FINDING RHYTHMS

England & Wales · Charity number 1151872

Details

Status	Registered
Legal form	CIO
Registered	2013-05-02
Register	View on the Charity Commission register

Contact

Address	c/o Beyond Profit Ltd F114 Bolton Arena Arena Approach Horwich Bolton
Phone	0208 125 4950
Email	info@finding-rhythms.co.uk
Website	www.finding-rhythms.co.uk

Activities

Objects: The objects of the CIO are for the public benefit in the UK:promoting social inclusion by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them to integrate into society;the advancement of education in the arts and music;the advancement of the arts and music;the relief of those in need by reason of disadvantage;the promotion of physical and mental health,by means (not exclusively) of the teaching and encouragement of music in prisons and in other institutions established for the care or education of people. 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; 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: Finding Rhythms aims to assist and support prisoners and ex-prisoners in finding new patterns of behaviour. We do this through a combination of music courses, 1-2-1 mentoring and a nationally recognised employability certificate. Our work from time to time extends to individuals affected by crime, families of prisoners and connected communities.

Downloaded from opencharities.uk/ew/1151872

Classification

- **How:** Provides Services
- **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:** Other Defined Groups

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£186,422	£191,383	-	-
2024-03-31	£178,296	£250,750	-	-
2023-03-31	£103,941	£175,234	-	-
2022-03-31	£151,291	£138,462	-	-
2021-03-31	£192,553	£99,066	-	-

Trustees

Name	Role	Appointed
Christopher Stephen Kania		2026-03-24
Dr Ronald Dodzro		2024-10-10
Gurpreet Kaur Sanghera		2024-10-10
JOHN LLOYD REISS		2018-07-30
Julie Dark		2023-02-08
Justin James Peter Kitson		2024-10-10
Lisbeth Jon Davies Kinsella		2019-12-12
Prof James Crabbe		2023-02-28
William Byron Davies		2025-12-09

