,573

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

<u>Statement of Financial Position</u>		2023	2022
	Note	£	£
~ Fixed Assets			
Tangible Fixed Assets	12	28,059	38,190
~ Current Assets			
Cash at Bank and in Hand		66,429	74,124
>>> Creditors	13		
Amounts Falling (due within 1 year)		1,733	1,741
>>> Net Current Assets		64,696	72,383
>>> Total Assets Less Current Liabilities		92,755	110,573
~ Funds of the Charity			
Restricted Funds		3,284	-
Unrestricted Funds		89,471	110,573
>>> Total Charity Funds	15	92,755	110,573

These Financial Statements were approved by the board of trustees and authorised for issue on 5th June 2023 and are signed on behalf of the board by:

Francis-Christian Parham
Trustee



1 GENERAL INFORMATION

The charity is a public benefit entity and a registered charity in England and Wales and is unincorporated. The address of the principal office is 11 Rayners Close, Colnbrook, Slough, SL3 0LH.

2 STATEMENT OF COMPLIANCE

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)) and the Charities Act 2011.

3 ACCOUNTING POLICIES

I. Basis of Preparation

The financial statements have been prepared on the historical cost basis. The financial statements are prepared in sterling, which is the functional currency of the entity.

II. Going Concern

There are no material uncertainties about the charity's ability to continue.

III. Disclosure Exemptions

Under Charities SORP (FRS 102) the Charity is classed as a small charity and has therefore taken the exemption from the requirement to prepare a cashflow statement.

IV. Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

V. Fund Accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes. Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment. Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

VI. Incoming Resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

~ income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

~ legacy income is recognised when receipt is probable and entitlement is established.

~ income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.

~ income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

VII. Resources Expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

~ expenditure on raising funds includes the costs of all fundraising activities, events, noncharitable trading activities, and the sale of donated goods.

~ expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.

~ other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

VIII. Tangible Assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses.

IX. Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

- Fixtures and Fittings 25% straight line
- Motor Vehicles 25% straight line

X. Impairment of Fixed Assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cashgenerating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

XI. Financial Instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument. Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted. Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

nised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund. When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

XII. Defined Contribution Plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recog-

4	DONATIONS AND LEGACIES		£	£	£
			Unrestricted Funds	Restricted Funds	Total Funds
	~ Grants				
	Grants and Donations		162,420	60,758	223,178 (2023)
			Unrestricted Funds	Restricted Funds	Total Funds
	~ Grants				
	Grants and Donations		145,918	50,300	196,218 (2022)
5	EXPENDITURE ON CHARITABLE ACTIVITIES BY FUND TYPE		£	£	£
			Unrestricted Funds	Restricted Funds	Total Funds
	~ Charitable Activities		157,760	50,758	208,518
	~ Support Costs		32,478	-	32,478
			= 190,238	50,758	= 240,996 (2023)
			Unrestricted Funds	Restricted Funds	Total Funds
	~ Charitable Activities		151,122	50,300	201,422
	~ Support Costs		29,124	-	29,124
			= 180,246	50,300	= 230,546 (2022)
6	EXPENDITURE ON CHARITABLE ACTIVITIES BY ACTIVITY TYPE	£	£	£	£
		Activities undertaken directly	Support Costs	Total Funds	Total Funds
	~ Charitable Activities	208,518	32,478	240,996 (2023)	230,546 (2022)

7	ANALYSIS OF SUPPORT COSTS	£	£	£
		Charitable activities	Total 2023	Total 2022
~ Premises		7,950	7,950	6,309
~ Communications and IT		1,051	1,051	1,278
~ General Office		3,981	3,981	4,611
~ Finance Costs		55	55	73
~ Depreciation		16,847	16,847	15,233
~ Event Costs		76	76	348
~ Accountancy		2,518	2,518	1,338
		= 32,478	= 32,478	= 29,190

8	NET EXPENDITURE	£	£
Net expenditure is stated after charging/(crediting):		2023	2022
~ Depreciation of tangible fixed assets		16,847	15,167

9	INDEPENDENT EXAMINATION FEES	£	£
Fees payable to the independent examiner for:		2023	2022
~ Independent examination of the financial statements		1,060	300

10	STAFF COSTS	£	£
The total staff costs and employee benefits for the reporting period are analysed as follows:		2023	2022
~ Wages and Salaries		94,140	88,482
~ Social Security Costs		3,561	2,038
~ Employer Contributions to Pension Plans		2,303	1,666
		= 100,004	= 92,186

The average head count of employees during the year was 2 (2022: 2). The average number of full-time equivalent employees during the year is analysed as follows:

		2023	2022
~ Project Manager/Co-ordinator	No.	2	2

No employee received employee benefits of more than £60,000 during the year (2022: Nil).

11 TRUSTEE REMUNERATION AND EXPENSES

No Trustee received remuneration during the year or the previous year. No Trustee or other person related to the Charity had any personal interest in any contract entered into by the Charity during the year.

During the year 0 (2022: 0) Trustees claimed out of pocket expenses relating to travel and accommodation to attend Trustees meetings.

12	TANGIBLE FIXED ASSETS	£	£	£
		Fixtures & Fittings	Motor Vehicles	Total
~ Cost				
	At 1 April 2022	46,501	14,150	60,651
	Additions	6,716	-	6,716
	At 31 March 2023	= 53,217	= 14,150	= 67,367
~ Depreciation				
	At 1 April 2022	18,923	3,538	22,461
	Charge for the Year	13,309	3,538	16,847
	At 31 March 2023	= 32,232	= 7,076	= 39,308
~ Carrying Amount				
	At 31 March 2023	20,985	7,074	28,059
	At 31 March 2022	27,578	10,612	38,19

13	CREDITORS	£	£
	AMOUNTS FALLING DUE WITHIN ONE YEAR		
		2023	2022
	~ Accruals and Deferred Income	1,260	-
	~ Social Security and Other Taxes	473	1,741
		1,733	1,741

14 PENSIONS AND OTHER POST
RETIREMENT BENEFITS

~ Defined Contribution Plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £2,303 (2022: £1,666)..

15	ANALYSIS OF CHARITABLE FUNDS	£	£	£	£	£
		At				At
	~ Unrestricted Funds	01.04.22	Income	Expenditure	Transfers	31.03.23
	General Funds	110,573	162,420	(190,238)	6,716	89,471
		At				At
		01.04.21	Income	Expenditure	Transfers	31.03.22
	General Funds	144,901	145,918	(180,246)	-	110,573
		£	£	£	£	£
	~ Restricted Funds	At				At
		01.04.22	Income	Expenditure	Transfers	31.03.23
	National Lottery Grant	-	50,758	(50,758)	-	-
	Clothworkers Grant	-	10,000	-	(6,716)	3,284
		-	60,758	(50,758)	(6,716)	3,284
		At				At
		01.04.21	Income	Expenditure	Transfers	31.03.22
	National Lottery Grant	-	50,300	(50,300)	-	-
	Clothworkers Grant	-	-	-	-	-
		-	50,300	(50,300)	-	-

National Lottery Grant ~ Funds to support the *Fine Futures* Project and the ongoing costs associated with this project.

Clothworker's Grant ~ for the use in buying equipment. Once the equipment has been purchased, it can be assumed that the restriction is lifted.

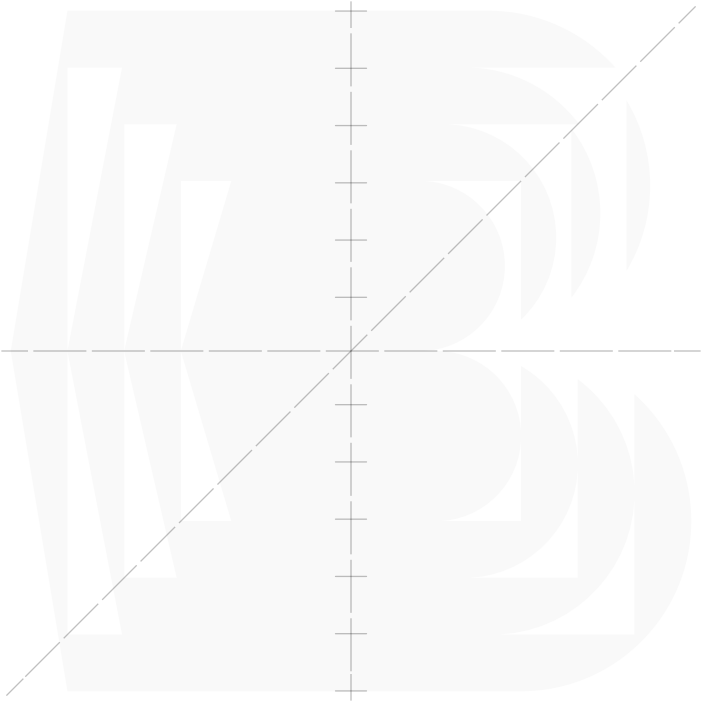
~ Transfer Between Funds

The transfer from restricted to unrestricted funds is in relation to equipment that was purchased, and so capitalised. As the original grant was restricted, the transfer is necessary, as the restriction has been lifted once the asset is purchased.

16	ANALYSIS OF NET ASSETS BETWEEN FUNDS	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds
	Tangible Fixed Assets	28,059	-	28,059
	Current Assets	63,145	3,284	66,429
	Creditors (less than 1 year)	(1,733)	-	(1,733)
	~ Net Assets	= 89,471	= 3,284	= 92,755 (2023)
		Unrestricted Funds	Restricted Funds	Total Funds
	Tangible Fixed Assets	38,190	-	38,190
	Current Assets	74,124	-	74,124
	Creditors (less than 1 year)	(1,741)	-	(1,741)
	~ Net Assets	= 110,573	-	= 110,573 (2022)

17 RELATED PARTIES

During the year there were no transactions with related parties (2022: £Nil).



BEAT ROUTES
Youth Arts Collective

BEAT ROUTES

England & Wales - Charity number 1148743

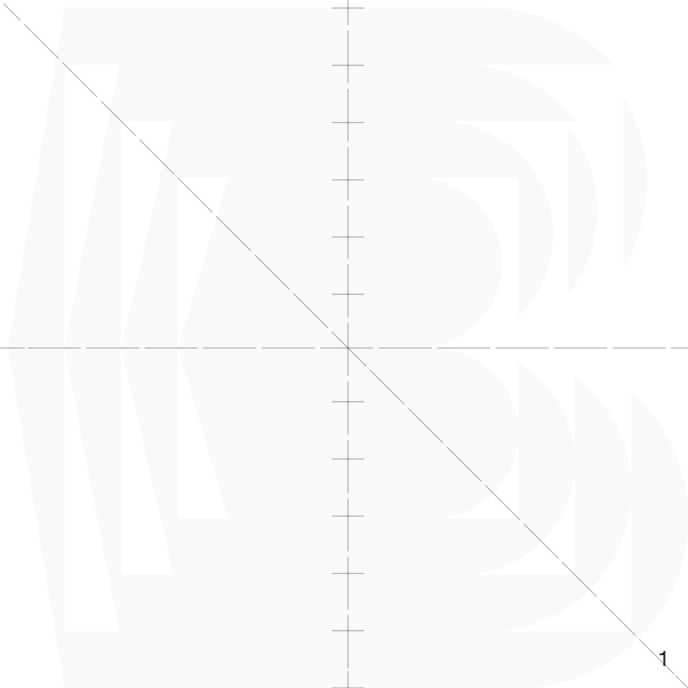
Accounts



Annual Report
2021-22
Charity: 1148743



BEAT ROUTES
Youth Arts Collective



BEAT ROUTES
Trustees' Annual Report
Year ended 31 March 2022

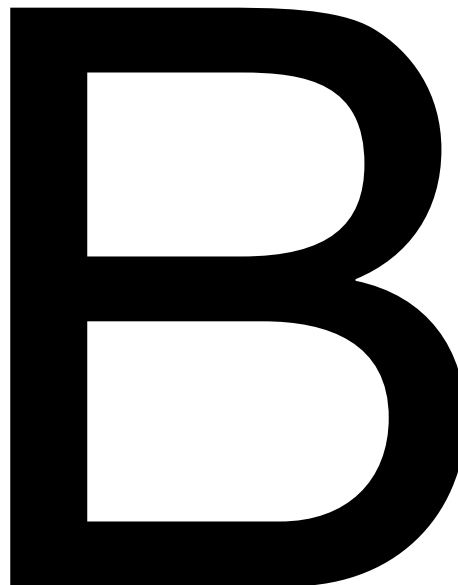
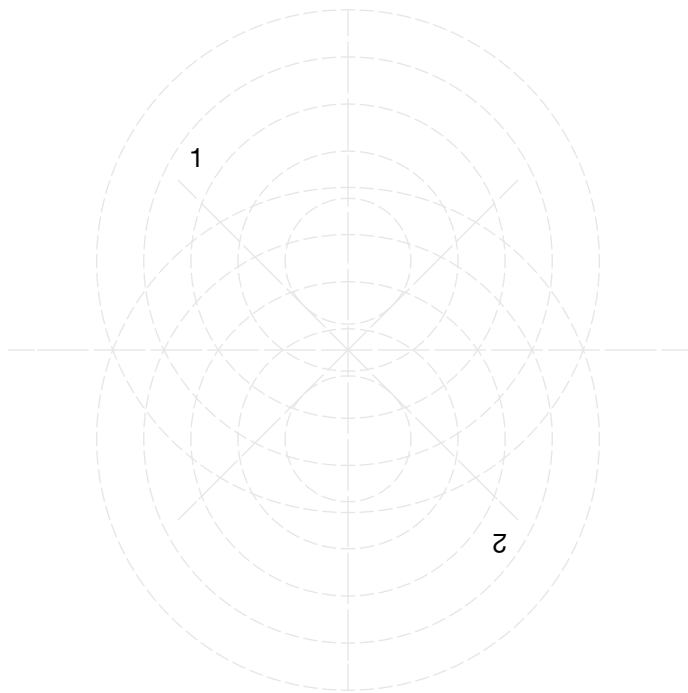
The trustees present their report and the unaudited financial statements of the charity for the year ended 31 March 2022.

ANNUAL REPORT

- ~ The Chair's Message
- ~ Reference and Administration
- ~ Structure, Governance and Management
- ~ Beat Routes Charitable Objects
- ~ Programme—Fine Futures
- ~ The Need, The Impact and The Outcomes
- ~ Case Study
- ~ Financial Review
- ~ Looking Forward

ANNUAL ACCOUNT

- ~ Report of the Independent Examiner
- ~ Statement of Financial Activities
- ~ Statement of Financial Position
- ~ Notes to the Financial Statements



formal
~
fluid/vibrant







Although the challenges presented by the Covid-19 pandemic were ongoing at the start of the 2021-22 year, BEAT ROUTES persevered and continued to operate, running its online '3-strand' (creative workshops, apprenticeship and mentoring) programme 5 days per week. This continued throughout the summer, until August 2021, following feedback from our young participants which made it clear that engaging with everyone at BEAT ROUTES online and receiving the charity's support was helping them to stay positive and focused.

Face to face meetings returned, to everyone's excitement and relief, in September 2021, once restrictions had been relaxed, with some sessions continuing online if safety required. Online work could be halted altogether by January 2022, and in spite of the odds, BEAT ROUTES managed to organise an extraordinary array of special events throughout the year: El Knight recorded in the BEAT ROUTES studio for BBC introducing; performances were held at the local monthly music night '*Music and Words*'; the charity shot its '*Record Reviews*' films; a '*welcome back*' event was hosted at The Loading Bay; and, the Beat Routes Choir performed at the Royal Albert Hall.

BEAT ROUTES has continued to have its funding applications accepted with grants awarded this year by Arts Council England, The National Lottery, Youth Music, the Berkshire Community Foundation and The Blagrove Trust. Once again, the charity's positive development and sustainable growth are a credit to our outstanding team of practitioners and volunteers who worked extremely hard throughout the 2021-22 year to engage our young people with an inspiring range of projects and activities.

Many thanks to them, on behalf of myself and the board of trustees, and to all those who have worked with BEAT ROUTES over the past year.

Francis-Christian Parham
Chairman of the Trustees

Reference and Administration

Registered	
~ Charity Name	BEAT ROUTES
~ Charity Number	1148743
~ Principal Office	11 Rayners Close Colnbrook Slough Berkshire
~ The Trustees	S Hudson G Klass A Page F Parham D White
~ Accountants	Thomas Westcott Chartered Accountants 47 Boutport Street Barnstaple Devon EX31 1SQ

Structure, Governance and Management

~ Governing Document BEAT ROUTES is a registered charity (1148743) since 2013

~ Appointment of Trustees Trustees are nominated by serving members of the Board and are appointed at the quarterly Trustees Meetings.

~ Observers Board of Trustee Meetings are attended by the Project Manager and Project Coordinator, with other team members regularly invited to share the work they've been delivering.

All trustees give their time voluntarily and receive no remuneration or other benefits.

RISK MANAGEMENT

BEAT ROUTES and its trustees commit to regularly review and assess the risks faced by their charity in all areas of its work and plan for the management of those risks. Risk is an everyday part of charitable activity and managing it effectively is essential if the trustees are to achieve their key objectives and safeguard their charity's funds and assets.

The charity's risk management policy outlines the basic principles and strategies that can be applied to help BEAT ROUTES manage their risks. This helps trustees set a risk framework that allows them to:

- A Identify the major risks that apply to their charities
- B Make decisions about how to respond to the risks they face
- C Make an appropriate statement regarding risk management in their annual report

Staff and volunteers undergo training in Child Protection, Safeguarding, Health and Safety and First Aid. All those leading direct work with young people are checked through the Disclosure and Barring Service (DBS).

