



Annual Report
2024-25
Charity: 1148743

BEAT ROUTES
Youth Arts Collective



BEAT ROUTES
Annual Report
2024-2025

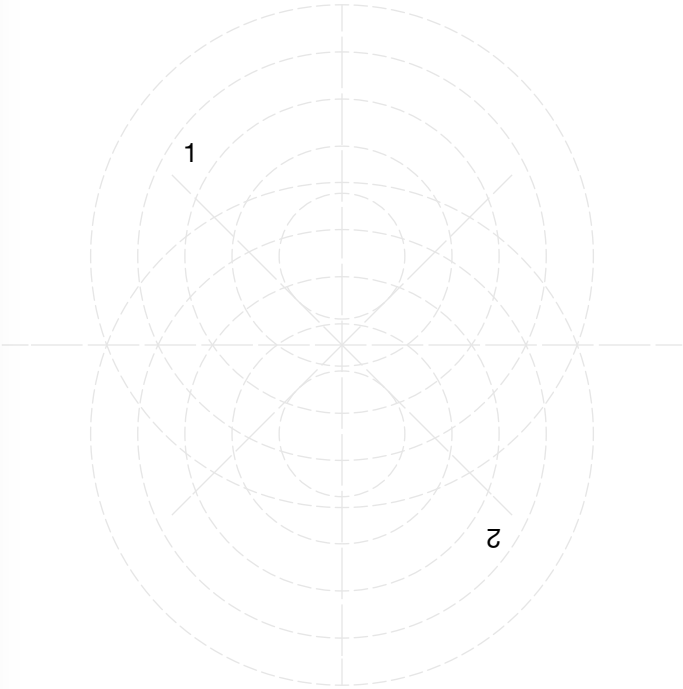
The trustees present their report and the
unaudited financial statements of the charity for the
year ended 31 March 2025.

ANNUAL REPORT

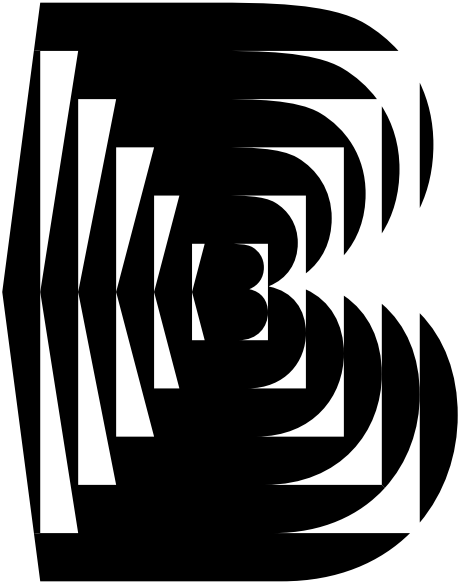
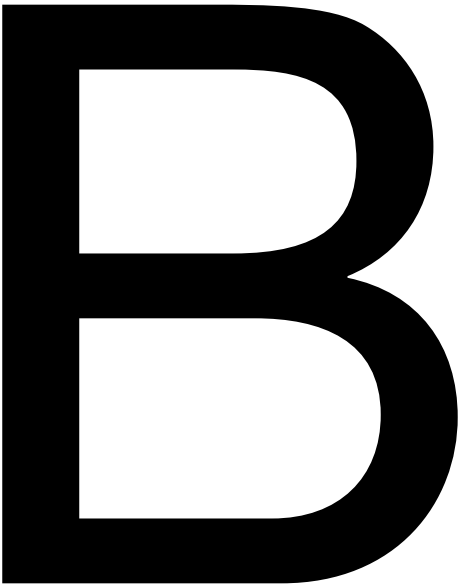
- The Chair’s Message
- Reference and Administration
- Trustees’ Report

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

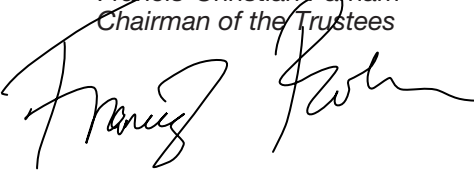
to some of our most vulnerable participants, including young people with physical disabilities and other additional needs who reported feeling better able to manage their needs and access creative opportunities without barriers.