Downloaded from opencharities.uk/ew/1151872

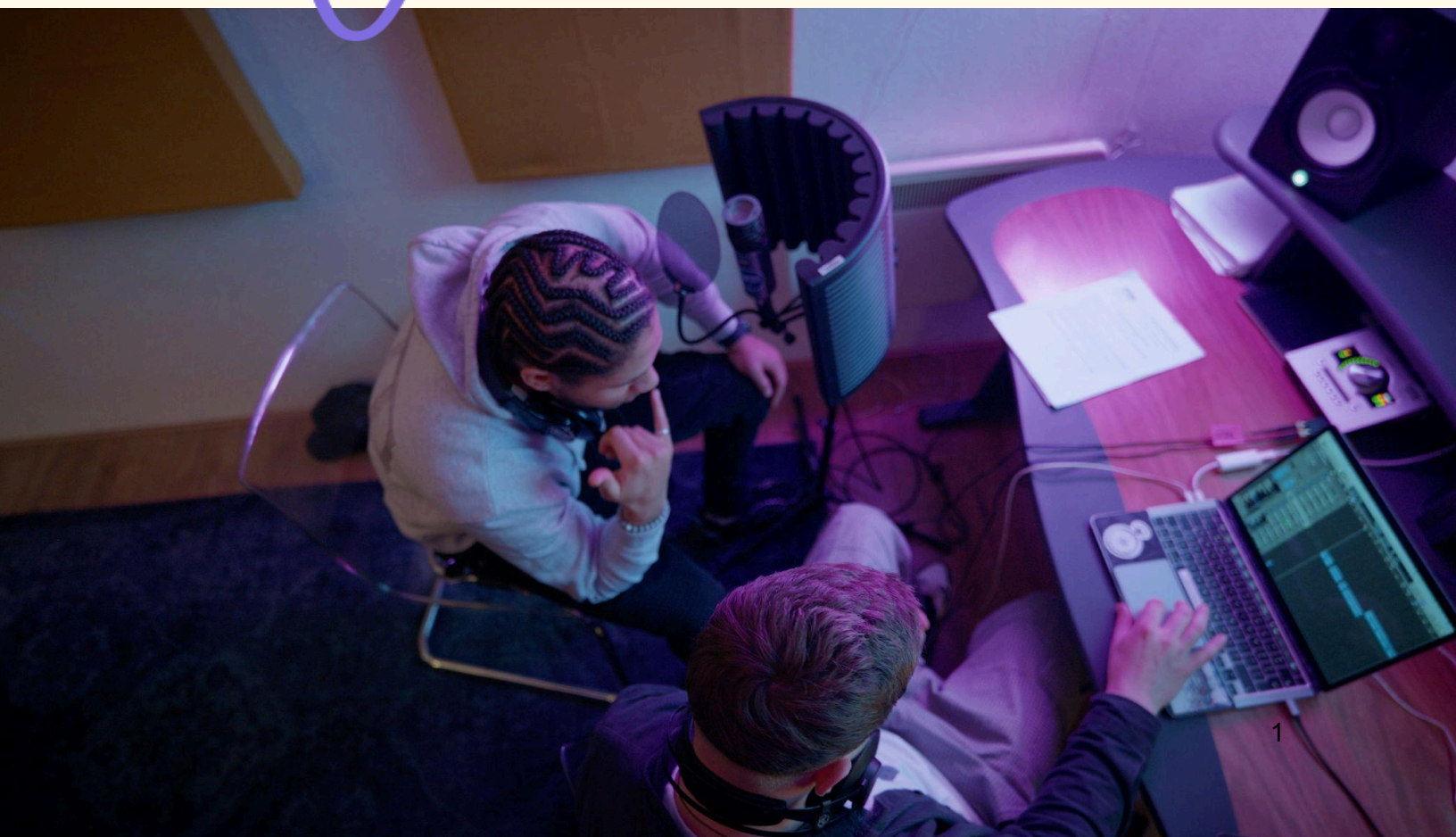
FINDING RHYTHMS

England & Wales - Charity number 1151872

Accounts

TRUSTEES' ANNUAL REPORT AND ACCOUNTS

For the period from April 1st 2024 to 31 December 2024



Contents

Section	Page
Reference & Administrative Details	2
Section 1: Trustees' Report	5
Our Mission, Objects and Statement of Public Benefit	5
Structure, Governance and Risk Management	6
Our current position	8
April-Dec 2024 Achievements & Impact	9
Plans for 2025	15
The Finding Rhythms Team	16
Trustees	18
Financial Review & Reserves Policy	20
Benefactors in April-Dec 2024	20
Statement of Trustees' Responsibilities	21
Section 2: Independent Examiner's Report	22
Statement of Financial Activities	23
Balance Sheet (Chair signature)	24
Notes to the Accounts	25



Legal Name	Finding Rhythms CIO
Charity Registration No	1151872
Registered address	c/o Beyond Profit Ltd. F114, Bolton Arena, Arena Approach, Horwich, Bolton BL6 6LB
Governing Document	Constitution dated 2nd May 2013; revised 12th March 2020 and 16th September 2025 (approved by Charity Commission)
Trustees who served	Julie Dark, Chair David Jenkins, Treasurer (resigned as Trustee 29/9/24) Gurpreet Sanghera (appointed 10/10/24) James Crabbe John Reiss Jonty Kinsella Justin Kitson (appointed 10/10/24) Martin Mulgrew (appointed 10/10/24) Robin Harris Dr Ron Dodzro (appointed 10/10/24) ** Note: Martin Mulgrew subsequently resigned in June 2025 (due to relocation overseas), after the period covered by this report.*
Patrons	Robin Millar, CBE Max Reinhardt Baroness Floella Benjamin, OBE
Principal staff	Robin Harris, Creative Director (resigned 31/12/24) Katie Weatherall, Business Director* Catherine Bullough, Project Manager* Catriona Darroch, Project Coordinator* Louise Cooke, Project Coordinator (returned from maternity leave 2/12/24) ** Note: subsequent changes occurred after the reporting period. In June 2025, Katie Weatherall became Executive Director and Catherine Bullough became Programme Manager. In February 2025, Catriona Darroch became Communications and Business Development Executive until July 2025, when her contract ended. Clara Bennathan joined*

	as Programme Coordinator in September 2025.
Bankers	CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent, ME19 4TA
Insurers	Chris Knott Insurance Consultants Ltd, 5th Floor, Cavendish Place, Breeds Place, Hastings, East Sussex TN34 3AA
Independent Examiner	Teresa Fennell, It Doesn't Have to Cost the Earth Ltd, 47 St Dunstans Close, Worcester, WR5 2AJ
Website	www.finding-rhythms.co.uk
Social media	https://www.instagram.com/findingrhythms https://www.linkedin.com/finding-rhythms https://www.facebook.com/FindingRhythms



Trustees' Report

The Trustees are pleased to present their annual report together with the financial statements for Finding Rhythms CIO for the year ending 31 December 2024.

The financial statements comply with the Charities Act 2011, and Accounting and Reporting by Charities: 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) (effective 1 January 2015).

CHARITY OVERVIEW

Vision: A society where no one is limited by their circumstances

Mission: We use music as a catalyst to empower people to improve their lives

Values:

- **Empowerment -** we provide a positive alternative to effect change
- **Openness** - we are authentic, non-judgemental and empathetic
- **Quality** - we create positive outcomes through professional interventions
- **Collaboration** - we work together to forge connections
- **Equity** - we respect and celebrate difference

Our purpose

Finding Rhythms uses music as a catalyst to empower people to improve their lives. We deliver creative projects in prisons and in the community, supporting people at risk of offending to rebuild their confidence, strengthen their sense of belonging and experience a shift in how they see themselves.

We believe no one should be limited by their circumstances. Many of the people we work with face complex, overlapping challenges and often find it difficult to engage with traditional services. Music-making offers a different way in, providing a safe space for creative expression, reflection and connection.

Led by a team of trauma-informed, professional musicians, participants collaborate to write and record original music - telling their stories and being heard, often for the first time. Along the way, they build essential life skills which open new doors, including the option to gain a formal King's Trust qualification.

Since Finding Rhythms was founded in 2013, we have worked with more than 1100 participants in over 35 prisons as well as in community settings. We have created in excess of 100 albums of original music and almost half of our participants have achieved qualifications through our programmes.

STATEMENT OF PUBLIC BENEFIT

People who are marginalised by society are far more likely to enter the criminal justice system (CJS). Many in prison have faced social and economic deprivation, mental health problems, poor educational attainment and addiction. These experiences erode self belief, confidence and a sense of purpose, leaving individuals isolated from the wider community and stuck in a cycle of offending.

Mental health plays a big part in this story. Over 90% of people in prison live with at least one condition, such as depression, anxiety, PTSD or substance misuse[1]. Nearly half of men and one in five women have attempted suicide. These experiences are often longstanding, shaped by trauma, instability and exclusion. And for many, they continue well beyond release.

In the community, key moments to intervene are missed. Particularly since Covid, school exclusions have risen significantly, with increasing numbers of young people not in education, employment or training. Add that to a 73% cut in youth services since 2010[2], and too many young people are left without safe spaces, support or purposeful activity, putting them at greater risk of exploitation or of taking the wrong path.