LIST OF POLICIES (updated yearly)

Specific policies and procedures BEAT ROUTES have in place:

- ~ Anti-Bullying
- ~ Becoming a Charity Trustee
- ~ Child Protection
- ~ Code of Conduct for Staff and Volunteers
- ~ Comments, Compliments and Complaints
- ~ Confidentiality, Data Protection and GDPR
- ~ Conflict of Interest
- ~ Dealing with Disclosures or Concerns About a Young Person
- ~ Disciplinary Procedure
- ~ E-Safety
- ~ Equal Opportunity, Equality and Diversity
- ~ Expenses Claim Form
- ~ Feedback Procedure
- ~ Financial Management
- ~ Fundraising Promise
- ~ Gift Aid Declaration
- ~ Health and Safety
- ~ Managing Risk
- ~ Media Relations
- ~ Photography and Recordings
- ~ Physical Contact
- ~ Quality Assurance
- ~ Recorded Media Policy and Consent Forms for Young People
- ~ Recruitment and Selection
- ~ Risk Assessment
- ~ Risk Assessment Form
- ~ Safeguarding
- Safeguarding leads: Spencer Lowe and Dayna White
- ~ Staff and Volunteer Supervision
- ~ Staff Grievance
- ~ Staff Sick and Absence
- ~ Staff Training and Development
- ~ Volunteer Agreement
- ~ Volunteer Complaints
- ~ Volunteer Expenses
- ~ Volunteer Recruitment
- ~ Whistleblowing Policy and Procedure

- ~ Working From Home
- ~ Working with Children.

All policies are reviewed (and amended if necessary) each year in the month of January.

Beat Routes Charitable Objects

OBJECTIVES AND ACTIVITIES

To act as a resource for young people up to the age of 25 living in Slough and London, but not limited to these areas, by providing advice and assistance and organising programmes of creative, educational and other activities as a means of:

A Advancing in life and helping young people by developing their skills, capacities and capabilities to enable them to participate in society as independent, mature and responsible individuals;

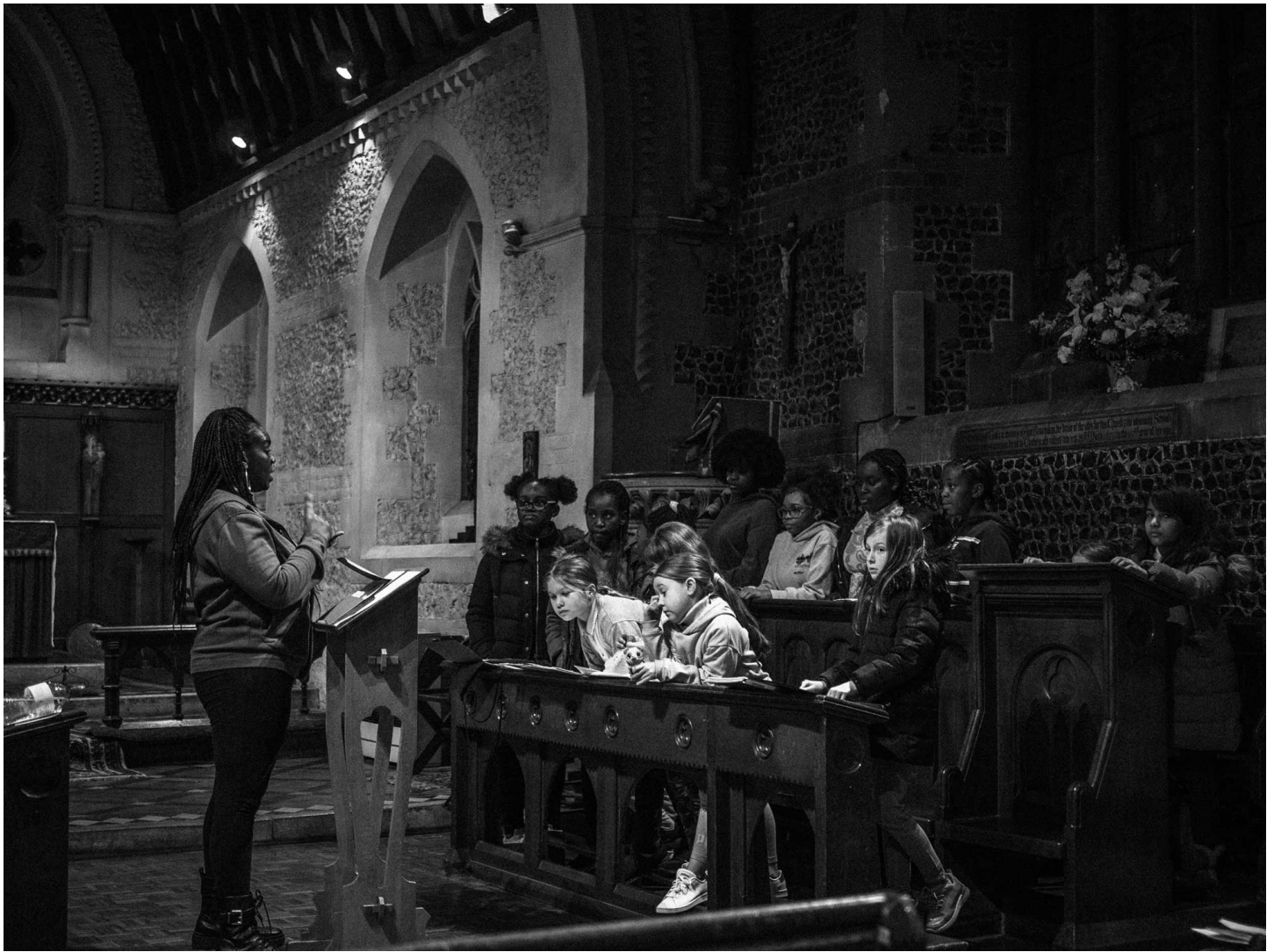
B Advancing education;

C Relieving unemployment;

D Providing recreational and leisure time activity in the interests of social welfare for people living in the area of benefit who have need by reason of their youth, age, infirmity or disability, poverty or social and economic circumstances with a view to improving the conditions of life of such persons.

E Facilitating activities which encourage them to show an enhanced respect not only for their peers and the environment they live in, but also for their elders and their heritage.

The charity will work with young people age 13-25 (and their families) in the areas identified in order to achieve the above object.



Programme—Fine Futures

Our programme, Fine Futures, runs five evenings per week and is comprised of three mutually-supportive strands for young people: a programme of creative workshops co-produced by young people centred on areas of music and art; an Apprenticeship Scheme; and one-to-one mentoring. We also deliver Arts Awards qualifications.

Together, these activities aim to:

- ~ Stimulate our young people's personal expression and creativity
- ~ Increase confidence, self-esteem and self-motivation
- ~ Support teamwork and leadership skills
- ~ Encourage the development of new friendships and a sense of belonging
- ~ Combat mental health issues and reduce isolation

CREATIVE WORKSHOPS

From April—August 2021, our 5 day per week workshop programme continued online due to the pandemic and venues remaining closed. The young people fed back to us that engaging in the online workshops was keeping them more positive during this time, so we added extra workshops each day and continued throughout the school holidays (Easter and Summer.)

Our ambitious and structured programme of workshops has themes including:

- ~ Music production: expert tuition and hands-on support for working with drum machines, analogue synths and software units, and exploring recording techniques
- ~ Song-writing: developing participants' ability to tailor songs to express ideas and emotions. Sessions include lyric-writing, rhythm, harmony and melody, recording, marketing and publishing rights
- ~ Screen Printing

~ Graphic Design: simple ways to create your own graphic design for positive self-promotion

~ Preparation for Performance: vocal warm-ups, relaxation techniques, projection and microphone technique

~ DJ Skills: learning to use vinyl and other digital methods as a DJ

~ Spoken Word and Creative Writing: focusing on skills such as rhythm, word-play, impro-visation and rhymes

~ Rap Room: free-style sessions focusing on performance and innovative lyric-writing

~ Visual Arts: learning and building on skills in photography, film and animation

~ Comic Book Art: studying the art, history and technique of comics

~ Presenting yourself as an artist: how to use social media platforms, how to find your style and presentation skills.

Please see our Instagram and YouTube channel for examples of the above and regular updates:

https://instagram.com/beat_routes
<https://www.youtube.com/channel/UCIkSDWP-8ET4k1d1W4o4LDQ>

An example schedule that took place on Zoom each week throughout these first few months of the year:

~ Monday	Music Tech, Arts Award
~ Tuesday	Mindfulness, Rap Room
~ Wednesday	Song-writing, Spoken Word
~ Thursday	Visual Arts
~ Friday	Community Choir

From September 2021 onwards, as venues began to open up again, we continued to deliver a full pro-

gramme with a mixture of face to face, hybrid and online sessions.

An example schedule that took place looked like this:

~ Monday	Arts Award (face to face and online)
	Music Tech (online)
~ Tuesday	Mindfulness (online)
~ Wednesday	Song-writing (face to face)
	Music production (face to face)
~ Thursday	Visual Arts (face to face)
~ Friday	Community Choir (face to face)

The session creative content often changes each term after discussion with the young people as to what inspires and motivates them. We respond to this feedback for the following term.

~ Special Guest Artists:

Guests from London (and New York!) led creative sessions. Artists such as Nicole Misha, Fran Lobo, Tony Nwachukwu, Amit and Sri McKinnon.

APPRENTICESHIP

Annually we select four participants to become apprentices who assist tutors with the planning and delivery of sessions.

At the beginning of the scheme apprentices outline what they personally or creatively hope to achieve as an apprentice. We then tailor each apprentice's workshop responsibilities to both their talents and the skills they would like to strengthen. Each apprentice is supported individually by the Project Manager or Project Coordinator to give feedback and reflect on their development throughout the scheme.

The scheme aims to build competencies including time management, workshop planning, creative delivery and administration skills. It also provides apprentices with a clear progression route, and a unique opportunity to develop confidence and leadership skills and model positive behaviour to peers, which in turn helps us retain participants' enthusiasm. As one participant said, *"It was good to have the apprentices there in the workshops to look up to. I'd really like to be one soon!"*

MENTORING

The young people are offered the opportunity of a one-to-one mentoring session, which provides practical guidance and support to help them overcome the barriers they face and make their next steps into further education, employment or training. Skills covered include CV writing, job searching tips, budgeting personal finances, application drafting and research into courses — with follow-ups week on week. The purpose is to motivate and boost young people as well as equipping them with practical life skills. During the pandemic, these one to ones became more accessible online with Mentors offering help and advice via Zoom, phone call or WhatsApp. Since March 2020, we have found that this support was not only for the practical elements in the young people's lives, but also much needed emotional support.

ARTS AWARD

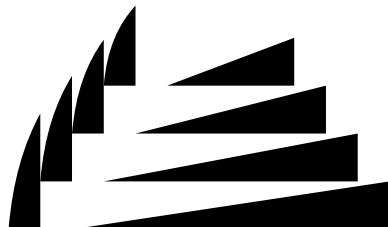
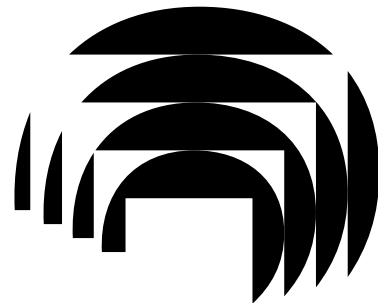
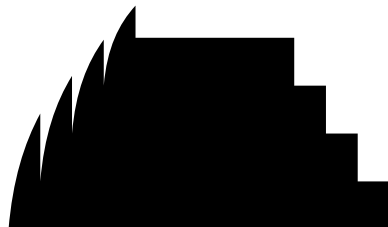
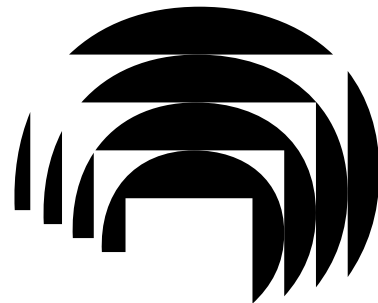
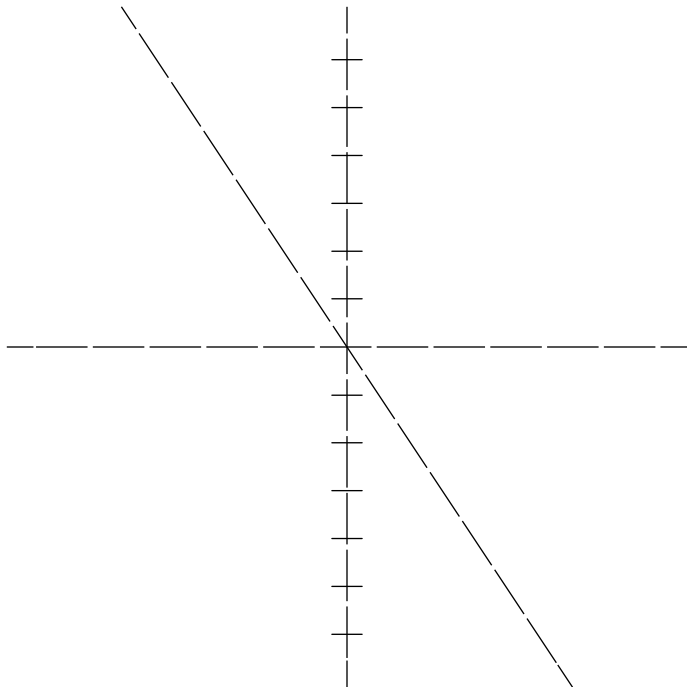
Annually, 25 young people are offered the opportunity to achieve an Arts Award, a qualification run through Trinity College London. It allows young people to explore and develop artistic, collaborative and leadership skills through Beat Routes whilst gaining an arts qualification (and the potential for UCAS points) and to reflect on their own progress and growth. With growing numbers of individuals interested, we now dedicate one session each week to Arts Awards. During the pandemic, these sessions ran as one to one's via Zoom. Since September 2021, we have run this face to face, but some participants prefer an online session as it suits their schedule, so there is a mixture of both.

PERFORMANCES

Performance opportunities are a big part of Fine Futures, offering a chance to perform/present work informally at the end of most sessions, as well as preparing for a public performance event at the end of each term for family and friends. This takes place in a professional theatre space in central Slough where we run our sessions.

EVENTS

- ~ BEAT ROUTES 'arts and social' event at the Loading Bay, Windsor
- ~ Apprentice El Knight recording in the Beat Routes studio for BBC Introducing
- ~ 'Record Reviews' filmed in studio
- ~ 'Music & Words' monthly performance event in Windsor
- ~ Choir performance at Royal Albert Hall



The Need, The Impact and The Outcomes

THE NEED

BEAT ROUTES works primarily with vulnerable and at-risk children and young people living in some of Slough's most deprived areas. 54% of participants are from Britwell, the most deprived of Slough's 14 wards and among the 20% most deprived in the country. Levels of economic activity and employment are also extremely low, with just 6% of Britwell residents in professional occupations, compared to 80% in the South East.

The people we work with face significant challenges. growing up in areas of high deprivation, they often have low self-esteem, poor school attendance and engage in anti-social behaviour, gangs and chaotic lifestyles. This results in poor mental health; over 85% of our beneficiaries report suffering from anxiety disorders, depression, self-harm and suicidal ideation.

Of the 225 young people who engaged with BEAT ROUTES last year:

- ~ 52% were not in education, employment or training
- ~ 88% had severe anxiety and/or depression
- ~ 10% were young carers
- ~ 8% were in care.

It is clear from the young people we work with that their range of challenging life experiences manifest in negative behaviours and thought patterns.

Furthermore, in the focus group meetings we hold — both in our steering group chat at the end of each term and informally in sessions — the young people tell us repeatedly that they feel isolated, crave social interaction, lack confidence and need help and advice from professionals to learn new skills and approach training opportunities or employment.

THE IMPACT

Young people are able to achieve their full potential: educationally, economically and socially.
(+diagram: *Theory of Change*)

THE OUTCOMES

The following statistical outcomes derive from analysis of sign-up forms, registers, steering group chats, one-to-one mentoring sessions, informal feedback and case studies from the three terms in 2020. Out of the 225 young people who engaged with the Fine Futures programme:

~ 65% felt isolated and alone prior to attending the sessions

~ 100% said that Beat Routes helped them open up and make more friends

~ 45% of those not in education, employment or training when they joined gained part or full-time employment and/or entered further education or training

~ 100% said that coming to Beat Routes has helped them with skills outside of music, including resilience, professionalism and social skills

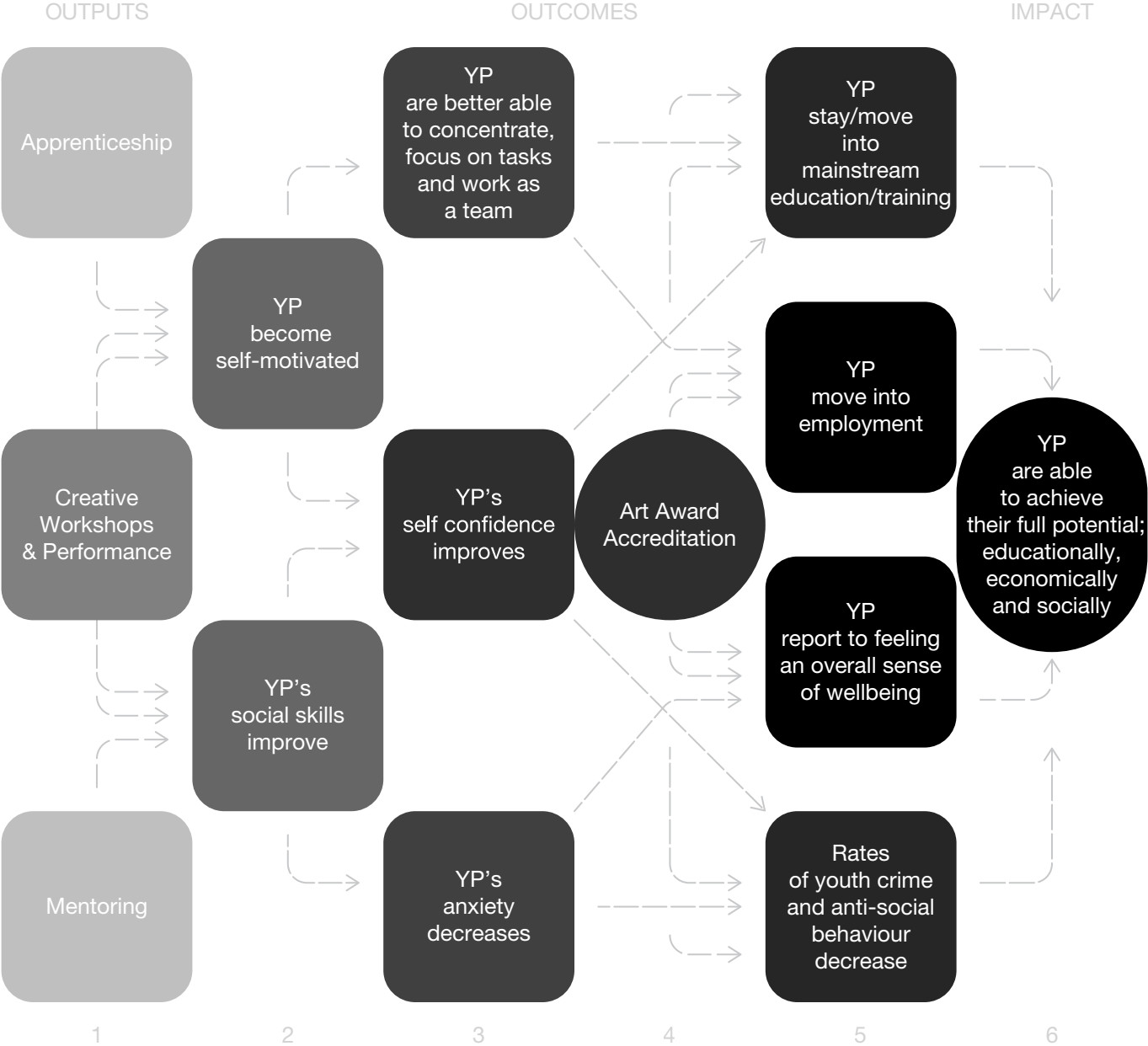
~ 95% experienced increased self-confidence

~ 100% agreed they had developed their teamwork skills

~ 100% said they felt part of influencing workshop design

~ 95% said they have developed at least one technical skill in the arts, such as music, art or filmmaking

~ diagram: *Theory of Change*



YP = Young People



Quotes

“Everyone is just a big family and comes together to support you and it’s just fun to be around everyone who has the same aspirations as you do.”