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

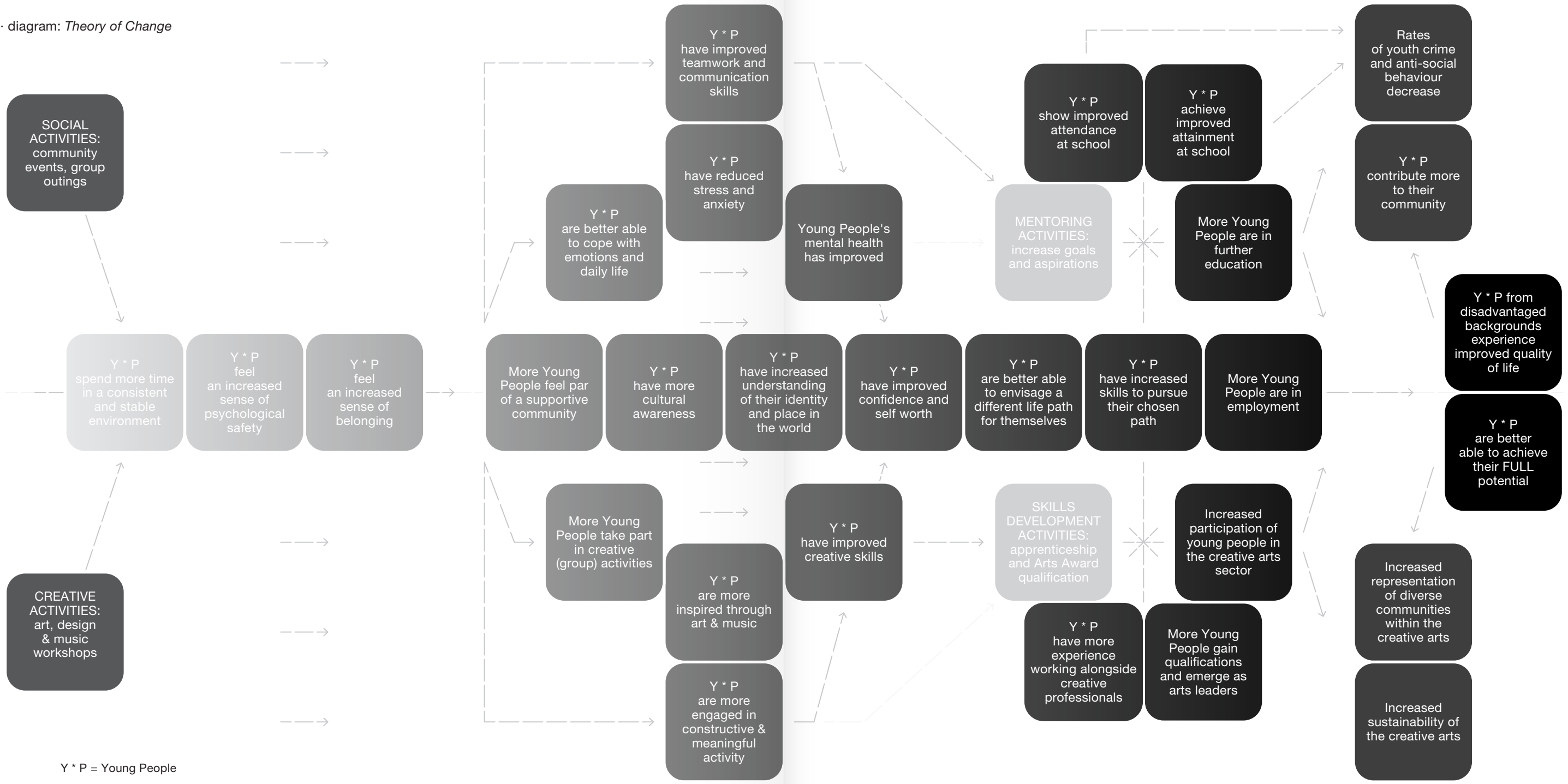
We also spoke to young people about their experiences—here’s what they had to say:

“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

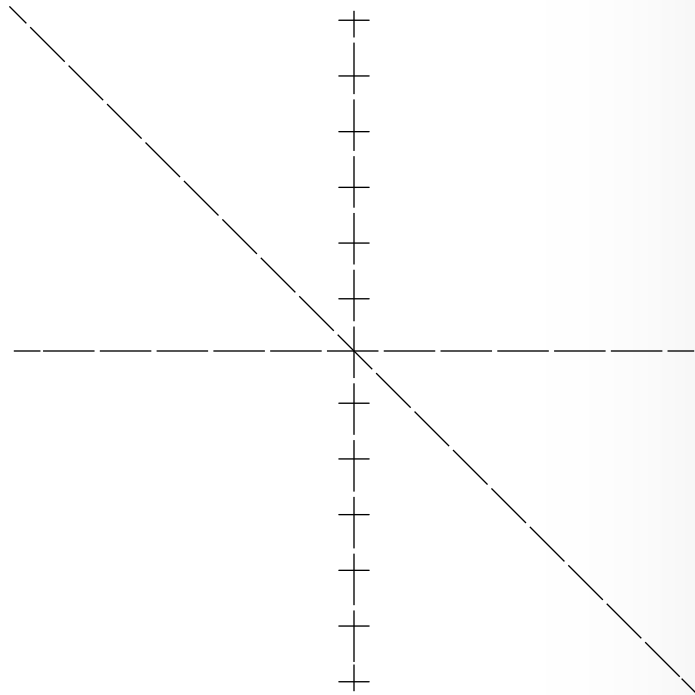
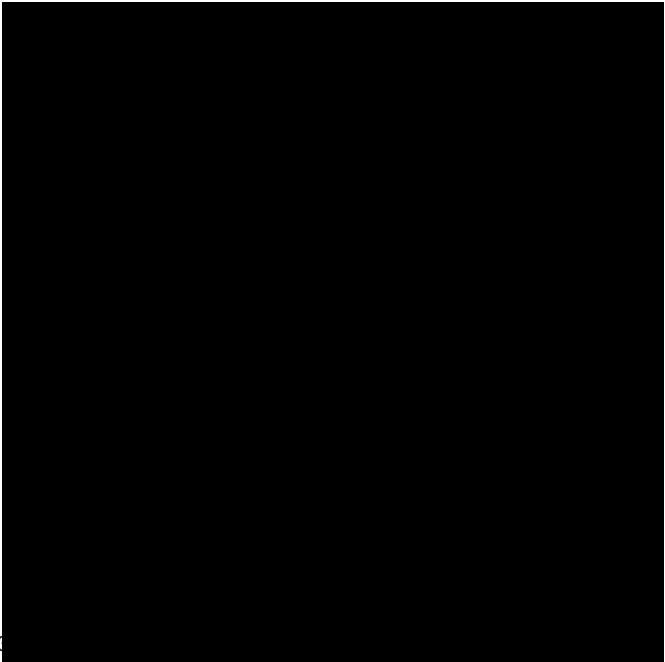
The Board of Trustees have declared that the charity remains financially sound. Income for the year ending 31st March 2025 totalled **£418,946** (2024: £254,624) whilst expenditure was **£265,191** (2024: £267,822).

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:

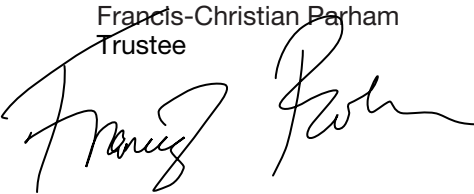
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;

- 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



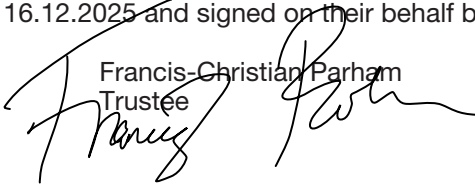

Statement of Financial Activities		2025	2025	2025	2024
	Note	£	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
• Income and Endowments					
>>> Donations and Legacies	2	200,000	218,946	418,946	254,627
>>> Total Income		200,000	218,946	418,946	254,627
• Expenditure					
>>> Charitable 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					
	>>> Support Costs	4	46,084	-	46,084	7	INDEPENDENT EXAMINATION FEES	£	£	
			= 185,376	82,446	= 267,822 (2024)		Fees payable to the independent examiner for:	2025	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	-	70,000	-		70,000
	(Sustainability Fund)					
--						
>>>>		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	79,560	418,946	(265,191)	-	233,315
	(Unrestricted/Restricted)					

	£	£	£	£	£
	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	92,755	254,627	(267,822)	-	79,560
(Unrestricted/Restricted)					

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.



BEAT ROUTES
Youth Arts Collective