Reoffending rates remain alarmingly high. Figures show that at least 42% of prison leavers are reconvicted within a year, costing the UK £18bn annually. A year after release, 72% are still not in employment[3]. Without proper support to reintegrate into society, the cycle of crime continues.

Our music interventions offer a space for self-reflection, self-expression and positive change. This empowers individuals to shift their mindset and break the cycle of offending. Our approach is backed by robust evidence which shows that collaborative music-making improves our wellbeing, builds community and teaches us useful skills for the future.

Structure, Governance and Risk Management

Finding Rhythms was founded as a Charitable Incorporated Organisation with a Constitution dated 2nd May 2013. The Charity Commission granted prior approval for an amendment to the constitution on 5 August 2025. The Trustees formally adopted the amendment by resolution on 16 September 2025, at which point the changes took effect.

During the financial year ending December 2024, ten Trustees served on the Board of Finding Rhythms and they are referred to throughout this report as the Trustees or the Board. The Trustees represented a broad range of skills and experience, spanning business, education,

[1] https://www.centreformentalhealth.org.uk/wp-content/uploads/2023/04/CentreforMH_PrisonMentalHealthServicesInEngland2023.pdf
[2] https://ymca.org.uk/wp-content/uploads/2025/01/ymca-youth-services-beyond-the-brink.pdf
[3] https://prisonreformtrust.org.uk/wp-content/uploads/2024/02/Winter-2024-factfile.pdf

governance, communications, music and the criminal justice sector. They do not receive any remuneration for their roles as Trustees.

Day-to-day management of the charity was the responsibility of the Business Director, who was supported by the Project Manager, Project Coordinator and Communications and Business Development Executive, and with continual support and advice from the Trustees. During April-December 2024, the Board met formally three times and held a number of less formal meetings with the executive team to guide and further develop operational procedures and systems, and to ensure the charity continued to meet its charitable objectives.

The Trustees have reviewed the major risks and are confident there are appropriate systems in place to manage them.



Our current position

In this financial period, despite the shortened length, which was due to us moving our financial year end for administrative reasons, a number of milestones were achieved.

The period began during a relative downturn in our prison programme, caused by the uncertainty brought about by the general election and change of government. This gave us the opportunity to build our "through the gate" programme which we have named Making Waves. The programme took its first participants at the end of March 2024 and as of September 2025 has welcomed 50 participants through our music studio doors. Making Waves has taught us an incredible amount about bringing participants into our own space and providing frontline services without involving a delivery partner. It has also facilitated a closer relationship with our participants which means we can see the greater impact we are having. Making Waves alumni were invited to the Clinks conference to perform some of the music they have created with us.

By the end of the period, the prison estate was experiencing slightly less uncertainty and we were being commissioned for multiple projects including returning to HMP Chelmsford and other prisons. We also continued our partnership with National Literacy Trust working on creative writing music projects with young people at HMP Feltham and Oakhill Secure Training Centre.

In the community, in addition to our Making Waves programme, we delivered through the year at Harmood School who work with children with SEMH (Social, Emotional and Mental Health) needs, and also at YMCA LandAid House's new youth hub. As well as working to prevent people entering the criminal justice system, we supported people who have recently left prison working in our first approved premises, Katherine Price Hughes House.

Music created in this period was awarded an impressive 16 Koestler Awards, which is our biggest achievement for a number of years. This included music made in Making Waves, which also attracted press coverage from South London Press and Crack Magazine. Our ongoing work with Harrow Mental Health Services was nominated for an illustrious HSJ Patient Safety Award for 'Improving health outcomes for minority ethnic communities'.

April-December 2024 Achievements and Performance

A snapshot of our project delivery:

15 projects delivered:

- 9 in community settings (includes our Making Waves programme)
- 6 in custodial settings

144 participants:

- 37 in custodial settings
- 83 in community settings
- 24 on our Making Waves programme

115 group sessions delivered across all projects
174 studio sessions delivered as part of our Making Waves programme
14 albums produced
12 delivery partners
27 partners referred participants to the Making Waves programme

Below is a summary of the aims for 2024-25 outlined in last year's Trustees' Annual Report and Accounts and our achievement in fulfilling them.

Aim: Increase the number of mental health partners and participants we work with

Result: We presented our mental health work at two Narrative Therapy conferences, which resulted in being commissioned by the acute services team at Park Royal Hospital, Brent. We also did our first project with OPD teams in HMP Standford Hill and Swaleside and were commissioned for three projects at High Down.

Aim: Develop a sustainable, long term model for our "through the gate" community offer

Result: Making Waves has been a great success in terms of the demand for the services and the impact it is achieving for participants. We have secured several multi-year grants for its continuation and have developed a plan for growth and expansion of the programme.

Aim: Increase the number of prevention/youth (under 18) partners and participants we work with

Result: We have included people at risk of offending in our referral criteria for Making Waves and built relationships with partners to support this. After a pilot project in 2023, we now deliver throughout the year at the YMCA Landaid House studio space working with young people in their local communities.

Aim: Develop and implement a musician training process that upskills existing and new musicians

Result: We created a comprehensive Musician Handbook for our programme facilitators, which includes a code of conduct, and revisions of our lyrics policy and King's Trust material. We delivered training to implement and embed the Handbook and developed a plan for regular reflective practice for musicians which began in 2025.

Aim: Improve our comms and evaluation processes to drive income and partnerships

Result: We tightened up our evaluation framework and redrafted our participant surveys to better respond to our expected outcomes. We engaged Dr. Dean Wilkinson, Senior Lecturer of Forensic Psychology at Edge Hill University, to externally evaluate our Making Waves programme. We received pro bono support from Creative Impact Club to refresh our brand and develop a branding toolkit to improve our communications and also from Action for Race Equality to develop a marketing strategy and plan.