— Young Person

“When I first started, oh my gosh, I was so shy, but I feel as time went on, I gained more confidence skills and became more confident in expanding and sharing that with others especially the young ones.”

— BEAT ROUTES Apprentice

“Having introduced several young people to BEAT ROUTES, I have been so pleased at the effect that joining the group has had on all of them. One young person was timid and lacking in confidence, feeling anxious about certain social situations..... I have been amazed at her transformation even after a few weeks of attending. From someone who sat quietly in the corner on the first session, to someone who has read her poetry out on radio and joyously jams with singers and musicians using a seat drum. The change to her confidence, outlook and self-view has been outstanding. The other young person deals with mental health challenges and a crippling lack of self-belief. She has also hugely benefitted from what BEAT ROUTES offer. She has gone from being timid and tearful in early sessions, feeling like she didn’t deserve to be in the room, to being someone that feels a sense of belonging in a place where she will never be put down, only held up, recognised and encouraged. She has even played guitar, sang and most startlingly allowed herself to be recorded. The good feelings and friendships she gets at BEAT ROUTES provide evidence for her to challenge her negative feeling when they come. I can’t speak highly enough of what Beat Routes does for young people. I’ve seen it in action and seen the results. It has made important changes to young people’s lives.”

— Targeted Youth Worker
Slough Borough Council

Feedback

~

Raf and Numan
<https://youtu.be/nGHVShveZBA>

~

Luca and Azariah
<https://youtu.be/PqIKYIqYp0Q>

~

Sal and Bex
<https://youtu.be/hN9PSEII0zk>

Case Study

Deepa used to walk past the Youth Centre every day after school. Things at home weren't easy for her — Deepa had a hard time admitting there was a problem, but with her dad gone, her mum working multiple jobs and raising two children by herself, and her brother withdrawn and sullen, she was on the lookout for activities outside the house that might help cut through the gloom.

One day she saw a poster in front of the Youth Centre for a 'Ladies Only DJ Workshop' and signed up. *"The rest is history,"* she laughs. This was back in the early days of BEAT ROUTES: Deepa was one of our first participants. She learned the basics of mixing and saved up to buy a pair of 1210 turntables.

The social aspect was just as vital as the creativity. *"I made friends at BEAT ROUTES who were all there for similar reasons,"* she recalls *"They didn't have a happy home but had interests in the arts, mostly music, and wanted to channel their frustration and their time into something productive and creative."*

This group of kindred spirits made a huge difference to Deepa. *"There was instantly a community and a bond between us, which is important when you're young and going through a bad time. We all had a common and deep love of music. We would play each other new tunes we'd heard and keep each other in good spirits."*

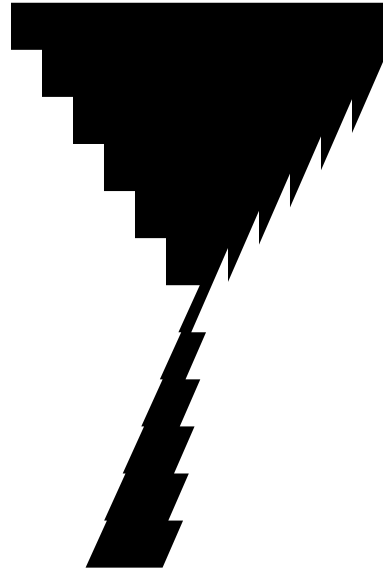
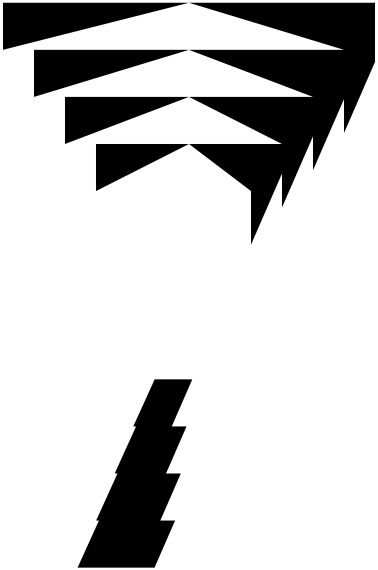
For a few years, Deepa says, BEAT ROUTES was the closest thing she had to a support system — not just the other women, like the ones she met at the all-female DJ workshop, but the men too. *"The guys there were definitely the only good male role models in my life. I think without it, I would have been a pretty jaded young woman!"*

As her skills and tastes developed, Deepa branched out more and more into film, photography and graphic design. *"BEAT ROUTES encouraged and inspired me to go to art college and pursue a creative career, which isn't something I might have had the confidence to do otherwise. It's one of the best decisions I've made."*

Deepa is now working as a freelance cinematographer. She's worked on some feature films as a camera assistant, with some of the most talented filmmakers in the country, travelling the world and handling cinematography duties on award-winning music videos. *"I made a short film funded by the BFI based on my personal experience,"* she says, *"and it's opened a lot of doors for me in the film world, which is super exciting. I feel really excited about the future — I haven't really planned anything that's happened over the past few years but it's unravelled in the most amazing way, and I hope it continues to evolve into more adventures around the world! Hopefully the best is yet to come!"*







Diversity

Slough is a culturally diverse town with many different groups and ethnicities residing side by side — just 56.2% of households in Slough have all household members coming from the same ethnic group (2011 Census) and with 35% of the local population categorised as ‘Multicultural Centres’.

At BEAT ROUTES, we believe that a culture that embraces equality and values diversity will help us to ensure that everyone can feel included in our plans, programmes and activities, which can only make them of even higher quality and vitality.

BEAT ROUTES’ existing participants are a diverse group of young people, with 61% from BAME backgrounds, and we know that through our word-of-mouth reputation, following on social media and local connections, as we gain new participants our groups will continue to reflect the diversity of the place we operate.

65% of the organisation’s team of freelance staff are from BAME backgrounds, as well as 40% of our Board of Trustees. It is essential that our staff reflect the communities we serve and promote community cohesion.

BEAT ROUTES is committed to promoting equality of opportunity for all, and to ensuring that no individual is discriminated against in the planning and delivery of any of our activities. We encourage and value diversity among staff, volunteers, partners, suppliers, users of our services and Trustees.

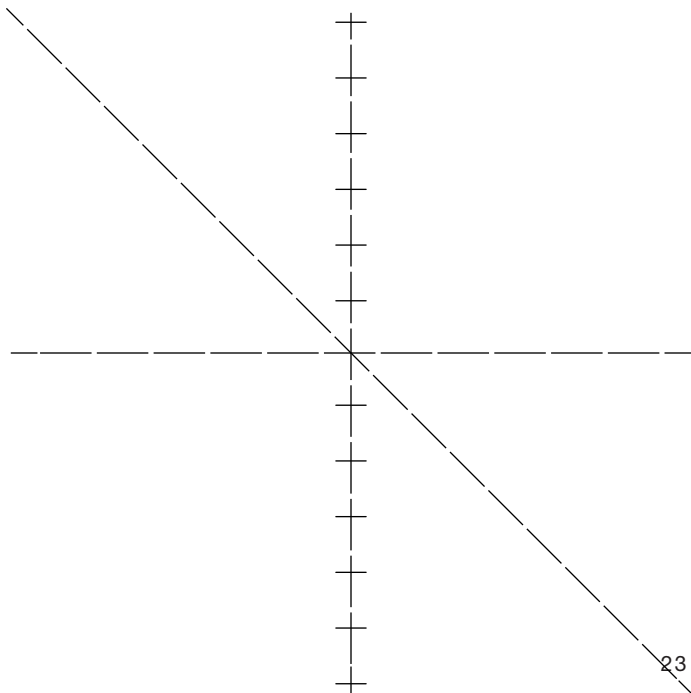
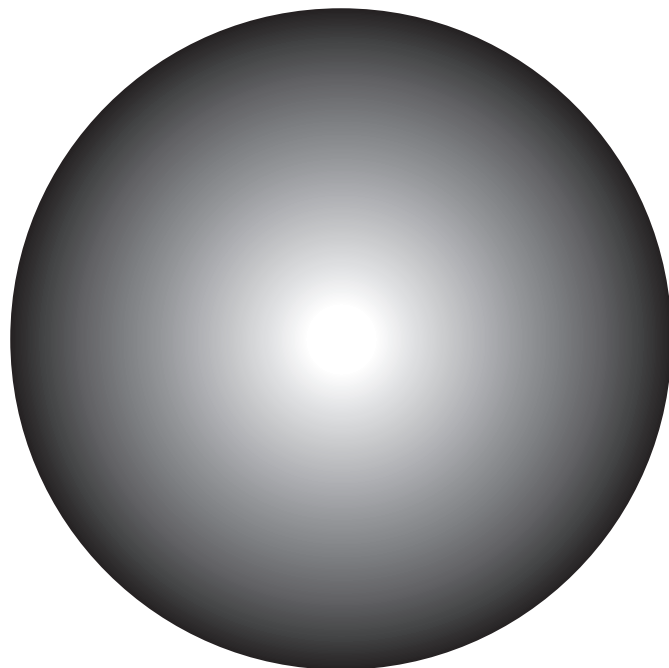
The Financial Review

Income for the year ending 31st March 2022 totalled £196,218 whilst expenditure was £230,546 (starting the year with £144,091)

During the year, we were successful with funding applications from the Arts Council, National Lottery and Children in Need. Pending applications remain with several other funding bodies. We are also planning to set up a ‘donate’ button on our website for individual donations.

Reserves Policy

The trustees have indicated that they wish to keep a minimum of three months reserves in hand at all times. As at the year end, unrestricted funds stand at £110,573 which represents 6 months of free reserves.



Looking Forward

We have already seen a decline in the young people's mental health since the pandemic, so it's vital we continue to provide a sustainable programme for them offering support, help and advice. A recent report by the Wellcome Trust, 'What Science has shown can help young people with anxiety and depression', says increasing engagement with positive activities and the arts can help and are high on the list.

Some of the workshops during lockdown were even more effective via Zoom ie. Music tech, mindfulness and some of the one to ones for the mentoring and Arts Award — we have decided to continue offering this online option, even though the face-to-face programme has returned.

We have a strict fundraising strategy in place; approaching funders with whom we have developed strong relationships, for continued funding or as part of new rounds.

We also intend to diversify our funding streams with plans to run collaborations with brands, fundraising performance events (now things have opened up a little more) and sponsorship schemes.

In preparing these financial statements, the trustees are required to:

- ~ select suitable accounting policies and then apply them consistently;
- ~ observe the methods and principles in the applicable Charities SORP;
- ~ make judgments and accounting estimates that are reasonable and prudent;
- ~ state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- ~ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the provisions of the Trust Deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees' annual report was approved on 16.05.22 and signed on behalf of the board of trustees by:

F. Parham
Trustee

A handwritten signature in black ink, appearing to read 'F. Parham', written over a horizontal line.

ANNUAL ACCOUNT

connection with the examination giving me cause to believe that in any material respect:

1 accounting records were not kept in respect of the charity as required by section 130 of the Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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

Report of the Independent Examiner

I report to the trustees on my examination of the financial statements of Beat Routes ('the charity') for the year ended 31 March 2022.

RESPONSIBILITIES AND BASIS OF REPORT

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 ('the Act').

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

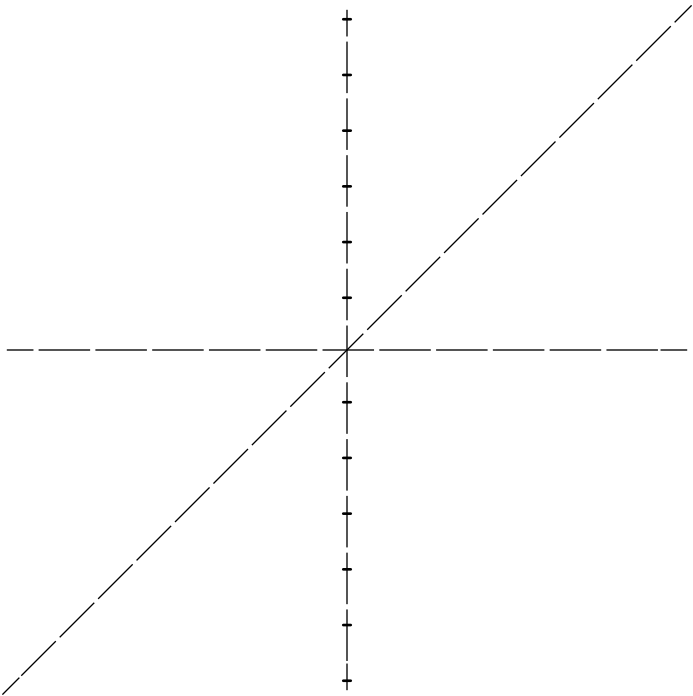
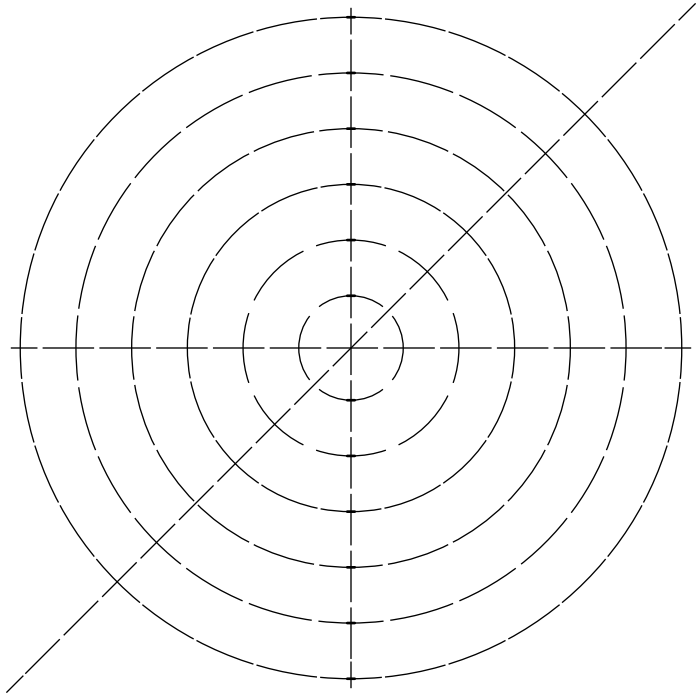
INDEPENDENT EXAMINER'S STATEMENT

I have completed my examination. I confirm that no material matters have come to my attention in

Catherine Williams

Catherine Williams ACA DChA
Thomas Westcott Chartered Accountants
47 Boutport Street
Barnstaple
Devon
EX31 1SQ

24th May 2022



<u>Statement of Financial Activities</u>		2022	2022	2022	2021 (restated)
	Note	£	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
~ Income and endowments					
Donations and Legacies	4	145,918	50,300	196,218	291,007
~ Total income		145,918	50,300	196,218	291,007
~ Expenditure					
Expenditure on charitable activities	5.6	180,246	50,300	230,546	213,879
~ Total expenditure		180,246	50,300	230,546	213,879
~ Net (expenditure)/income and net movement in funds		(34,328)		(34,328)	77,128
~ Reconciliation of funds					
Total funds brought forward		144,901		144,901	67,773
~ Total funds carried forward		110,573		110,573	144,901

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The notes on pages 6 to 13 form part of these financial statements.

Statement of Financial Position

		2022	2021 (restated)
	Note	£	£
~ Fixed Assets		.	.
Tangible Fixed Assets	12	38,190	21,880
~ Current assets			
Cash at Bank and in Hand		74,124	123,021
~ Creditors			
Amounts Falling (due within 1 year)	13	1,741	
~ Net current assets		72,383	123,021
~ Total assets less current liabilities		110,573	144,901
~ Funds of the Charity			
Unrestricted Funds		110,573	144,901
~ Total Charity Funds	15	110,573	144,901

These financial statements were approved by the board of trustees and authorised for issue on 16.05.22 and are signed on behalf of the board by:

F Parham
Trustee

A handwritten signature in black ink, appearing to read 'Francis Parham', written over the printed name and title.

The notes on pages 6 to 13 form part of these financial statements.

Notes to the Financial Statements

1 GENERAL INFORMATION

The charity is a public benefit entity and a registered charity in England and Wales and is a CIO. The address of the principal office is 11 Rayners Close, Colnbrook, Slough, SL3 0LH.

2 STATEMENT OF COMPLIANCE

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)) and the Charities Act 2011.

3 ACCOUNTING POLICIES

I. Basis of Preparation

The financial statements have been prepared on the historical cost basis. The financial statements are prepared in sterling, which is the functional currency of the entity.