Aim: Increase diversity within our governance structure and operations

Result: We ran a campaign to recruit Trustees and four people were invited to join the Board, thereby increasing our diversity in terms of race, gender and age. We ran a recruitment campaign for musicians which has resulted in us working with more practitioners with lived experience of the criminal justice system. We are in the process of forming a project board of participant alumni which will have its inception meeting in 2025.



Our Impact

Our evaluation data collected in this period demonstrates that we help participants develop in these critical areas known to contribute to desistance from crime:

WELLBEING

We give participants the chance to shine at something, and feel better about themselves.

- **98%** of our participants report feeling more positive after completing our programme
- **92%** of our participants report feeling more confident after completing our programme
- **100%** of our delivery partners saw a visible improvement in the overall wellbeing of participants

Participant feedback

"It's helped me to get through emotions I'd been keeping in my mind, helped bring them out and try and overcome them."

- Dylan

"Sometimes in the past I've felt like a nuisance, but not here. I felt really listened to and that felt good."

- Sam

Partner feedback

"This project has shown our participants that their offences do not define them: they have so much more to offer as human beings. The FR facilitators struck a beautiful balance of praise and leadership, while also empowering the men to believe in themselves."

- Joanna Matthews, Team Leader, Change Grow Live

SKILLS

Our programmes develop many transferable skills and participants have the chance to gain a King's Trust qualification and receive employability-focused mentoring.

- **89%** of our participants report gaining skills they believe will help them in the future
- **81%** of our participants report aspiration to take part in future purposeful activity (studying, hobbies, working) after the programme

Participant feedback

"This has made me realise I can't just show up anywhere at any time because I will miss out. It reminded me that you've got to be on time for everything."

- Jess

"Finding Rhythms has helped me look at what I need to do to gain employment when I am released, such as identifying short term goals that will help towards my long term goal."

- Tristen

Partner feedback

"Even when people had lyrics or ideas already, the discipline of constructing it into a track and persisting with it has many benefits - working together as a team, taking turns, co-creating something."

- Dr Angela Byrne, Clinical Psychologist, Park Royal Mental Health Centre

RELATIONSHIPS

The creative process facilitates participants to work as a team, communicate effectively and shift how they are viewed by others.

- **97%** of our participants reported the programme helped them to build positive connections with others (e.g. other group members, musicians, staff)
- **85%** of our participants reported the programme helped them feel more confident in their relationships in general

Participant feedback

"It's been very rewarding. I didn't think I would really be a part of it in the way I have. I am pleased I have as it made me feel a part of it all with memorable friends."

- Anthony

"I've gained interpersonal skills like communication, being able to express how I'm feeling, and communicate how tracks are structured."

- Andy

Partner feedback

"Despite the residents being extremely different, they were supportive and respectful throughout the whole process. The interactions with the facilitator were always positive and grew stronger each week."

- Olivia Lizzimore, Relief worker, Katherine Price Hughes House Approved Premises

Making Waves impact

- 100% of participants reported an improvement in factors indicating their wellbeing (confidence, feeling more 'vibrant,' helping them unwind)
- 88% of participants reported an increase in their relationships with others (becoming more social, creating relationships with the team)
- 88% of participants identified an increase in skills (communicating, listening, advocating for their musical interests)
- 100% of those asked said they would recommend the programme to a friend.

Independent evaluation

Researchers at Edge Hill University undertook an independent evaluation of Making Waves and reported significant benefits in the following areas:

Musical skill development and aspiration

- Participants reported significant improvements in their music-making abilities
- The programme reignited a passion for music and provided a pathway for continued artistic development
- Many participants aligned their personal goals with the skills gained through the programme

"It more than lived up to my expectations. When you've got the studio space set-up - it's got a professional feel about it. This is the first music course I've done outside of being in prison".

- Christopher

Emotional wellbeing

- Participants experienced reduced stress and anxiety
- The programme fostered positive emotions and enhanced overall wellbeing
- Many expressed deep appreciation for the emotional support and creative outlet provided

"You let everything out in a musical sense - some things on your mind, if you keep them in your mind you can go crazy. When you're doing this, it keeps your mindset stable. It's good for your mental health".

- Anita

Personal and social development

- The programme improved teamwork and communication skills
- Participants reported positive influences on other areas of life, such as decision-making and personal growth
- Engaging in music-making acted as a deterrent to criminal activity, supporting rehabilitation efforts

"I feel like [this project] helps you reach your best potential, really express yourself in different ways... I feel more confident in myself... I'm more talkative as a person and I'm becoming more social".

- Lucas

CASE STUDY: Making Waves programme
'Jack'

When Jack was referred to Making Waves, he felt stuck. After serving time in prison, he wanted to move forward, but a lack of opportunities and low confidence was holding him back. Music was his passion, but past gang affiliations made local studios unsafe.

He arrived at his first session 50 minutes late, hood up, barely speaking. His first tracks he recorded expressed the violence he'd experienced and witnessed, and the impact this had on him. But over time, things changed. He built trust with Tom, his Making Waves music facilitator, who introduced him to new perspectives and ways of storytelling. Jack started arriving early, writing lyrics in his spare time, and evolving his music to explore deeper and more thoughtful themes.

Through Making Waves, he completed a King's Trust qualification, connected with a mentor, and even stepped up to the mic at a live event, performing his tracks to an audience for the first time. When there are free slots in the studio, Jack is keen to take up the opportunity.

Since the programme, Jack has been accepted onto a Physical Trainer course and is to become a member of the Making Waves project board.