II. Going Concern

There are no material uncertainties about the charity's ability to continue.

III. Disclosure Exemptions

Under Charities SORP (FRS 102) the Charity is classed as a small charity and has therefore taken the exemption from the requirement to prepare a cashflow statement.

IV. Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These

estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

V. Fund Accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes. Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment. Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

VI. Incoming Resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

~ income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

~ legacy income is recognised when receipt is probable and entitlement is established.

~ income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.

~ income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for

it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

VII. Resources Expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

~ expenditure on raising funds includes the costs of all fundraising activities, events, noncharitable trading activities, and the sale of donated goods.

~ expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.

~ other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

VIII. Tangible Assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses.

IX. Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

- Fixtures and Fittings 25% straight line
- Motor Vehicles 25% straight line

X. Impairment of Fixed Assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cashgenerating unit to which the asset belongs.

The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

XI. Financial Instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted. Debt instruments are subsequently measured at amortised cost.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there

is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

XII. Defined Contribution Plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4	DONATIONS AND LEGACIES	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds
~ Grants				
Grants and Donations	145,918	50,300	196,218	(2022)
		Unrestricted Funds	Restricted Funds	Total Funds
~ Grants				
Grants and Donations	266,725	24,282	291,007	(2021)

5	EXPENDITURE ON CHARITABLE ACTIVITIES BY FUND TYPE	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds
~ Charitable Activities				
Support costs		151,122	50,300	201,422
		29,124		29,124
		= 180,246	50,300	= 230,546 (2022)
		Unrestricted Funds	Restricted Funds	Total Funds
~ Charitable Activities				
Support costs		173,659	24,282	197,941
		15,938		15,938
		= 189,597	24,282	= 213,879 (2021)
6	EXPENDITURE ON CHARITABLE ACTIVITIES BY ACTIVITY TYPE	£	£	£
	Activites Undertaken Directly	Support Costs	Total Funds	Total Funds
~ Charitable Activities	201,422	29,124	230,546 (2022)	213,879 (2021)
7	ANALYSIS OF SUPPORT COSTS	Analysis of Support Costs	Total 2022	Total 2021
~ Premises		6,309	6,309	3,844
~ Communications and IT		1,278	1,278	1,386
~ General Office		4,611	4,611	3,064
~ Finance Costs		73	73	80
~ Depreciation		15,167	15,233	7,294
~ Event Costs		348	348	-
~ Accountancy		1,338	1,338	270
		= 29,124	= 29,190	= 15,938

8	NET (EXPENDITURE)/INCOME	£	£
---	--------------------------	---	---

Net (expenditure)/income is stated after charging/ (crediting):	2022	2021
--	------	------

~ Depreciation of tangible fixed assets	15,167	7,294
---	--------	-------

9	INDEPENDENT EXAMINATION FEES
---	------------------------------

Fees payable to the independent examiner for:	2022	2021
---	------	------

~ Independent examination of the financial statements	600	300
---	-----	-----

10	STAFF COSTS	£	£
----	-------------	---	---

The total staff costs and employee benefits for the reporting period are analysed as follows:	2022	2021
--	------	------

~ Wages and Salaries	88,482	76,117
----------------------	--------	--------

~ Social Security Costs	2,038	1,440
-------------------------	-------	-------

~ Employer Contributions to Pension Plans	1,666	1,250
---	-------	-------

= 92,186	= 78,807
----------	----------

The average head count of employees during the year was 2 (2021: 2). The average number of full-time equivalent employees during the year is analysed as follows:

No	2022	2021
----	------	------

~ Project Manager/Co-ordinator	2	2
--------------------------------	---	---

No employee received employee benefits of more than £60,000 during the year (2021: Nil).

11	TRUSTEE REMUNERATION AND EXPENSES
----	--------------------------------------

No Trustee received remuneration during the year or the previous year. No Trustee or other person related to the Charity had any personal interest in any contract entered into by the Charity during the year.

During the year 0 (2021: 0) Trustees claimed out of pocket expenses relating to travel and accommodation to attend Trustees meetings.

12	TANGIBLE FIXED ASSETS	£	£	£
		Fixtures & Fittings	Motor Vehicles	Total
~ Cost				
	At 1 April 2021 (restated)	29,174	-	29,174
	Additions	17,327	14,150	31,477
	At 31 March 2022	= 46,501	= 14,150	= 60,651
~ Depreciation				
	At 1 April 2021	7,294	-	7,294
	Charge for the year	11,629	3,538	15,167
	At 31 March 2022	= 18,923	= 3,538	= 22,461
~ Carrying Amount				
	At 31 March 2022	27,578	10,612	38,190
	At 31 March 2021	21,880	-	21,880
13	CREDITORS	£	£	
	AMOUNTS FALLING DUE WITHIN ONE YEAR			
		2022	2021	
~ Social security and other taxes		1,741	-	

14 PENSIONS AND OTHER POST RETIREMENT BENEFITS

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £1,666 (2021: £1,250).

15	ANALYSIS OF CHARITABLE FUNDS	£	£	£	£
		At			At
	Unrestricted funds	01.04.21	Income	Expenditure	31.03.2022
~	General funds	144,901	145,918	(180,246)	110,573
		At			At
		01.04.20	Income	Expenditure	31.03.2021
~	General funds	67,773	266,725	(189,597)	144,901
		£	£	£	£
		At			At
	Restricted funds	01.04.21	Income	Expenditure	31.03.2022
~	National Lottery Grant	-	50,300	(50,300)	-
		At			At
		01.04.20	Income	Expenditure	31.03.2021
~	National Lottery Grant	-	24,282	(24,282)	-
National Lottery Grant funds to support the Fine Futures Project					

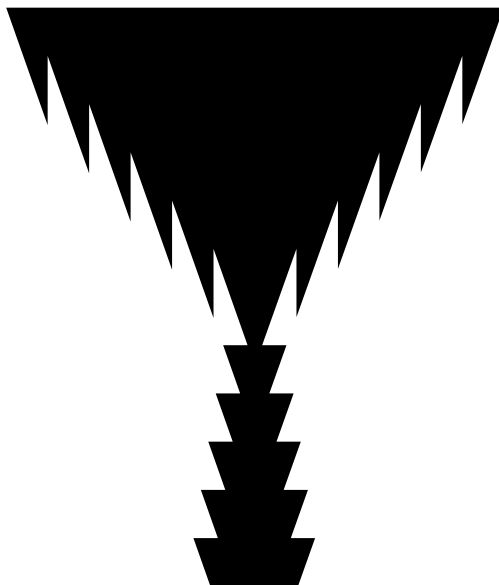
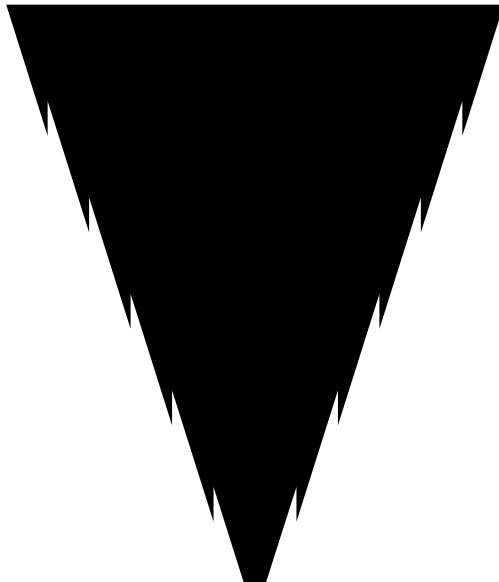
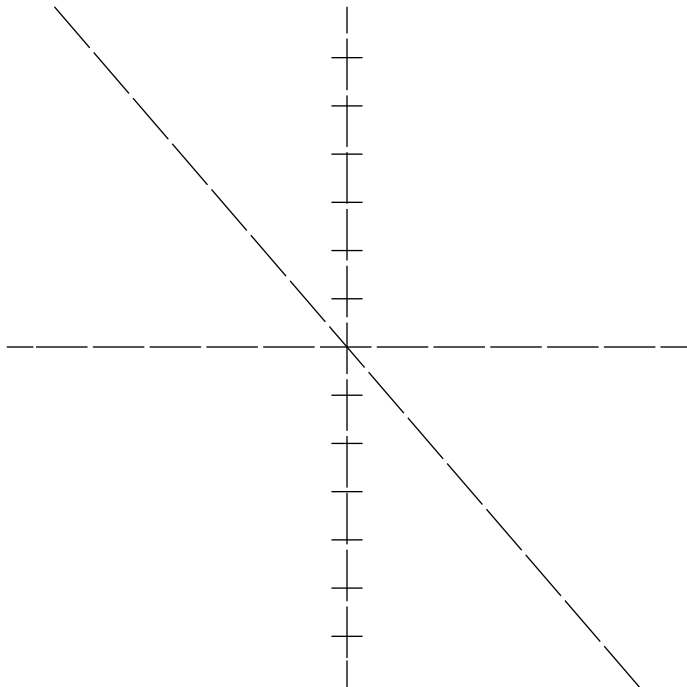
16	ANALYSIS OF NET ASSETS BETWEEN FUNDS	£	£
	Net (expenditure)/income is stated after charging/ (crediting):	Unrestricted Funds	Total Funds
	~ Tangible Fixed Assets	38,190	38,190
	~ Current Assets	74,124	74,124
	~ Creditors (less than 1 year)	(1,741)	(1,741)
	~ Net Assets	= 110,573	= 110,573 (2022)
		Unrestricted Funds	Total Funds
	~ Tangible Fixed Assets	21,880	21,880
	~ Current Assets	123,021	123,021
	~ Creditors (less than 1 year)	-	-
	~ Net Assets	= 144,901	= 144,901 (2021)

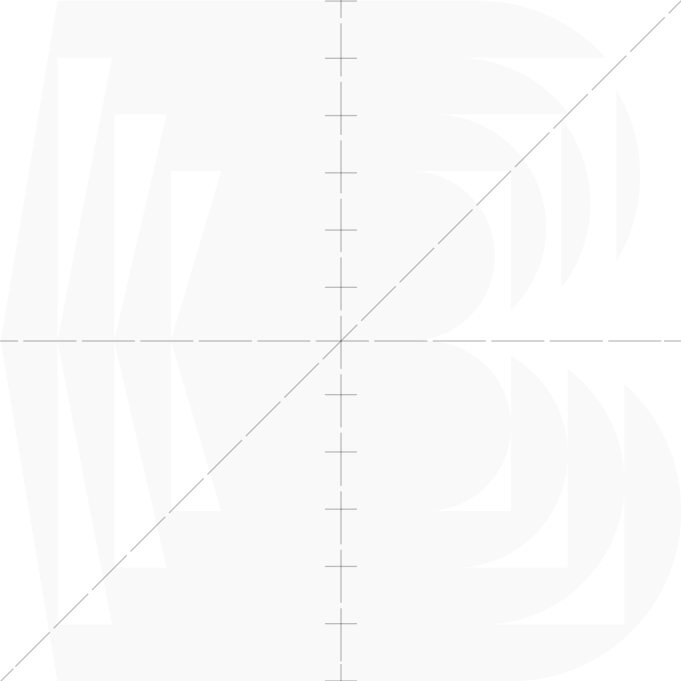
17 RELATED PARTIES

During the year there were no transactions with related parties (2021: £Nil).

18 PRIOR YEAR ADJUSTMENT

The 2021 accounts have been restated on the Statement of Financial Activities and the Statement of Financial Position. These have been restated to ensure compliance with FRS 102 SORP and consistency of disclosures.





BEAT ROUTES
Youth Arts Collective

BEAT ROUTES

England & Wales - Charity number 1148743

Accounts

Annual Report
2020-21

Charity: 1148743

BEAT ROUTES
Youth Arts Collective

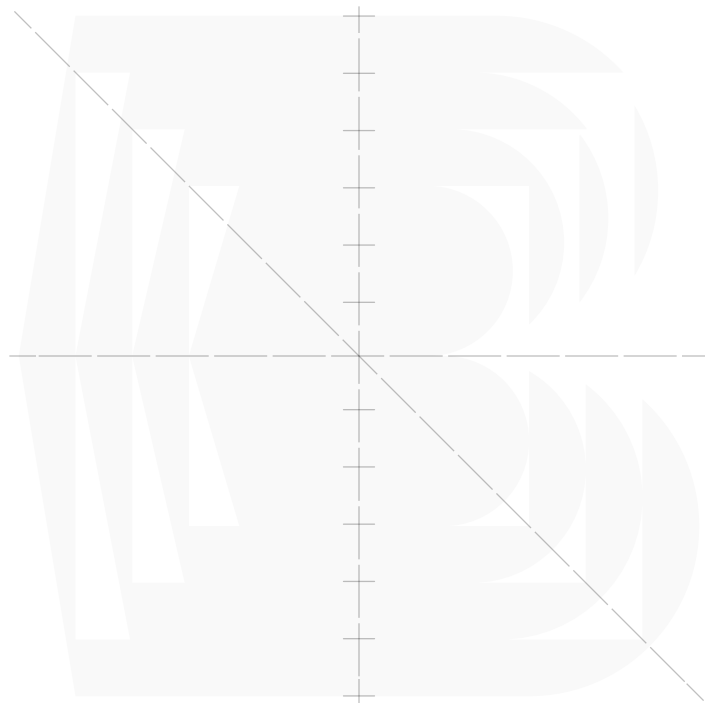


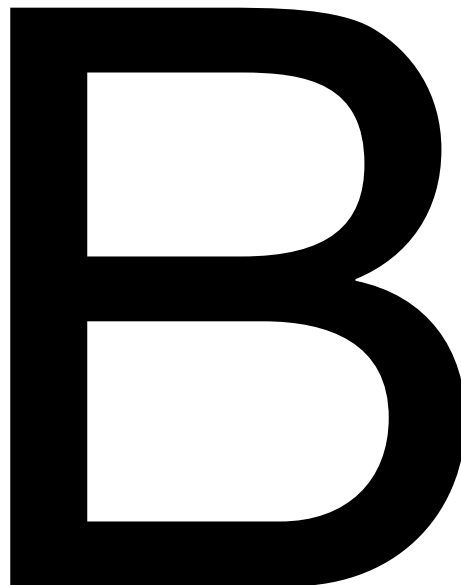
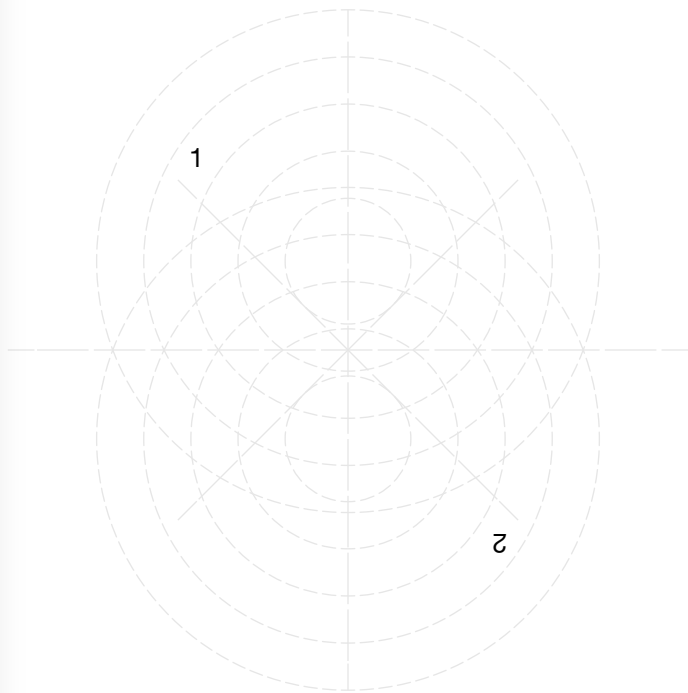
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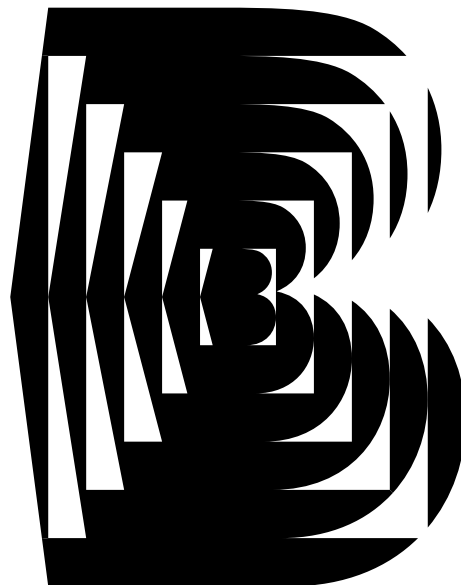
- ~ The Chair's Message
- ~ Reference and Administration
- ~ Structure, Governance and Management
- ~ Beat Routes Charitable Objects
- ~ Programme—Fine Futures
- ~ The Need, The Impact and The Outcomes
- ~ Case Study
- ~ Financial Review
- ~ Looking Forward

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- ~ Report of the Independent Examiner
- ~ Statement of Financial Activities Year
Ended 31st March 2021
- ~ Balance Sheet



formal
~
fluid/vibrant



Immediately prior to the COVID-19 outbreak, BEAT ROUTES was reaching many young people through creative arts workshops, an apprenticeship scheme and one-to-one mentoring. Sessions ran five days per week during term time from three different venues in central Slough: the Slough CVS Main Hall, The Curve and HOME Slough.

In March 2020, when the pandemic forced the UK into an unprecedented lockdown and we moved straight into the new 2020-21 reporting year, we realised our young people would desperately need and depend on our support more than ever. Within just one week, we managed to transfer all our workshops online and organised numerous performance events and competitions to continue our activities and help keep spirits up. These made a discernable impact on the creative development and well-being of our participants who reported that they would have otherwise been left unmotivated, demoralised and, in a number of cases, struggling to cope.

Our initiative, hard work and enthusiasm ensured funding application success with The Henry Smith Charity, The D'Oyly Carte Charitable Trust, Arts Council England, The Edward Gostling Foundation, The Austin Hope and Pilkington Trust, Heathrow Community Grants and The National Lottery.

The charity's achievements are credit to our outstanding team of practitioners and volunteers. A big thanks to them and to all those who have worked with BEAT ROUTES at this challenging time, and to our dedicated board of trustees.

Francis-Christian Parham
Chairman of the Trustees

Reference and Administration

Full name	BEAT ROUTES
Status	Registered Charity— 1148743
Trustees	The trustees who have served during the year and since the year end were as follows:
	~ Mr Francis Christian Parham
	~ Mr Gordon Klass
	~ Ms Shante Hudson
	~ Ms Dayna White
	~ Mr Alan Page
Office	11 Rayners Close, Colnbrook, Slough, Berks, SL3 0LH United Kingdom (UK)
Principle Officer	Francis Christian Parham
Bankers	HSBC
Payroll	D E Hunter Ltd
Fundraiser	Sue Crow — The Future Is...Ltd (and in house fundraising by the Project Coordinator)
Independent Examiner	David Hunter at D E Hunter Ltd

Structure, Governance and Management

~ Governing Document BEAT ROUTES is a registered charity (1148743) since 2013

~ Appointment of Trustees Trustees are nominated by serving members of the Board and are appointed at the quarterly Trustees Meetings.

~ Observers Board of Trustee Meetings are attended by the Project Manager and Project Coordinator, with other team members regularly invited to share the work they've been delivering.

All trustees give their time voluntarily and receive no remuneration or other benefits.

RISK MANAGEMENT

BEAT ROUTES and its trustees commit to regularly review and assess the risks faced by their charity in all areas of its work and plan for the management of those risks. Risk is an everyday part of charitable activity and managing it effectively is essential if the trustees are to achieve their key objectives and safeguard their charity's funds and assets.

The charity's risk management policy outlines the basic principles and strategies that can be applied to help Beat Routes manage their risks. This helps trustees set a risk framework that allows them to:

- A. Identify the major risks that apply to their charity
- B. Make decisions about how to respond to the risks they face
- C. Make an appropriate statement regarding risk management in their annual report

Staff and volunteers undergo training in Child Protection, Safeguarding, Health and Safety and First Aid. All those leading direct work with young people are checked through the Disclosure and Barring Service (DBS).

LIST OF POLICIES (updated yearly)

Specific policies and procedures BEAT ROUTES have in place:

- ~ Anti-Bullying
- ~ Becoming a Charity Trustee
- ~ Child Protection
- ~ Code of Conduct for Staff and Volunteers
- ~ Comments, Compliments and Complaints
- ~ Confidentiality, Data Protection and GDPR
- ~ Conflict of Interest
- ~ Dealing with Disclosures or Concerns About a Young Person
- ~ Disciplinary Procedure
- ~ E-Safety
- ~ Equal Opportunity, Equality and Diversity
- ~ Expenses Claim Form
- ~ Feedback Procedure
- ~ Financial Management
- ~ Fundraising Promise
- ~ Gift Aid Declaration
- ~ Health and Safety
- ~ Managing Risk
- ~ Media Relations
- ~ Photography and Recordings
- ~ Physical Contact
- ~ Quality Assurance
- ~ Recorded Media Policy and Consent Forms for Young People
- ~ Recruitment and Selection
- ~ Risk Assessment
- ~ Risk Assessment Form
- ~ Safeguarding
- Safeguarding leads: Spencer Lowe and Dayna White
- ~ Staff and Volunteer Supervision
- ~ Staff Grievance
- ~ Staff Sick and Absence
- ~ Staff Training and Development
- ~ Volunteer Agreement
- ~ Volunteer Complaints
- ~ Volunteer Expenses
- ~ Volunteer Recruitment
- ~ Whistleblowing Policy and Procedure

- ~ Working From Home
- ~ Working with Children.

All policies are reviewed (and amended if necessary) each year in the month of January.

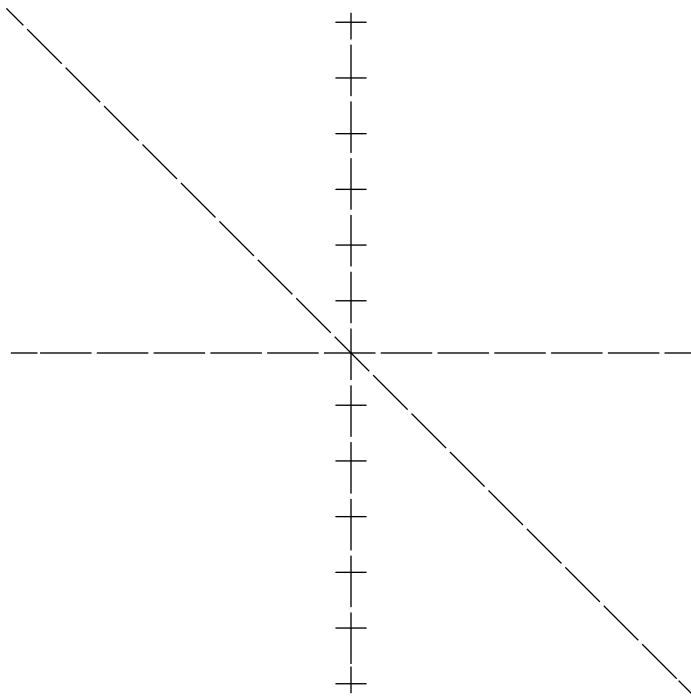
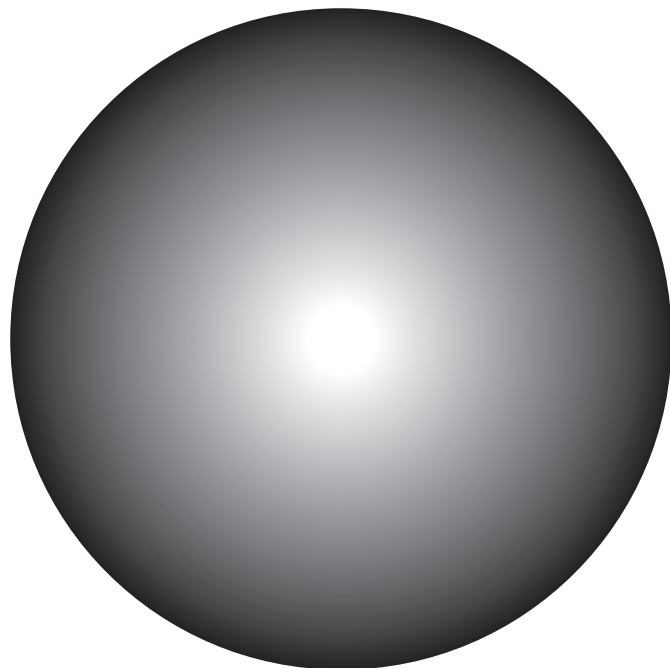
Beat Routes Charitable Objects

OBJECTIVES AND ACTIVITIES

To act as a resource for young people up to the age of 25 living in Slough and London, but not limited to these areas, by providing advice and assistance and organising programmes of creative, educational and other activities as a means of:

- A. Advancing in life and helping young people by developing their skills, capacities and capabilities to enable them to participate in society as independent, mature and responsible individuals;
- B. Advancing education;
- C. Relieving unemployment;
- D. Providing recreational and leisure time activity in the interests of social welfare for people living in the area of benefit who have need by reason of their youth, age, infirmity or disability, poverty or social and economic circumstances with a view to improving the conditions of life of such persons.
- E. Facilitating activities which encourage them to show an enhanced respect not only for their peers and the environment they live in, but also for their elders and their heritage.

The charity will work with young people age 13-25 (and their families) in the areas identified in order to achieve the above object.







'Lockdown' series by Abbie
(age 17) Beat Routes Visual
Arts Online

Programme—Fine Futures

Our programme, Fine Futures, runs five evenings per week and is comprised of three mutually-supportive strands for young people: a programme of creative workshops co-produced by young people centred on areas of music and art; an Apprenticeship Scheme; and one-to-one mentoring. We also deliver Arts Awards qualifications.

Together, these activities aim to:

- ~ Stimulate our young people's personal expression and creativity
- ~ Increase confidence, self-esteem and self-motivation
- ~ Support teamwork and leadership skills
- ~ Encourage the development of new friendships and a sense of belonging
- ~ Combat mental health issues and reduce isolation

CREATIVE WORKSHOPS

Workshops usually take place each weekday evening during term time, but as everything transferred to online platforms during the pandemic, we added extra workshops and continued them throughout the holidays. (The young people fed back to us that engaging in the online workshops was keeping them more positive during this time.)

An example schedule that took place on Zoom each week:

- | | |
|-------------|--------------------------|
| ~ Monday | Music Tech, Arts Award |
| ~ Tuesday | Mindfulness, Rap Room |
| ~ Wednesday | Songwriting, Spoken Word |
| ~ Thursday | Visual Arts |
| ~ Friday | Community Choir |

The session content often changes each term after discussion with the young people as to what inspires and motivates them. We respond to this feedback for the following term.

APPRENTICESHIP

Annually we select three or four participants to become apprentices who assist tutors with the planning and delivery of sessions.

At the beginning of the scheme apprentices outline what they personally or creatively hope to achieve as an apprentice. We then tailor each apprentice's workshop responsibilities to both their talents and the skills they would like to strengthen. Each apprentice is supported to reflect on their development throughout the scheme.

The scheme aims to build competencies including time management, workshop planning, creative delivery and administration skills. It also provides apprentices with a clear progression route, and a unique opportunity to develop confidence and leadership skills and model positive behaviour to peers. This in turn helps us retain participants' enthusiasm. As one participant said, *"It was good to have the apprentices there in the workshops to look up to. I'd really like to be one soon!"*

MENTORING

Each week, the young people are offered the opportunity of a one-to-one mentoring session, which provides practical guidance and support to help them overcome the barriers they face and make their next steps into further education, employment or training. Skills covered include CV writing, job searching tips, budgeting personal finances, application drafting and research into courses—with follow-ups week on week. The purpose is to motivate and boost young people as well as equipping them with practical life skills. During the pandemic, these one-to-ones became more accessible online with Mentors offering help and advice via Zoom, phone call or WhatsApp.

ARTS AWARD

Annually, 25 young people are offered the opportunity to achieve an Arts Award, a qualification run through Trinity College London. It allows young people to explore and develop artistic, collaborative and leadership skills through BEAT ROUTES whilst gaining

an arts qualification (and the potential for UCAS points) and to reflect on their own progress and growth. With growing numbers of individuals interested, we now dedicate one session each week to Arts Awards. During the pandemic, these sessions ran as one-to-one's via Zoom.

PERFORMANCES

Performance opportunities are a big part of Fine Futures, offering a chance to perform or present work informally at the end of most sessions, as well as preparing for a public performance event at the end of each term for family and friends. Also, each Summer, the young people normally prepare and present a live Beat Routes Takeover radio show for Soho Radio. As this couldn't go ahead, instead the young people performed at Slough Youth Awards, did a collab with Music & Words (a local music night in Windsor) and put together *'Future A'*, a showcase of new talent via Instagram Live.

COMPETITIONS

We ran two competitions in the Summer of 2020: one for Visual Arts—a self-portrait competition—and one for music.

The Need, The Impact and The Outcomes

THE NEED

BEAT ROUTES works primarily with vulnerable and at-risk children and young people living in some of Slough's most deprived areas. 54% of participants are from Britwell, the most deprived of Slough's 14 wards and among the 20% most deprived in the country. Levels of economic activity and employment are also extremely low, with just 6% of Britwell residents in professional occupations, compared to 80% in the South East.

The young people we work with face significant challenges. Growing up in areas of high deprivation, they often have low self-esteem, poor school attendance and engage in anti-social behaviour, gangs and chaotic lifestyles. This results in poor mental health; 85% of our beneficiaries report suffering from anxiety disorders, depression, self-harm and suicidal ideation.

Of the 230 young people who engaged with BEAT ROUTES in 2019:

- ~ 56% were not in education, employment or training
- ~ 85% had severe anxiety and/or depression
- ~ 10% were young carers
- ~ 8% were in care.

It is clear from the young people we work with that their range of challenging life experiences manifest in negative behaviours and thought patterns.

Furthermore, in the focus group meetings we hold—both in our steering group chat at the end of each term and informally in sessions—the young people tell us repeatedly that they feel isolated, crave social interaction, lack confidence and need help and advice from professionals to learn new skills and approach training opportunities or employment.

THE IMPACT

Young people are able to achieve their full potential: educationally, economically and socially.

(+diagram: *Theory of Change*)

THE OUTCOMES

The following statistical outcomes derive from analysis of sign-up forms, registers, steering group chats, one-to-one mentoring sessions, informal feedback and case studies from the three terms in 2019. Out of the 230 young people who engaged with the Fine Futures programme:

~ 45% felt isolated and alone prior to attending the sessions

~ 100% said that BEAT ROUTES helped them open up and make more friends

~ 60% of those not in education, employment or training when they joined gained part or full-time employment and/or entered further education or training

~ 100% said that coming to BEAT ROUTES has helped them with skills outside of music, including resilience, professionalism and social skills

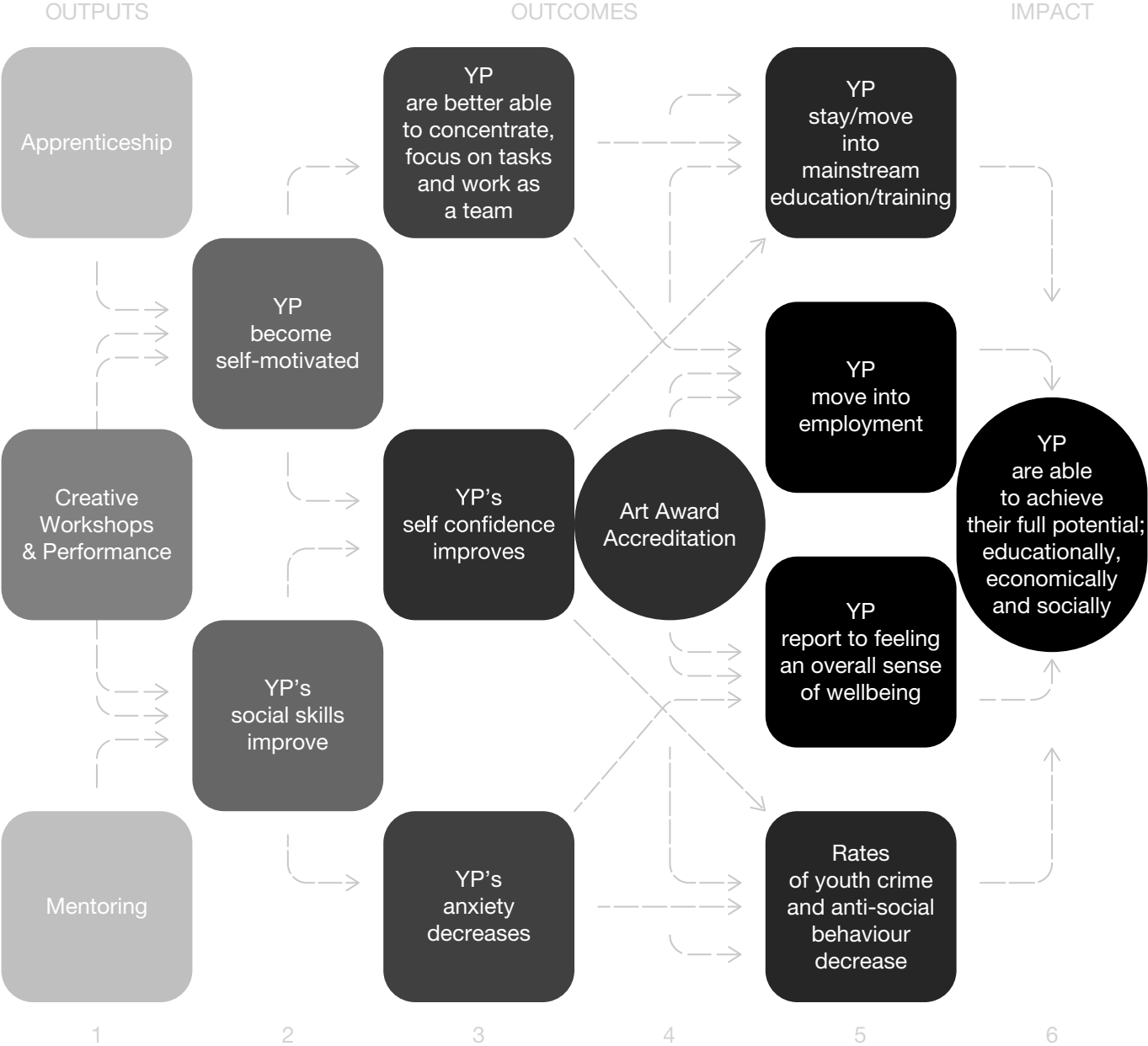
~ 98% experienced increased self-confidence

~ 100% agreed they had developed their teamwork skills

~ 100% said they felt part of influencing workshop design

~ 95% said they have developed at least one technical skill in the arts, such as music, art or filmmaking.

~ diagram: *Theory of Change*



YP = Young People

Quotes

“I’m at a place that I didn’t think I would be, I’m excited for the future...I want to turn something that was just a hobby into something more substantial with the ability to help people and change the community around me.”

“I feel like I’m surrounded by like-minded people and I won’t be judged or targeted ... The support I’ve received from everyone else has really helped me, and my anxiety doesn’t really kick in as much.”

“Honestly, if BEAT ROUTES wasn’t around this year I’d lose my mind. Everyone’s been through a lot this year, and the workshops have personally given me a boost in productivity and creativity. Even through lockdown, it’s given me the opportunity to still collaborate and for all of us to work together and showcase our work. I also think in the mind of a young person, days can really drag through lockdown, and you aren’t as motivated and social as you’d like to be, but BEAT ROUTES helps carry those things, and it’s helped me get through a lot of personal issues too. Even if it’s through a screen, the vibes and energy you get from the workshops is unlike anything else I’ve attended.”

“It’s amazing because my quarantine was centred around BEAT ROUTES instead of the actual pandemic.”