Plans for 2025

Programme objectives

- Develop a long-term and sustainable model for expanding Making Waves
- Increase the number of community partners and participants we work with
- Increase the number of prison partners and participants we work with

Operational objectives

- Develop and implement an enhanced musician training process which upskills existing and new musicians
- Improve our communications and evaluation processes to drive income and increase the number of partnerships
- Increase the diversity within our governance structure and operations including the Board diversity and inclusion of people with lived experience
- Diversify our income streams to develop individual giving and corporate partnership programmes



The Finding Rhythms Team (as at October 2025)

Katie Weatherall | Executive Director
Katie leads the charity and is responsible for fundraising and partnerships as well as overseeing the team. She has over 15 years' experience working in the non-profit arts sector. She has worked in roles at British Underground managing their international artist development projects and British Council's music team, managing their global Selector Radio show and music projects in Sub-Saharan Africa.

Catherine Bullough | Programme Manager
Catherine leads on the delivery and development of our programmes including our musician training provision. Previously, she has managed a range of community music programmes at Britten Pears Arts and the Philharmonia Orchestra. Catherine studied Business Management at university and found her way into the performing arts sector by working Front of House in a local theatre.

Louise Cooke | Project Coordinator
Louise leads on the delivery of King's Trust qualifications as well as supporting projects and our finance and charity administration. She studied film and media production at the Northern Media School and came away with a Masters' degree in Film Production and Screenwriting. Since then, she has worked on various independent and commercial media projects. More recently she has also spent time working with young filmmakers on workshops.

Clara Bennathan | Programme Coordinator
Clara joined Finding Rhythms in September 2025 and supports the delivery of Making Waves. She has a background in arts and outreach and believes strongly in the therapeutic potential of creativity, having personally and professionally witnessed the transformative power of music-making.

Titash Sen | Communications Lead
Titash is Communications Lead at Finding Rhythms, bringing over eight years' experience in communications across the arts and charity sectors. A multidisciplinary artist, she is passionate about the power of creativity to spark change. She supports the charity in sharing its stories and impact.

Aron Kyne | Project Leader
Aron has been writing and producing music individually and with other artists for over 10 years. He works closely with solo artists, providing songwriting and production in a wide variety of different genres, but specialised in soul, R&B, Hip Hop, pop and Jazz. Aron has experience of working in a wide range of settings including prisons, low secure units, hospitals and youth clubs.

Fred Harper | Project Leader
Fred Harper Is a drummer, producer, writer and stage performer. After attending the BRIT school in London, he went on to graduate from the Leeds College of Music with first class honours. Fred considers community and charity work to be the most important contribution musicians can make to society. As well as his recent work with Finding Rhythms, he devised a programme with the charity 'Sense', to deliver online music workshops to deaf-disabled children who were shielding, with the use of vibrating body packs.

Tom Ireland | Project Facilitator
Tom has been a studio engineer and vocal producer for the last 8+ years, having graduated with a 1st in BSc Music Technology. Specialising in mainly Hip Hop and R&B, he's worked with the likes of Wretch 32, Avelino, IAMDDB, Lil Macks, plus many more. He is also a singer/songwriter and has worked with a multitude of producers in Drum & Bass – with over 1 Million streams on Spotify alone.

Thabo Mkwananzi | Project Facilitator
Thabo is a singer who is drawn to making music which educates, entertains and empowers the listener. He credits this to being raised on a diet of Bob Marley, Michael Jackson and Dolly Parton. Born and raised in Zimbabwe, Thabo started singing in church where he and his childhood friends formed an acapella group. After moving to the UK, he joined a hip hop soul band and honed his craft as a songwriter and a performer. Since then he has released 3 solo EPs, toured with artists like Seal and collaborated on music with Idris Elba and Naughty Boy.

Marcelle | Project Facilitator
Marcelle has been singing since age 11. Her sister introduced her to the recording studio and since then she has had the pleasure of working both there and as a live performer. Her work as a session singer has seen her perform alongside Joss Stone, Jeff Beck, JP Cooper, Michelle Williams and others in venues as prolific as The Royal Albert Hall, Wembley Stadium, and The Jazz Cafe. As a solo artist Marcelle is steadily growing her craft in the field of jazz/fusion/soul, her performances include appearances at the EFG London Jazz Festival and the We Out Here Festival.

George Handley | Project Facilitator
George is a bass player, producer, and DJ from London. Having studied at Leeds Conservatoire, he's toured all over Europe with various projects and played at venues including The Barbican, Royal Festival Hall, The Natural History Museum, O2 Academy Leeds, and many others. Adept on several instruments, George has been involved in musical projects from West End theatre to RnB showcases to playing with artists such as Emile Sande, Greg James and Jodie Harsh.

Trustees

Julie Dark | Chair
Julie is a strategic leader with extensive communications and marketing experience within the creative industries (BBC, Guardian, ITV, Technicolor) and in higher education (University of the Arts London, Queen Mary University of London). She has established communications infrastructures and led complex projects within challenging high-profile environments in the UK and internationally. Julie is passionate about theatre and music, both as a performer and a spectator. She is also a fervent advocate for greater equality and inclusion in society.

David Jenkins | Treasurer (resigned as a Trustee 29/9/24)
David had an early career in international banking, followed by some years restructuring industrial companies in the former Soviet Union and Eastern Europe. From 2002 he was the non-creative executive and director of Squint/Opera, a digital agency, until it was acquired in 2022. Since then, he has continued this role with their two offshoots: Doodle Productions introduces young children to STEAM topics through magazines, animation video and digital content; Spaceform creates digital twins for major construction and engineering projects. He stepped down as a Trustee of Finding Rhythms in 2024, having served the maximum permitted period, but continues as Treasurer.

Prof. James Crabbe
James is an Emeritus Professor of Biochemistry and ran a Special Interest Group on Education in the Criminal Justice System for the Educators' Company in the City. James was a magistrate in the youth and adult courts and has written about music education in prisons. A former freelance recording engineer and producer, he works with young talented musicians for the Worshipful Company of Musicians on outreach projects in schools. James is a former National Leader of Governance and in 2021 celebrated his first 10 years as Chair of Governors of a Further Education College, which is now part of the Bedford College Group.

Dr. Ron Dodzro
Ron holds a Doctorate in Clinical Psychology from University of Hertfordshire. Ron has an interest in developing creative, trauma-informed interventions which are accessible and meaningful for individuals and communities. One of his well-known works is a report named 'The Life of a Top Boy: Community Trauma and Violence.' It amplifies the voices of those with first-hand experience of the community violence which dominates our headlines and unpicks the psychological impact of community violence through a lens of trauma.

Robin Harris
Robin is the founder of Finding Rhythms and a Musical Director, Composer & Producer who works across a variety of fields in the music industry and is currently the Musical Director for The Ritz (London) and Soho House (London). He has led more than 25 Finding Rhythms projects after founding the organisation in 2012. He is passionate about music education and

re-connecting people with their creative selves.

Jonty Kinsella
Jonty studied Food Science and Nutrition at London University, then went on to teach for 44 years, including at university level and in secondary schools. During this time, she was chief examiner for an A-level syllabus, a curriculum developer in the field of design and technology, a researcher into how children form scientific concepts, author of textbooks and reviews, and a co-author of a BBC schools television series. Jonty also served for 10 years as a magistrate and chair in both the South West London adult court and the Central London Family court. She was also a staff-elected governor for a large comprehensive school in London.

Justin Kitson KC
Justin is a KC barrister practising from London chambers and has strong connections to both London and the North of England. An amateur pianist, he has been involved with numerous arts charities over the years. Through his work and interests in music, Justin is passionate about the power of music to transform the lives of individuals and their communities.

John Reiss
John is an experienced business and not-for-profit leader. He is Executive Chairman of Premier, the UK's largest communications agency specialising in entertainment, arts and culture. John is also Chair of a portfolio of entrepreneurial businesses including multiplex cinema operator Peckhamplex, and an internationally based creative design agency. He is a member of BAFTA, a patron of the arts and active in charitable organisations, having chaired Missing People for 10 years. He is currently a Trustee of Mountview Academy of Theatre Arts.

Gurpreet Sanghera
Gurpreet is a litigation partner at media, entertainment and commercial law firm Simkins LLP. Having had an insight into the prison system through a friend, she recognises the need for reform and the lack of resources and guidance available to young people who unfortunately end up in the system and find it difficult to break the mold. Born and bred in London, she is increasingly concerned about the rising crime rates among teenagers and is keen to find ways to help curtail the current problem.

Financial Review & Reserves Policy

There was a deficit for the period 1st April – 31st December 2024 ('the Period') of £4,961 (year ending 31st March 2024 – deficit £72,454). Total income in the Period was £186,422 (year ending 31st March 2024 - £178,296). Total expenditure in the Period was £191,383 (year ending 31st March 2024 - £250,750).

The funds of the charity as of 31 December 2024 totalled £81,050 (31 March 2024 - £86,011). Of this, £35,000 was allocated to a designated contingency fund; £22,550 was restricted funds and the balance of £23,500 was unrestricted. During the current financial year, our programme delivery has further increased, and we continue to receive greater levels of commission fees from both prisons and our community partners. This reflects the value they attribute to our programmes. We continue to widen our reach both in prisons and the community, and therefore building and maintaining long term relations with Trusts and Foundations continues to be a priority, as well as diversifying our sources of funding. We have successfully generated funding commitments to support our Making Waves programme well into 2026.

Reserves Policy

As at 31 March 2024, Trustees designated part of the charity's unrestricted reserves to a contingency fund to be managed by the Board, equal to approximately six months of operating costs, (i.e., net of programme costs). The Trustees will continue to review this policy regularly, considering the operating costs of the charity and the associated risks.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: 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 issued in October 2019.

Benefactors in the nine months ending 31st December 2024

The Board wishes to thank all those individuals and organisations who have supported the Charity with grants and donations. Note 2 of the accounts includes a list of all grants received, restricted and unrestricted, for this and the previous financial period. Our website lists all those who have supported us over the past five years. We continue to receive generous donations from private individuals which we value highly. The support we have obtained from our benefactors during this and previous years has enabled us to expand our programmes steadily, in line with our resources, as the opportunities have arisen.

Trustees' responsibilities in relation to the financial statements

The Board of Trustees is responsible for preparing a Trustees' annual report and 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 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.

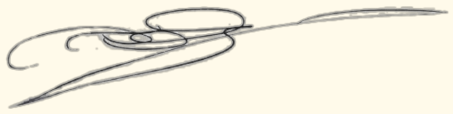
In preparing the financial statements, the Trustees are required to:

- 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;
- state whether applicable accounting standards have been followed, subject to any material departures that must be 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to 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 taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements.

Approved by the Trustees on 07.10.25 and signed on their behalf by:



Julie Dark
Chair of Trustees

Independent Examiner's Report to the Trustees of Finding Rhythms

I report to the Trustees on my examination of the accounts of Finding Rhythms ("the Charity") for the 9 months ended 31 December 2024.

Responsibilities and basis of report

As the Charity Trustees of the Charity 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 Charity's accounts carried out under section 145 of the 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 accounts do not accord with those records; or
3. the accounts 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.