Case Study

S

We saw a great outcome for S, who first came to Fine Futures when she was 17. She was struggling with post-traumatic stress disorder and found that meeting others with similar problems helped her. *“BEAT ROUTES is centred around community,” she says. “It engages, inspires and motivates young people like me to come together and channel anything, from mental health struggles to relationships, into something really positive.”*

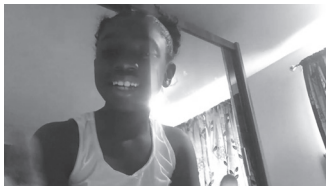
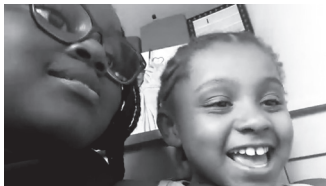
S found her voice as a poet and spoken-word artist and gained three Arts Award qualifications. She loved Fine Future’s songwriting workshops: *“whether we were having a jam session or immersing ourselves in words there was always an eagerness and willingness to create something great, something to be proud of and something to be excited by.”* She also enjoyed the focus of having performance events to rehearse for and opportunities to set and achieve personal goals.

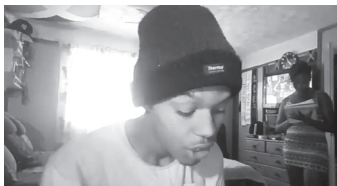
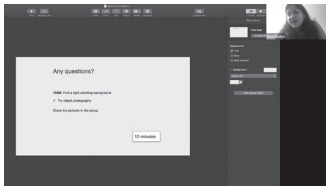
In her second year, S was chosen as an apprentice, and in her third year trained as an Arts Award Advisor. We then employed S as a Tutor: *“I have been so proud over the last year watching these young people grow from task to task, taking anything in their stride no matter how alien it may appear at first and simply just rolling with it to create something they are proud of...”*

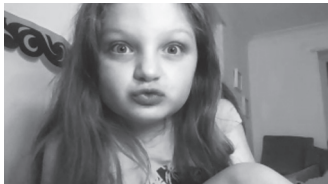
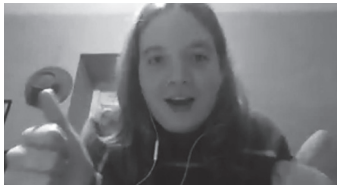
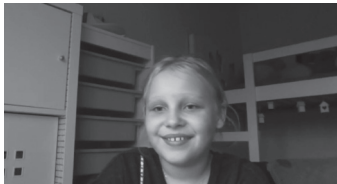
At just 20 years old and after just three years with BEAT ROUTES, S can now host events, deliver workshops and perform confidently for an audience. Not only that, but she is now at university. Her university placement was figured out with the help of a BEAT ROUTES mentor. *“I’m at a place that I didn’t think I would be,” she says. “I’m really excited for the future.”*

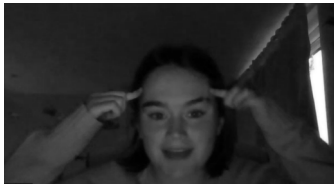
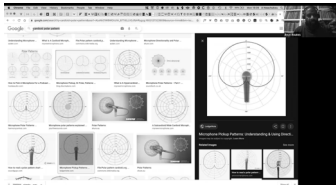
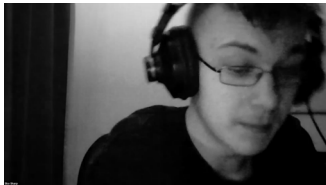
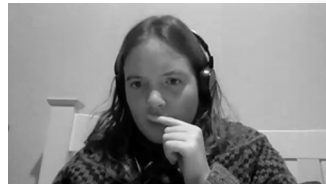
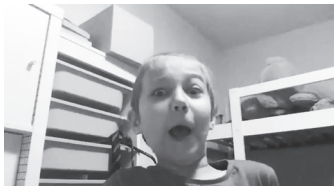
Caption/Images

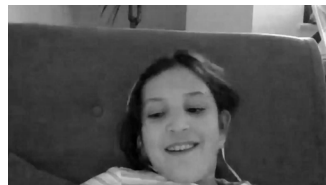
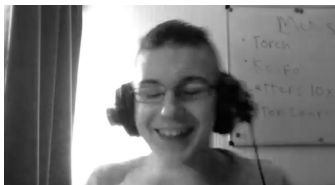
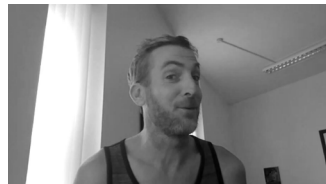
Beat Routes online workshops during the pandemic











The Financial Review

The Board of Trustees have declared that the charity remains financially sound. Income for the year ending 31st March 2021 totalled £291,555 whilst expenditure was £236,307.

Successful grant applications were our main source of funding this year. This includes a major new 3-year grant from the Henry Smith Charity of £50k per year towards the delivery of Fine Futures.

We have a plan in place to build some reserves (ideally up to 3 months running costs), as well as set up a 'donate' button on our website for individual donations.

SUPPORTERS IN 2020-21

- ~ Austin Hope Pilkington
- ~ Heathrow Community Fund
- ~ Berkshire Community Foundation
- ~ The National Lottery
- ~ Youth Music
- ~ Arts Council England
- ~ Edward Gostling Foundation
- ~ Blagrove Trust
- ~ D'Oyly Carte Charitable Trust
- ~ Louis Baylis Charitable Trust

Looking Forward

We have already seen a decline in the young people's mental health since the pandemic, so it's vital we continue to provide a sustainable programme for them offering support, help and advice.

Some of the workshops during lockdown were even more effective via Zoom including Music tech, mindfulness and some mentoring and Arts Award one-to-ones. We have decided to continue offering this online option, even though the face-to-face programme has returned.

We have a strict fundraising strategy in place, approaching funders with whom we have developed strong relationships for continued funding or as part of new rounds, including:

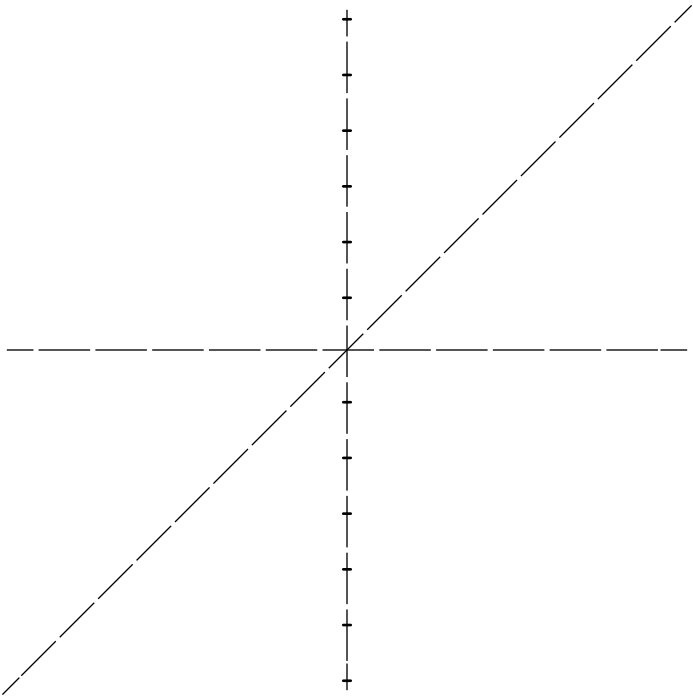
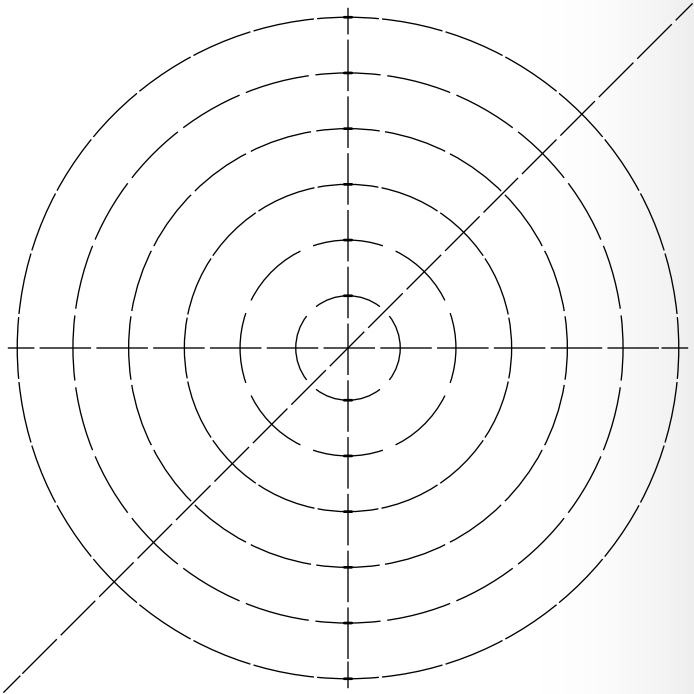
~ Garfield Weston for continued funding after our current funding ends

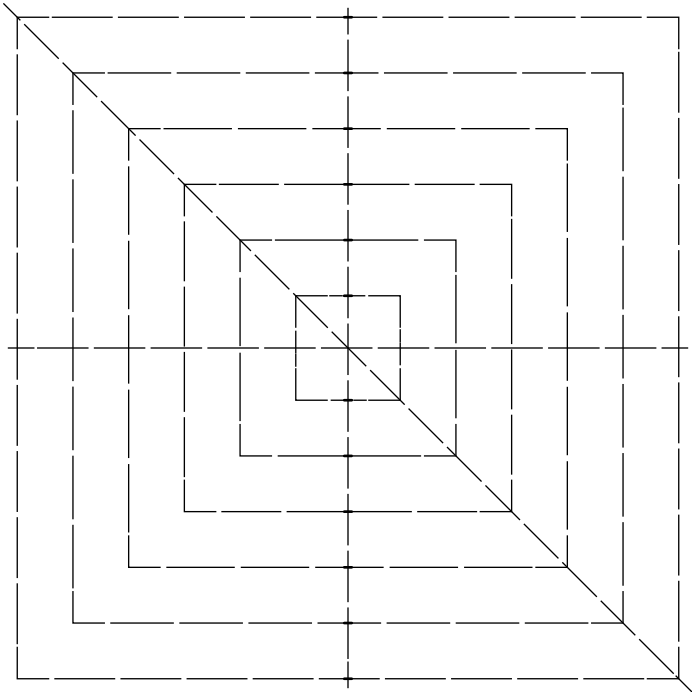
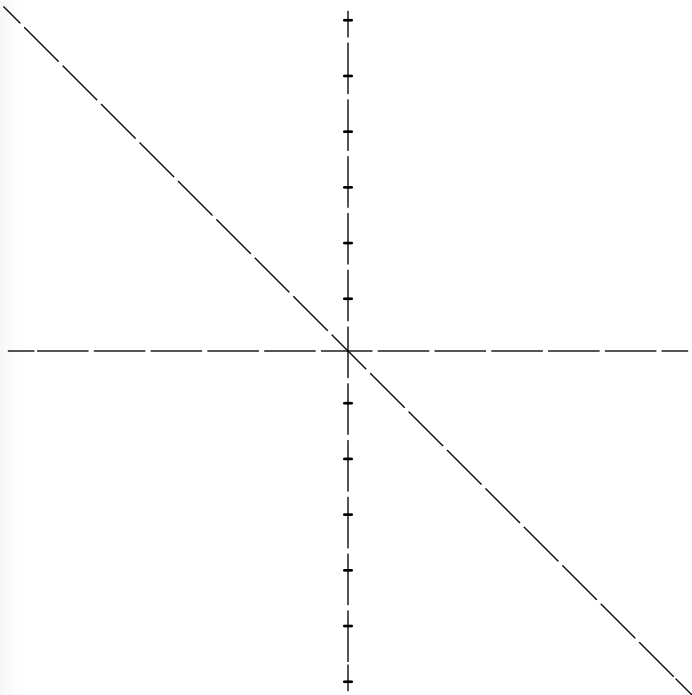
~ Blagrove Trust for continued funding after our current three year funding ends

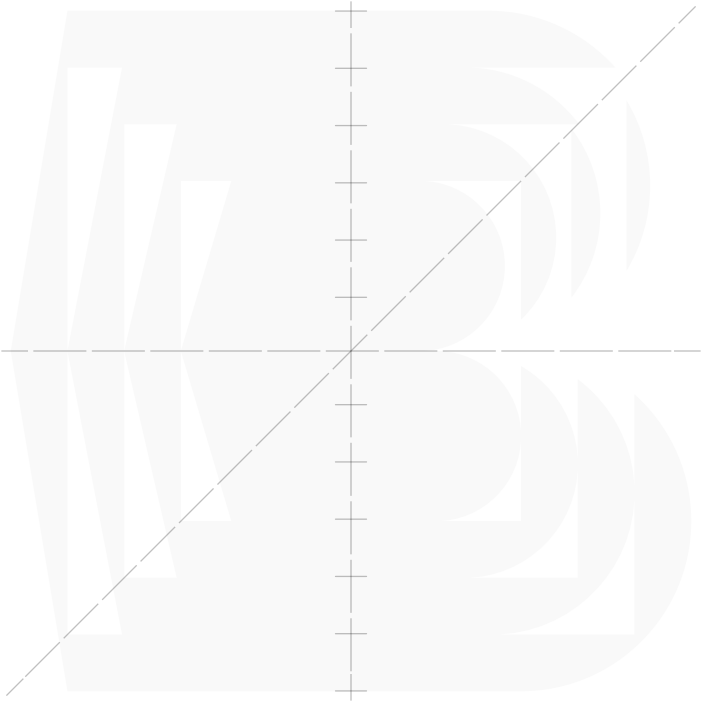
~ Heathrow Community Fund for a two year grant (previously funded by them)

~ People's Health Trust, who previously funded us. We plan to apply when the round opens for approximately £40,000 for two years

We also intend to diversify our funding streams with plans to run collaborations with brands, fundraising performance events and sponsorship schemes.







BEAT ROUTES
Youth Arts Collective



Beat Routes	1148743		
Annual accounts for the period			
4/1/2020	To	3/31/2021	

Section A Statement of financial activities

Recommended categories by activity	Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	-	290,915	-	290,915	159,163
Charitable activities	S02	-	-	-	-	-
Other trading activities	S03	-	-	-	-	-
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	641	-	641	-
Other	S06	-	-	-	-	-
Total	S07	-	291,556	-	291,556	159,163
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	-	16,371	-	16,371	27,634
Charitable activities	S09	-	190,762	-	190,762	107,708
Separate material item of expense	S10	-	29,174	-	29,174	-
Other	S11	-	-	-	-	-
Total	S12	-	236,307	-	236,307	135,342
Net income/(expenditure) before investment gains/(losses)	S13	-	55,249	-	55,249	23,821
Net gains/(losses) on investments	S14	-	-	-	-	-
Net income/(expenditure)	S15	-	55,249	-	55,249	23,821
Extraordinary items	S16	-	-	-	-	-
Transfers between funds	S17	-	-	-	-	-
Other recognised gains/(losses):						
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	21,881	-	21,881	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	-	77,130	-	77,130	23,821
Reconciliation of funds:						
Total funds brought forward	S21	-	67,773	-	67,773	43,952
Total funds carried forward	S22	-	144,903	-	144,903	67,773

Section B

Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	29,174	-	29,174	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	29,174	-	29,174	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	-	123,021	-	123,021	67,773
Total current assets		B10	-	123,021	-	123,021	67,773
Creditors: amounts falling due within one year		(Note 20)					
		B11	-	-	-	-	-
Net current assets/(liabilities)		B12	-	123,021	-	123,021	67,773
Total assets less current liabilities		B13	-	152,195	-	152,195	67,773
Creditors: amounts falling due after one year		(Note 20)					
		B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	-	152,195	-	152,195	67,773
Funds of the Charity							
Endowment funds	(Note 27)	B17	-			-	-
Restricted income funds	(Note 27)	B18		291,556		291,556	159,163
Unrestricted funds		B19			-	-	-
Revaluation reserve		B20				-	
Total funds		B21	-	291,556	-	291,556	159,163
Signed by one or two trustees on behalf of all the trustees			Signature		Print Name		Date of approval dd/mm/yyyy
					Francis-Christian Parham		10/21/2021

Note 1 **Basis of preparation**

This section should be completed by all charities .

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with*

✓

the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014

• and with*

✓

the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)

• and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

Beat Routes meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;	The financial statements are prepared, on a going concern basis, under the historical cost convention.
Disclosure of any uncertainties that make the going concern assumption doubtful;	N/A
Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.	N/A

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*	✓	
No*	✓	

Please disclose:

<i>(i) the nature of the change in accounting policy;</i>	N/A
<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	N/A
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	N/A

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	✓	
No*	✓	

Please disclose:

<i>(i) the nature of any changes;</i>	N/A
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	N/A
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	N/A

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	✓	
No*	✓	

Please disclose:

<i>(i) the nature of the prior period error;</i>	N/A
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	N/A
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	N/A

Note 2

Accounting policies

Please complete this note when first reporting under FRS2102. Section 35 of FRS102, requires 3 reconciliations to be presented, if all are applicable.