Signed: Teresa Fennell

Date: 17th October 2025

Teresa Fennell, ACMA CGMA

It Doesn't Have to Cost the Earth Ltd
47 St Dunstan's Close,
Worcester, WR5 2AJ

Statement of Financial Activities

	Notes	9 months ending 31st December 2024			12 months ending 31st March 2024		
		Unrestricted funds	Restricted funds	Total Funds	Unrestricted funds	Restricted funds	Total funds
		£	£	£			£
Income from:							
Donations	2	63,462	61,491	**124,953**	26,689	47,821	**74,510**
Charitable activities	3	1,000	58,445	**59,445**	11	103,380	**103,391**
Investments	4	2,024	-	**2,024**	395	-	**395**
Total income		66,486	119,936	**186,422**	27,095	151,201	**178,296**
Expenditure							
Raising Funds				**-**	-	-	**-**
Charitable activities	5	79,980	111,402	**191,383**	73,089	177,661	**250,750**
Total expenditure		79,980	111,402	**191,383**	73,089	177,661	**250,750**
Net income/(expenditure)		(13,495)	8,534	**(4,961)**	(45,995)	(26,460)	**(72,454)**
Transfer between funds		-	-	-	-	-	-
Net movement in funds		(13,495)	8,534	**(4,961)**	(45,995)	(26,460)	**(72,454)**
Reconciliation of funds:							
Total funds brought forward		71,995	14,016	**86,011**	117,990	40,476	**158,466**
Total funds carried forward		**58,500**	**22,550**	**81,050**	**71,995**	**14,016**	**86,011**

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

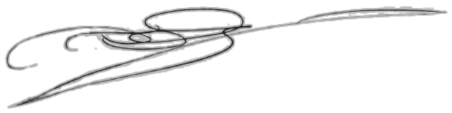
The notes on pages 25 to 31 form an integral part of the financial statements.

Balance Sheet

	Notes	9 months ending 31st December 2024 Total Funds £	£	12 months ending 31st March 2024 Total Funds £	£
Current assets					
Debtors	11		11,693		20,030
Cash at bank and in hand			86,386		105,763
Total current assets			98,079		125,794
Creditors: amounts falling due within one year	12		17,029		39,783
Net current assets/(liabilities)			81,050		86,011
Total assets less current liabilities			81,050		86,011
Total net assets / (liabilities)			**81,050**		**86,011**
Funds of the Charity					
Unrestricted funds					
Designated - Contingency Fund	14	35,000		35,000	
General Unrestricted Funds	14	23,500		36,995	
			58,500		**71,995**
Restricted funds	14		**22,550**		**14,016**
Total funds			**81,050**		**86,011**

The notes on pages 25 to 31 form an integral part of the financial statements.

Approved by the trustees on ___9th October 2025__ and signed on their behalf by:



Julie Dark, Chair of Trustees

Notes to the Accounts

Note 1: Accounting Policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a) Basis of preparation

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), second edition - October 2019 (Charities SORP (FRS 102)),the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The financial statements have been prepared under the historical cost convention. The accounts have been prepared in accordance with the Charities Act 2011.

Finding Rhythms meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

b) Preparation of the accounts on a going concern basis

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

c) Income

Income is recognised when the Charity has entitlement to the funds, any performance conditions attached to the item(s) have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the Charity has entitlement to the funds, any performance conditions have been met, it is probable that the income will be received and the account can be measured reliably and is not deferred.

Donations are recognised when the Charity receives the funds.

d) Tax reclaim on donations and gifts

Gift aid 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 the 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.

e) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the Charity is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102) general volunteer time is not recognised but is referred to in the Trustee's annual report.

f) Fund accounting

Unrestricted funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity.

Designated funds are unrestricted funds of the charity which the Trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds are funds which the donor has specified are solely to be used for particular activities.

Notes to the Accounts (continued)

g) Interest receivable
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

h) Expenditure
Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.
Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.
All expenditure is shown inclusive of irrecoverable VAT.

i) Allocation of support costs
Support costs are those functions that assist the work of the Charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance 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.

j) Debtors
Debtors (including trade and other debtors) are measured on initial recognition at settlement amount after any trade discounts. Subsequently, they are measured at the cash or other consideration expected to be received. Prepayments are valued at the amount prepaid.

k) Cash at bank and in hand
Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

l) Creditors and provisions
Creditors and provisions are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Corporation Tax
The Charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

n) Key estimates and accounting judgements
In applying the Charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions in determining the carrying amounts of assets and liabilities. The Trustees' judgements, estimates and assumptions are based on the best and most reliable evidence available at the time when the decisions are made, and are based on historical experience and other factors that are considered to be applicable. Due to the inherent subjectivity involved in making such judgements, estimates and assumptions, the actual results and outcomes may differ.

Estimates and judgements are continually evaluated. Revisions to the accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of revision and future periods, if the revision affects both current and future periods. The Charity does not currently have any significant accounting estimates or areas of judgement.