2.1 RECONCILIATION WITH PREVIOUS GENERALLY ACCEPTED ACCOUNTING PRACTICE

Please provide a description of the nature of each change in accounting policy

Reconciliation of funds per previous GAAP to funds determined under FRS 102

	Start of period £	End of period £
Fund balances as previously stated		
Adjustments:		

Fund balance as restated

Reconciliation of net income/(net expenditure) per previous GAAP to net income/(net expenditure) under FRS 102

	End of £
Net income/(expenditure) as previously stated	
Adjustments:	

Previous period net income/(expenditure) as restated

Note 2

Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: - the charity becomes entitled to the resources; - it is more likely than not that the trustees will receive the resources; and - the monetary value can be measured with sufficient reliability.	Yes ☒	No ☐	N/a ☐
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	Yes ☒	No ☐	N/a ☐
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).	Yes ☒	No ☐	N/a ☐
Legacies	In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP). Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.	Yes ☒	No ☐	N/a ☐
Government grants	The charity has received government grants in the reporting period	Yes ☒	No ☐	N/a ☐
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	Yes ☐	No ☐	N/a ☒
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	Yes ☒	No ☐	N/a ☐
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so. The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution. Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'. Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable. Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	Yes ☒	No ☐	N/a ☐
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.	Yes ☒	No ☐	N/a ☐
Support costs	The charity has incurred expenditure on support costs.	Yes ☒	No ☐	N/a ☐
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	Yes ☒	No ☐	N/a ☐
Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	Yes ☒	No ☐	N/a ☐
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies. Membership subscriptions which gives a member the right to buy services or other	Yes ☒	No ☐	N/a ☐

	benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	☒ ☐ ☐ YesNoN/a
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	☒ ☐ ☐ YesNoN/a
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	☒ ☐ ☐ YesNoN/a
2.3 EXPENDITURE AND LIABILITIES		
Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	☒ ☐ ☐ YesNoN/a
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.	☒ ☐ ☐ YesNoN/a
	Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	☒ ☐ ☐ YesNoN/a
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	☒ ☐ ☐ YesNoN/a
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	☒ ☐ ☐ YesNoN/a
Redundancy cost	The charity made no redundancy payments during the reporting period.	☒ ☐ ☐ YesNoN/a
Deferred income	No material item of deferred income has been included in the accounts.	☒ ☐ ☐ YesNoN/a
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	☒ ☐ ☐ YesNoN/a
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	☒ ☐ ☐ YesNoN/a
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	☒ ☐ ☐ YesNoN/a
2.4 ASSETS		
Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least	£500 ☒ ☐ ☐ YesNoN/a
	They are valued at cost.	
Intangible fixed assets	The depreciation rates and methods used are disclosed in note 9.2.	
	The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5	☒ ☐ ☐ YesNoN/a
	They are valued at cost.	☒ ☐ ☐ YesNoN/a
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4.	☒ ☐ ☐ YesNoN/a
	They are valued at cost.	☒ ☐ ☐ YesNoN/a
Investments	Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.	☐ ☐ ☒ YesNoN/a
	Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments	☐ ☐ ☒ YesNoN/a
Stocks and work in progress	Stocks held for sale as part of non-charitable trade are measured at the lower or cost or net realisable value.	☐ ☐ ☒ YesNoN/a
	Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.	☐ ☐ ☒ YesNoN/a
	Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.	☐ ☐ ☒ YesNoN/a

Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

Yes	No	N/a
☒	☐	☐

Current asset investments

The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.

Yes	No	N/a
☐	☐	☒

They are valued at fair value except where they qualify as basic financial instruments.

Yes	No	N/a
☐	☐	☒

POLICIES ADOPTED
ADDITIONAL TO OR
DIFFERENT FROM
THOSE ABOVE

Note 3

Analysis of income

		Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
	Analysis					
Donations and legacies:	Donations and gifts	-		-	-	-
	Gift Aid	-	-	-	-	-
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	-	290,915	-	290,915	159,163
	Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	
	Total	-	290,915	-	290,915	159,163
Charitable activities:	<i>Fine Futures - creative workshops, one to one mentoring and apprenticeships each week day evening during term time.</i>	-		-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Other trading activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Income from investments:	Interest income	-	-	-	-	-
	Dividend income	-	-	-	-	-
	Rental and leasing income	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Separate material item of income:		-	641	-	641	-
		-	-	-	-	-
		-	-	-	-	-
	Total	-	641	-	641	-
Other:	Conversion of endowment funds into income	-	-	-	-	-
	Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
	Gain on disposal of a programme related investment	-	-	-	-	-
	Royalties from the exploitation of intellectual property rights	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
TOTAL INCOME		-	291,556	-	291,556	159,163

Other information:

All income in the prior year was unrestricted except for:
(please provide description and amounts)

All income from prior year was restricted.

Where any endowment fund is converted into income in the reporting period, please give the reason for the conversion.

N/A

Where any endowment fund is converted into income in the prior period, please give the reason for the conversion.

N/A

Within the income items above the following items are material: (please disclose the nature, amount and any prior year amounts)

N/A

Note 4

Analysis of receipts of government grants

Description		This year £
Arts Council		104,380
Austin Hope and Pilkington		1,000
Heathrow Community Fund		12,230
Edward Gostling Foundation		5,000
National Lottery		59,341
Youth Music		49,464
Blagrave Trust		15,000
Henry Smith		25,000
Louis Baylis		500
D'Oyly Carte Charitable Trust		3,000
Berkshire Community Foundation		16,000
Total		290,915

Description		Last year £
Woodward Charitable Trust		1,000
Heathrow Community Fund		22,589
Youth Music		49,482
Blagrave Trust		15,000
Arts Council		1,480
Awards for All		9,970
National Lottery		24,282
Garfield Weston		15,000
Henry Smith		20,000
Total		158,803

	This year	Last year
<i>Please provide details of any unfulfilled conditions and other contingencies attaching to grants that have been recognised in income.</i>	N/A	N/A

	This year	Last year
<i>Please give details of other forms of government assistance from which the charity has directly benefited.</i>	N/A	N/A

Note 5 **Donated goods, facilities and services**

	This year £	Last year £
Seconded staff	-	-
Use of property	-	-
Other	-	-

	This year	Last year
Please provide details of the accounting policy for the recognition and valuation of donated goods, facilities and services.		
Please provide details of any unfulfilled conditions and other contingencies attaching to resources from donated goods and services not recognised in income.		
Please give details of other forms of other donated goods and services not recognised in the accounts, eg contribution of unpaid volunteers.		

Section C	Notes to the accounts	(cont)
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Note 6 Analysis of expenditure

Analysis	This year				Last year			
	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Unrestricted funds	Restricted income funds	Endowment funds	Total funds
Expenditure on raising funds:				£				£
Incurred seeking donations	-	-	-	-	-	-	-	-
Incurred seeking legacies	-	-	-	-	-	-	-	-
Incurred seeking grants	-	-	-	-	-	-	-	-
Operating membership schemes and social lotteries	-	-	-	-	-	-	-	-
Staging fundraising events	-	-	-	-	-	-	-	-
Fundraising agents	-	745	-	745	-	4,787	-	4,787
Operating charity shops	-	-	-	-	-	-	-	-
Operating a trading company undertaking non-charitable trading activity	-	-	-	-	-	-	-	-
Advertising, marketing, direct mail and publicity	-	-	-	-	-	-	-	-
Start up costs incurred in generating new source of future income	-	-	-	-	-	-	-	-
Database development costs	-	-	-	-	-	-	-	-
Other trading activities	-	-	-	-	-	-	-	-
Investment management costs:	-	-	-	-	-	-	-	-
Portfolio management costs	-	-	-	-	-	-	-	-
Cost of obtaining investment advice	-	-	-	-	-	-	-	-
Investment administration costs	-	-	-	-	-	-	-	-
Intellectual property licencing costs	-	-	-	-	-	-	-	-
Rent collection, property repairs and maintenance charges	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
Total expenditure on raising funds	-	745	-	745	-	4,787	-	4,787

Expenditure on charitable activities:

<i>Fine Futures</i> - creative workshops, one to one mentoring and apprenticeships each week day	-	290,170	-	290,170	-	130,555	-	130,555
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
Total expenditure on charitable activities	-	290,170	-	290,170	-	130,555	-	130,555

Separate material item of expense

	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
Total	-	-	-	-	-	-	-	-

Other

	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
Total other expenditure	-	-	-	-	-	-	-	-
TOTAL EXPENDITURE	-	290,915	-	290,915	-	135,342	-	135,342

Other information:

Analysis of expenditure on charitable activities

Activity or programme	This year				Last year			
	Activities undertaken directly	Grant funding of activities	Support Costs	Total this year	Activities undertaken directly	Grant funding of activities	Support Costs	Total last year
	£	£	£	£	£	£	£	£
<i>Fine Futures</i>	-	130,778	160,137	290,915	-	77,268	58,074	135,342
Activity 2	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-
Total	-	130,778	160,137	290,915	-	77,268	58,074	135,342

Section C	Notes to the accounts	(cont)
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Note 7 Extraordinary items

Please explain the nature of each extraordinary item occurring in the period.

	Description	This year £	Last year £
Extraordinary item 1		-	-
Extraordinary item 2		-	-
Extraordinary item 3		-	-
Extraordinary item 4		-	-
Total extraordinary items		-	-

Section C	Notes to the accounts
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Note 8 **Funds received as agent**

8.1 Please complete this note if the charity has agreed to administer the funds of another entity as its agent. Note: If a charity is acting as an agent, it should not recognise the income in the Statement of Financial Activities or the Balance Sheet.

Description/name of party	Related party (Yes or No)	Amount received		Amount paid out		Balance held at period end	
		This year	Last year	This year	Last year	This year	Last year
		£	£	£	£	£	£
		-	-	-	-	-	-
		-	-	-	-	-	-
		-	-	-	-	-	-
		-	-	-	-	-	-
		-	-	-	-	-	-
Total		-	-	-	-	-	-

8.2 Where a consortia or similar arrangement exists whereby 2 or more charities co-operate to achieve economies in the purchase of goods or services, please disclose details of any balances outstanding between any participating members.

Description/name of party	Balance held at period end	
	This year	Last year
	£	£
	-	-
	-	-
	-	-
	-	-
	-	-
Total	-	-

Section C Notes to the accounts

Note 9 Support Costs

Please complete this note if the charity has analysed its expenses using activity categories and has support costs.

This year

Support cost (examples)	Raising funds £	Project: Fine Futures £	Activity 2 £	Activity 3 £	Grand total £	Basis of allocation (Describe method)
Employee costs	-	111,078	-	-	111,078	All freelance staffing costs. (Not salaries)
Administrative overheads	-	16,371	-	-	16,371	Office costs
Equipment / materials	-	29,175	-	-	29,175	
Venue Hire	-	3,513	-	-	3,513	
	-	-	-	-	-	
Total	-	160,137	-	-	160,137	

Last year

Support cost (examples)	Raising funds £	Project: Fine Futures £	Activity 2 £	Activity 3 £	Grand total £	Basis of allocation (Describe method)
Employee costs	-	35,366	-	-	35,366	All freelance staffing costs. (Not salaries)
Administrative overheads	-	2,366	-	-	2,366	Office costs
Equipment / materials	-	10,498	-	-	10,498	
Venue Hire	-	9,844	-	-	9,844	
	-	-	-	-	-	
Total	-	58,074	-	-	58,074	

Please provide details of the accounting policy adopted for the apportionment of costs between activities and any estimation techniques used to calculate their apportionment.

N/A

Section C**Notes to the accounts****Note 10** Details of certain items of expenditure**10.1 Fees for examination of the accounts**

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Accountancy services

This year £	Last year £
300	300
-	-
324	286

Note 11

Paid employees

Please complete this note if the charity has any employees.

11.1 Staff Costs

Salaries and wages	
Social security costs	
Pension costs (defined contribution scheme) - NEST	
Other employee benefits	
Total staff costs	

This year £	Last year £
65,967	55,810
-	-
2,895	1,667
-	-
68,862	57,477

This year:

Please provide details of expenditure on staff working for the charity whose contracts are with and are paid by a related party

N/A

Last year:

Please provide details of expenditure on staff working for the charity whose contracts are with and are paid by a related party

N/A

Please give details of the number of employees whose total employee benefits (excluding employer pension costs) fell within each band of £10,000 from £60,000 upwards. If there are no such transactions, please enter 'true' in the box provided.

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000

TRUE

Band	Number of employees	
	This year	Last year
£60,000 to £69,999	-	-
£70,000 to £79,999	-	-
£80,000 to £89,999	-	-
£90,000 to £99,999	-	-
£100,000 to £109,999	-	-

Please provide the total amount paid to key management personnel (includes trustees and senior management) for their services to the charity. For specific amounts paid to trustees, see Note 28.

This year £	Last year £
65,967	55,810

Senior management = Project Manager and Project Coordinator

11.2 Average head count in the year

The parts of the charity in which the employees work

	This year Number	Last year Number
Fundraising	2	2
Charitable Activities	14	12
Governance	5	5
Other	3	3
Total	24	22

11.3 Ex-gratia payments to employees and others (excluding trustees)
Please complete if an ex-gratia payment is made.

Please explain the nature of the payment

This year	N/A
Last year	N/A

Please state the legal authority or reason for making the payment

This year	N/A
Last year	N/A

Please state the amount of the payment (or value of any waiver of a right to an asset)

This year	Last year
£ -	£ -

11.4 Redundancy payments

Please complete if any redundancy or termination payment is made in the period.

Total amount of payment

This year	Last year
£ -	£ -

The nature of the payment (cash, asset etc.)

--	--

The extent of redundancy funding at the balance sheet date

This year	Last year
£ -	£ -

Please state the accounting policy for any redundancy or termination payments

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Section C	Notes to the accounts	(cont)
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Note 12 **Defined contribution pension scheme or defined benefit scheme accounted for as a defined contribution scheme.**

12.1 *Please complete this note if a defined contribution pension scheme is operated.*

	This year	Last year
	£	£
Amount of contributions recognised in the SOFA as an expense	2,895	1,667

Please explain the basis for allocating the liability and expense of defined contribution pension scheme between activities and between restricted and unrestricted funds.	All funds are restricted, pension payments are made from direct salaried staff and are associated support costs.
--	---

12.2 *Please complete this section where the charity participates in a defined benefit pension plan but is unable to ascertain its share of the underlying assets and liabilities.*

Please confirm that although the scheme is accounted for as a defined contribution plan, it is a defined benefit plan.	
Please provide such information as is available about the plan's surplus or deficit and the implications, if any, for the reporting charity for this year and last year, if different	

12.3 *Please complete this section where the charity participates in a multi-employer defined benefit pension plan that is accounted for as a defined contribution plan.*

Describe the extent to which the charity can be liable to the plan for other entities' obligations under the terms and conditions of the multi-employer plan. If this is different for last year, provide details	
Provide an explanation of how any liability arising from an agreement with a multi-employer plan to fund a deficit has been determined. If this is different for last year, provide details	

Note 13Grantmaking

Please complete this note if the charity made any grants or donations which in aggregate form a material part of the charitable activities undertaken.

This year:

13.1 Analysis of grants paid (included in cost of charitable activities)

Analysis	Grants to institutions	Grants to individuals	Support costs	Total
			£	£
Activity or project 1	-	-	-	-
Activity or project 2	-	-	-	-
Activity or project 3	-	-	-	-
Activity or project 4	-	-	-	-
Total	-	-	-	-

Please enter “Nil” if the charity does not identify and/or allocate support costs.

13.2 Grants made to institutions

<i>My charity has made grants to particular institutions that are material in the context of its grantmaking. Details of the institution supported, purpose of the grant and total paid to each institution is available on the charity's web site.</i>	Yes	<i>Please provide details of charity's URL.</i>
	No	<i>Provide details below</i>

Names of institution	Purpose	Total amount of grants paid £
		-
		-
		-
		-
		-
		-
		-
		-
		-
		-
Total grants to institutions in reporting period		-
Other unanalysed grants		-
TOTAL GRANTS PAID		-

Last year:

13.3 Analysis of grants paid (included in cost of charitable activities)

Analysis	Grants to institutions	Grants to individuals	Support costs £	Total £
Activity or project 1	-	-	-	-
Activity or project 2	-	-	-	-
Activity or project 3	-	-	-	-
Activity or project 4	-	-	-	-
Total	-	-	-	-

Please enter “Nil” if the charity does not identify and/or allocate support costs.

13.4 Grants made to institutions

My charity has made grants to particular institutions that are material in the context of its grantmaking. Details of the institution supported, purpose of the grant and total paid to each institution is available on the charity's web site.

Yes	Please provide details of charity's URL.
No	Provide details below

Names of institution	Purpose	Total amount of grants paid £
		-
		-
		-
		-
		-
		-
		-
		-
		-
		-
Total grants to institutions in reporting period		-
Other unanalysed grants		-
TOTAL GRANTS PAID		-

Section C	Notes to the accounts	(cont)
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Note 14 **Tangible fixed assets**
Please complete this note if the charity has any tangible fixed assets

14.1 Cost or valuation

	Freehold land & buildings	Other land & buildings	Plant, machinery and motor vehicles	Fixtures, fittings and equipment	Total
	£	£	£	£	£
At the beginning of the year	-	-	-	-	-
Additions	-	-	-	29,174	29,174
Revaluations	-	-	-	-	-
Disposals	-	-	-	-	-
Transfers *	-	-	-	-	-
At end of the year	-	-	-	29,174	29,174

14.2 Depreciation and impairments

**Basis	SL or RB (Straight Line or Reducing Balance)	SL or RB	SL or RB	SL or RB	SL or RB
** Rate				25 % SL	

At beginning of the year	-	-	-	-	-
Disposals	-	-	-	-	-
Depreciation	-	-	-	7,294	7,294
Impairment	-	-	-	-	-
Transfers*	-	-	-	-	-
At end of the year	-	-	-	7,294	7,294

14.3 Net book value

Net book value at the beginning of the year	-	-	-	-	-
Net book value at the end of the year	-	-	-	21,881	21,881

14.4 Impairment

This year: Please provide a description of the events and circumstances that led to the recognition or reversal of an impairment loss.

No impairment in current year

Last year: Please provide a description of the events and circumstances that led to the recognition or reversal of an impairment loss.

No assets in Prior year

14.5 Revaluation

If an accounting policy of revaluation is adopted, please provide:

the effective date of the revaluation

the name of independent valuer, if applicable

the methods applied and significant assumptions

the carrying amount that would have been recognised had the assets been carried under the cost model.

This year	Last year
-	-

14.6 Other disclosures

(i) Please state the amount of borrowing costs, if any, capitalised in the construction of tangible fixed assets and the capitalisation rate used.

(ii) Please provide the amount of contractual commitments for the acquisition of tangible fixed assets.

(iii) Details of the existence and carrying amounts of property, plant and equipment to which the charity has restricted title or that are pledged as security for liabilities.

This year	Last year
£	£
-	-
-	-

* The "transfers" row is for movements between fixed asset categories.

** Please indicate the method of depreciation by deleting the method not applicable (SL = straight line; RB = reducing balance). Also please indicate the rate of depreciation: for straight line, what is the anticipated life of the asset (in years); for reducing balance, what is the percentage annual deduction.

Note 15 Intangible assets*Please complete this note if the charity has any intangible assets***15.1 Cost or valuation**

	Research & development	Patents and trademarks	Other	Total
	£	£	£	£
At beginning of the year	-	-	-	-
Additions	-	-	-	-
Disposals	-	-	-	-
Revaluations	-	-	-	-
Transfers *	-	-	-	-
At end of the year	-	-	-	-

15.2 Amortisation and impairments

**Basis	SL or RB	SL or RB	SL or RB	SL or RB	Straight Line ("SL") or Reducing Balance ("RB")
** Rate					

At beginning of the year	-	-	-	-
Disposals	-	-	-	-
Amortisation	-	-	-	-
Impairment	-	-	-	-
Transfers*	-	-	-	-
At end of year	-	-	-	-

15.3 Net book value

Net book value at the beginning of the year	-	-	-	-
Net book value at the end of the year	-	-	-	-

15.4 Accounting policy*Please disclose the accounting policy for intangible fixed assets including:**Reasons for choosing amortisation rates**Policies for the recognition of any capital development*

15.5 Impairment

This year:

Please provide a description of the events and circumstances that led to the recognition or reversal of an impairment loss.

Last year:

Please provide a description of the events and circumstances that led to the recognition or reversal of an impairment loss.

15.6 Revaluation

If an accounting policy of revaluation is adopted, please provide:

the effective date of the revaluation

the name of independent valuer, if applicable

the methods applied

the carrying amount that would have been recognised had the assets been carried under the cost model.

This year	Last year

15.7 Other disclosures

(i) If your intangible asset was acquired by way of grant, provide value on initial recognition and carrying amount of the asset.

(ii) Details of the carrying amounts of any intangible assets to which the charity has restricted title or that are pledged as security for liabilities.

(iii) Please provide the amount of contractual commitments for the acquisition of intangible assets.

(iv) State the amount of research and development expenditure recognised as expenditure in the year.

(v) Please detail the headings in the SOFA in which a charge for amortisation of intangible assets is included.

(vi) For any material intangible assets, please provide a description, its carrying amount and any remaining amortisation period.

* The "transfers" row is for movements between fixed asset categories.

** Please indicate the method of depreciation by deleting the method not applicable (SL = straight line; RB = reducing balance). Also please indicate the rate of depreciation: for straight line, what is the anticipated life of the asset (in years); for reducing balance, what is the percentage annual deduction.

Note 16

Heritage assets

Please complete this note if the charity has heritage assets

16.1 General disclosures for all charities holding heritage assets

	This year	Last year
(i) Explain the nature and scale of heritage assets held.		
(ii) Explain the policy for the acquisition, preservation, management and disposal of heritage assets.		

16.2 Cost or valuation

	Heritage asset 1 £	Heritage asset 2 £	Heritage asset 3 £	Heritage asset 4 £	Total £
At beginning of the year	-	-	-	-	-
Additions	-	-	-	-	-
Disposals	-	-	-	-	-
Revaluations	-	-	-	-	-
Transfers *	-	-	-	-	-
At end of the year	-	-	-	-	-

16.3 Depreciation and impairments

**Basis						Straight Line ("SL") or Reducing Balance
** Rate						

At beginning of the year	-	-	-	-	-
Disposals	-	-	-	-	-
Depreciation	-	-	-	-	-
Impairment	-	-	-	-	-
Transfers*	-	-	-	-	-
At end of year	-	-	-	-	-

16.4 Net book value

Net book value at the beginning of the year	-	-	-	-	-
Net book value at the end of the year	-	-	-	-	-

16.5 Impairment

This year

Please provide a description of the events and circumstances that led to the recognition or reversal of an impairment loss.

--

Last year

Please provide a description of the events and circumstances that led to the recognition or reversal of an impairment loss.

--

16.6 Revaluation

If an accounting policy of revaluation is adopted, please provide:

the effective date of the revaluation

the name of independent valuer, if applicable

qualifications of independent valuer

the methods applied and significant assumptions

any significant limitations on the valuation

This year	Last year

16.7 Analysis of heritage assets by class or group distinguishing those at cost and those at valuation

Carrying amount at the beginning of the period

Additions

Disposals

Depreciation/impairment

Revaluation

Carrying amount at the end of period

At valuation Group A £	At cost Group B £	Total £
-	-	-
-	-	-
-	-	-
-	-	-
-	-	-
-	-	-

16.8 Heritage assets (where heritage assets are not recognised on the balance sheet)

- (i) Explain the reason why heritage assets have not been recognised on the balance sheet.
- (ii) Describe the significance and nature of heritage assets.
- (iii) Disclose information that is helpful in assessing the value of heritage assets.
- (iv) Explain the reason why it is not practicable to obtain a valuation of heritage assets.

This year	Last year

16.9 Five year summary of heritage assets transactions

	2015	2014	2013	2012	2011
	£	£	£	£	£
Purchases					
Group A	-	-	-	-	-
Group B	-	-	-	-	-
Group C	-				
Other	-				
Donations					
Group A	-	-	-	-	-
Group B	-	-	-	-	-
Group C	-	-	-	-	-
Other	-	-	-	-	-
Total additions	-	-	-	-	-
Charge for impairment					
Group A	-	-	-	-	-
Group B	-	-	-	-	-
Group C	-	-	-	-	-
Other	-	-	-	-	-
Total charge for impairment	-	-	-	-	-
Disposals					
Group A - carrying amount	-	-	-	-	-
Group B - carrying amount	-	-	-	-	-
Group C	-	-	-	-	-
Other	-	-	-	-	-
Total disposals	-	-	-	-	-

Note 17

Investment assets

Please complete this note if the charity has any investment assets.

17.1 Fixed assets investments (please provide for each class of investment)

	Cash & cash equivalents	Listed investments	Investment properties	Social investments	Other	Total
Carrying (fair) value at beginning of period	-	-	-	-	-	-
Add: additions to investments during period*	-	-	-	-	-	-
Less: disposals at carrying value	-	-	-	-	-	-
Less: impairments	-	-	-	-	-	-
Add: Reversal of impairments	-	-	-	-	-	-
Add/(deduct): transfer in/(out) in the period	-	-	-	-	-	-
Add/(deduct): net gain/(loss) on revaluation	-	-	-	-	-	-
Carrying (fair) value at end of year	-	-	-	-	-	-

*Please specify additions resulting from acquisitions through business combinations, if any.

Please note that Fair Value in this context is the amount for which an asset could be exchanged between knowledgeable and willing parties in an arm's length transaction. For traded securities, the fair value is the value of the security quoted on the London Stock Exchange Daily Official List or equivalent. For other assets where there is no market price on a traded market, it is the trustees' or valuers' best estimate of fair value.

17.2 Please provide a breakdown of investments shown above agreeing with the balance sheet row B04 differentiating between those held at fair value and those held at cost less impairment.

This year:
Analysis of investments

Cash or cash equivalents

Listed investments

Investment properties

Social investments

Other investments

Total

Grand total (Fair value at year end+Cost less impairment)

Fair value at year end	Cost less impairment
£	£
-	-
-	-
-	-
-	-
-	-
-	-
-	-
-	-
-	-

Last year:
Analysis of investments

Cash or cash equivalents

Listed investments

Investment properties

Social investments

Other investments

Total

Grand total (Fair value at year end+Cost less impairment)

Fair value at year end	Cost less impairment
£	£
-	-
-	-
-	-
-	-
-	-
-	-
-	-
-	-
-	-

17.3 If your charity holds investment properties, please complete the following note:

	This year	Last year
(i) Explain the methods and significant assumptions in determining the fair value of investment property held by the charity		
(ii) Name or independent valuer, if applicable, and relevant qualifications		
(iii) Provide details of any restrictions on the ability to realise investment property or on the remittance of income or disposal proceeds		
(iv) Explain any contractual obligations for the purchase, construction or development of investment property or for repairs, maintenance or enhancements		

17.4 Please provide a breakdown of current asset investments, if applicable, agreeing with the balance sheet.

Analysis of current asset investments	This year	Last year
	£	£
Cash or cash equivalents	-	-
Listed investments	-	-
Investment properties	-	-
Social investments	-	-
Other investments	-	-
Total	-	-

17.5 Guarantees

	This year	Last year
Please provide details and amount of any guarantee made to or on behalf of a third party		
Name of the entity or entities benefitting from those guarantees		
Please explain how the guarantee furthers the charity's aims		

17.6 Concessionary loans

Amount of concessionary loans made (Multiple loans made may be disclosed in aggregate provided that such aggregation does not obscure significant information).

Description	This year £	Last year £
	-	-
	-	-
	-	-
	-	-
Total	-	-

Amount of concessionary loans received (Multiple loans received may be disclosed in aggregate provided that such aggregation does not obscure significant information).

Description	This year £	Last year £
	-	-
	-	-
	-	-
Total	-	-

Terms and conditions eg interest rate, security provided

Value of any concessionary loans which have been committed but not taken up at the reporting date

Amounts payable within 1 year

Amounts payable after more than 1 year

Amounts receivable within 1 year

Amounts receivable after more than 1 year

This year	Last year

17.7 Additional information

Please provide information about the significance of investments to the charity's financial position or performance eg. terms and conditions of loans or the use of hedging to manage financial risk.

For all investments measured at fair value, the basis for determining the value, including any assumptions applied when using a valuation technique.

Where a charity has provided financial assets as a form of security, the carrying amount of the financial asset pledged as security and the terms and conditions relating to its pledge.

This year	Last year

Section C	Notes to the accounts	(cont)
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Note 18 **Stocks**

Please complete this note if the charity holds any stock items

18.1 Please state the carrying amount of stock and work in progress analysed between activities.

	Stock		Donated goods		Work in progress
	For distribution	For resale	For distribution	For resale	
	£	£	£	£	£
Charitable activities:					
<i>Opening</i>	-	-	-	-	-
<i>Added in period</i>	-	-	-	-	-
<i>Expensed in period</i>	-	-	-	-	-
<i>Impaired</i>	-	-	-	-	-
<i>Closing</i>	-	-	-	-	-
Other trading activities:					
<i>Opening</i>	-	-	-	-	-
<i>Added in period</i>	-	-	-	-	-
<i>Expensed in period</i>	-	-	-	-	-
<i>Impaired</i>	-	-	-	-	-
<i>Closing</i>	-	-	-	-	-
Other:					
<i>Opening</i>	-	-	-	-	-
<i>Added in period</i>	-	-	-	-	-
<i>Expensed in period</i>	-	-	-	-	-
<i>Impaired</i>	-	-	-	-	-
<i>Closing</i>	-	-	-	-	-
Total this year	-	-	-	-	-
Total previous year	-	-	-	-	-

18.2 Please specify the carrying amount of any stocks pledged as security for liabilities

This year	Last year
£	£

Section C

Notes to the accounts

(cont)

Note 19

Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1

Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2

Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-
-	-

Section C

Notes to the accounts

(cont)

Note 20

Creditors and accruals

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	-	-	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	-	-	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
Total	-	-	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

This year	Last year

Movement in deferred income account

Balance at the start of the reporting period

Amounts added in current period

Amounts released to income from previous periods

Balance at the end of the reporting period

This year £	Last year £
-	-
-	-
-	-
-	-

Note 21 Provisions for liabilities and charges

Please complete this note if you have included in charity expenditure any provisions. A provision is made when the charity has a liability of uncertain timing or amount.

21.1 Movements in recognised provisions and funding commitment during the period

	This year £	Last year £
Balance at the start of the reporting period	-	-
Amounts added in current period	-	-
Amounts charged against the provision in the current period	-	-
Unused amounts reversed during the period	-	-
Balance at the end of the reporting period	-	-

21.2 Please provide:

- a brief description of any obligations on the balance sheet and the expected amount and timing of resulting payments;
- an indication of the uncertainties about the amount or timing of those outflows; and
- the amount of any expected reimbursement, stating the amount of any asset that has been recognised for that expected reimbursement.

	This year	Last year

21.3 For any funding commitment that is not recognised as a liability or provision, provide details of commitment made, the time frame of that commitment, any performance-related conditions and details of how the commitment will be funded (with contracts for capital expenditure separately identified).

This year	Last year

21.4 Where unrestricted funds have been designated to a fund commitment, please disclose the nature of any amounts designated and the likely timing of that expenditure.

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Note 22 Other disclosures for debtors, creditors and other basic financial instruments

22.1 Please provide information about the significance of financial instruments (eg. debtors, creditors, investments etc) to the charity's financial position or performance, for example, the terms and conditions of loans or the use of hedging to manage financial risk.

This year	Last year

22.2 If the charity has provided financial assets as a form of security, the carrying amount of the financial assets pledged as security and the terms and conitions related to its pledge should be given here.

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Note 23 Contingent liabilities and contingent assets

23.1 Contingent liabilities

Where the charity has contingent liabilities, please complete the following section unless the possibility of their existence is remote.

This year

Description of item including its legal nature. Please describe any security provided in connection to the liability.	Estimate of financial effect

Last year

Description of item including its legal nature. Please describe any security provided in connection to the liability.	Estimate of financial effect

23.2 Contingent assets

Where the charity has contingent assets, please complete the following section when their existence is probable

This year

Description of item	Estimate of financial effect

Last year

Description of item	Estimate of financial effect

23.4 Other disclosures for contingent assets and/or liabilities

Please provide the following information where practicable:

	This year	Last year
Explain any uncertainties relating to the amount or timing of settlement; and the possibility of any reimbursement		
Where it is not practical to make one or more of these disclosures, please state this fact		

Section C	Notes to the accounts	(cont)
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Note 24 **Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
123,021	67,773
-	-
123,021	67,773

Note 25

Fair value of assets and liabilities

	This year	Last year
25.1 Please provide details of the charity's exposure to credit risk (the risk of incurring a loss due to a debtor not paying what is owed) , liquidity risk (the risk of not being able to meet short term financial demands) and market risk (the risk that the value of an investment will fall due to changes in the market) arising from financial instruments to which the charity is exposed at the end of the reporting period and explain how the charity manages those risks.		
25.2 Please give details of the amount of change in the fair value of basic financial instruments (debtors, creditors, investments (see section 11, FRS 102 SORP)) measured at fair value through the SoFA that is attributable to changes in credit risk.		

Section C

Notes to the accounts

(cont)

Note 26

Events after the end of the reporting period

Please complete this note events (not requiring adjustment to the accounts) have occurred after the end of the reporting period but before the accounts are authorised which relate to conditions that arose after the end of the

	This year	Last year
Please provide details of the nature of the event		
Provide an estimate of the financial effect of the event or a statement that such an estimate cannot be made		

Section C

Notes to the accounts

(cont)

Note 27

Charity funds

27.1 Details of material funds held and movements during the CURRENT reporting period

Please give details of the movements of material individual funds in the reporting period together with a balancing figure for 'Other funds'. The 'Total funds' figure below should reconcile to 'Total funds' in the balance sheet.

* Key: PE - permanent endowment funds; EE - expendable endowment funds; R - restricted income funds, including special trusts, of the charity; and U - unrestricted funds

Fund names	Type PE, EE R or UR *	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Transfers £	Gains and losses £	Fund balances carried forward £
Austin Hope and Pilkington		Charitable creative activities for young people	-	1,000	-	-	-	1,000
Heathrow Community Fund		Charitable creative activities for young people	-	12,230	-	-	-	12,230
Berkshire Community Foundation		Charitable creative activities for young people	-	16,000	-	-	-	16,000
Blagrove Trust		Charitable creative activities for young people	-	15,000	-	-	-	15,000
Edward Gostling Foundation		Charitable creative activities for young people	-	5,000	-	-	-	5,000
Arts Council		Charitable creative activities for young people	-	104,380	-	-	-	104,380
National Lottery		Charitable creative activities for young people	-	59,341	-	-	-	59,341
Youth Music		Charitable creative activities for young people	-	49,464	-	-	-	49,464
D'Oyly Carte & Louis Baylis Charitable Trust		Charitable creative activities for young people	-	3,500	-	-	-	3,500
Henry Smith		Charitable creative activities for young people	-	25,000	-	-	-	25,000
Other funds	N/a	N/a	-	641	-	-	-	641
Total Funds			-	291,556	-	-	-	291,556

Section C	Notes to the accounts	(cont)
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Note 27 **Charity funds (cont)**

27.2 Details of material funds held and movements during the PREVIOUS reporting period

Please give details of the movements of material individual funds in the reporting period together with a balancing figure for 'Other funds'. The 'Total funds' figure below should reconcile to 'Total funds' in the balance sheet.

** Key: PE - permanent endowment funds; EE - expendable endowment funds; R - restricted income funds, including special trusts, of the charity; and U - unrestricted funds*

Fund names	Type PE, EE R or UR *	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Transfers £	Gains and losses £	Fund balances carried forward £
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
			-	-	-	-	-	-
Other funds	N/a	N/a	-	-	-	-	-	-
Total Funds			-	-	-	-	-	-

Note 27

Charity funds (cont)

27.3 Transfers between funds

This year

	Reason for transfer and where endowment is converted to income, legal power for its conversion	Amount
Between unrestricted and restricted funds		
Between endowment and restricted funds		
Between endowment and unrestricted funds		

Last year

	Reason for transfer and where endowment is converted to income, legal power for its conversion	Amount
Between unrestricted and restricted funds		
Between endowment and restricted funds		
Between endowment and unrestricted funds		

27.4 Designated funds

This year

Planned use	Purpose of the designation	Amount

Last year

Planned use	Purpose of the designation	Amount

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter “True” in the box or “False” if there are transactions to report.

28.1 Trustee remuneration and benefits

This year

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
		£	£	£	£	£
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

Last year

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
		£	£		£	£
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

Type of expenses reimbursed	This year	Last year
	£	£
Travel	-	-
Subsistence	-	-
Accommodation	-	-
Other (please specify):	-	-
	-	-
TOTAL	-	-

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

This year

There have been no related party transactions in the reporting period (True or False)

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.

Last year

There have been no related party transactions in the reporting period (True or False)

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.

Note 29	Additional Disclosures
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The following are significant matters which are not covered in other notes and need to be included to provide a proper understanding of the accounts. If there is insufficient room here, please add a separate sheet.



Independent examiner's report
on the accounts

Section A

Independent Examiner's Report

Report to the trustees/
members of

Charity Name
Beat Routes

On accounts for the year
ended

31/03/2021

Charity no
(if any)

1148743

Set out on pages

1-18

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **31/03/2021**.

Responsibilities and
basis of report

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

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

Independent
examiner's statement

[The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of [insert name of applicable listed body]]. *Delete [] if not applicable.*

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below *) in connection with the examination which gives me cause to believe that in, any material respect,:

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

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

** Please delete the words in the brackets if they do not apply.*

Signed:

David John Hunter

Date:

15/11/2021

Name:

DAVID JOHN HUNTER

FCCA

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

ACCA

Address:	2 SALISBURY CLOSE
	WOLINGHAM
	BERKSHIRE, RG41 4AJ.

Section B**Disclosure**

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

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

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