Note 2: Analysis of Income from Grants and Donations

	31st December 2024			31st March 2024
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Grants Received				
Alchemy Foundation			-	1,000
Allen Lane Foundation		6,742	6,742	-
Arts Council England			-	1,450
City & Met Welfare Charity			-	4,000
Garfield Weston Foundation	27,500		27,500	-
Goldcrest Charitable Trust	2,000		2,000	
Green Hall Foundation			-	2,000
James Wise Trust	350		350	
John R Murray Charitable Trust			-	15,000
King Charles III Charitable Fund		5,000	5,000	-
Mageni Trust	500		500	
Shanly Foundation			-	2,000
Sir William Boremans' Foundation			-	3,300
Southwark Council			-	950
St Olave's & St Saviour's Schools		3,000	3,000	-
The Albert Hunt Trust	2,000		2,000	-
The Ashley Family			-	6,000
The Aurum Charitable Trust	20,000		20,000	-
The Clothworkers Foundation		6,100	6,100	-
The Grocers' Company			-	5,000
The Hadley Trust	5,000		5,000	-
The Helen Hamlyn Trust			-	3,000
The John and Susan Bowers Trust	1,000		1,000	800
The Leigh Trust			-	1,500
The National Foundation for Youth Music			-	11,871
The Weinstock Fund			-	4,000
United St Saviours Charity		2,000	2,000	-
Mayor of London's Violence Reduction Unit		38,574	38,574	7,250
Donations				
John Reiss	3,750		3,750	4,968
Others	1,362	75	1,437	421
Total	**63,462**	**61,491**	**124,953**	**74,510**

Analysis of Government grants included above:

Arts Council England	-	-	-	1,450
Southwark Council	-	-	-	950
Mayor of London's Violence Reduction Unit	-	38,574	**38,574**	7,250
	-	**38,574**	**38,574**	**9,650**

Note 3: Income from Charitable Activities

	31st December 2024			31st March 2024
	Unrestricted	Restricted	Total funds	Total
	£	£	£	£
Sale of CDs and merchandise		500	500	11
Commercial Service fees		48,945	48,945	44,447
Contributions from prisons	1,000	9,000	10,000	58,933
Total	**1,000**	**58,445**	**59,445**	**103,391**

Note 4: Income from Investments

	31st December 2024			31st March 2024
	Unrestricted	Restricted	Total funds	Total
	£	£	£	£
Interest from current and savings accounts	2,024	-	2,024	395
Total	**2,024**	**-**	**2,024**	**395**

Note 5: Expenditure on Charitable Activities

	31st December 2024	31st March 2024
	£	£
Musicians' fees and related costs	59,789	111,894
Workshop equipment, instruments & materials	1,415	5,888
CD design and printing	2,222	6,586
Other Workshop costs	7,617	1,289
Mentoring Costs	2,275	-
Support costs (note 6)	111,333	122,498
Governance costs (note 7)	6,732	2,595
	191,383	**250,750**

Note 6: Support Costs

	31st December 2024	31st March 2024
	£	£
Staff costs (note 9)	102,333	112,446
Staff travel, training and recruitment	1,424	3,007
Office and general costs	6,660	5,335
Development of website	655	630
Promotional materials	261	1,080
	111,333	**122,498**

Note 7: Governance Costs

	31st December 2024	31st March 2024
	£	£
Accountancy fees	5,482	1,595
Independent examiner fees	1,250	1,000
	6,732	**2,595**

Note 8: Details of Certain items of expenditure

Net income/(expenditure) is stated after charging:

	31st December 2024	31st March 2024
	£	£
Trustee emoluments (see Note 10)	17,627	23,503
Independent examiners fee	1,250	1,000

Note 9: Staff Costs

	31st December 2024	31st March 2024
	£	£
Salaries and wages	95,592	101,427
Social security costs	4,397	8,854
Pension costs (defined contribution scheme)	2,345	2,164
Total staff costs	**102,333**	**112,446**

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000 (2023: none)

9a Average head count in the year

	31st December 2024	31st March 2024
	4	3
Total	4	3

9b Key Management Personnel

The Trustees consider the Charity's key management personnel to be the Trustees and the Business Director. The remuneration of the key management personnel is as follows:

	31st December 2024	31st March 2024
	£	£
Salaries and wages	48,750	64,000
Social security costs	4,845	6,322
Pension costs (defined contribution scheme)	1,182	1,546
Total staff costs	**54,777**	**71,867**

Note 10: Trustee Remuneration, benefits and expenses

Robin Harris, founder of the Charity and part-time employed Creative Director since its formation, was appointed a Trustee at a meeting of the Trustees on 8th January 2021. All Charity Commission requirements were met.

Salary paid to Robin Harris for his role as Creative Director for the 9 months ended 31st December 2024: £17,250 (2024: £23,000). Pension contributions made on his behalf totalled £377 (2024: £503).

Robin Harris resigned from his post as Creative Director on 31st December 2024. He continues to act as a Trustee for the Charity.

No other Trustees were remunerated, and no Trustees received any benefits in cash or in kind (2023: £nil). No Trustee claimed expenses (2024: £nil).

Trustee indemnity insurance is covered in the Charity insurance policy.

Note 11: Debtors

	31st December 2024	31st March 2024
	£	£
Trade debtors	-	13,665
Accrued revenue	10,000	6,365
Prepaid expenses	1,693	-
Total debtors	**11,693**	**20,030**

Note 12: Creditors

	31st December 2024	31st March 2024
	£	£
Deferred Income (Note 13)	11,422	19,665
Trade Creditors and accruals	1,917	17,528
H M Revenue & Customs	2,990	1,895
Other Creditors	700	695
	17,029	**39,783**

Note 13: Deferred Income

	31st December 2024	31st March 2024
	£	£
Balance at 1 April	19,665	8,000
Amount released to Income from Charitable Activities	- 13,665	- 4,500
Amount deferred in year	5,422	16,165
Balance at 31 March	**11,422**	**19,665**

Note 14: Statement of Funds

	Balance at 31 March 2024	Incoming Resources	Resources Expended	Transfers	Balance at 31 December 2024
	£	£	£	£	£
Unrestricted Funds					
Designated funds	35,000				35,000
General funds	36,995	66,485	79,980		23,500
	71,995	**66,485**	**79,980**	**-**	**58,500**
Restricted Funds					
Allen Lane	-	6,742	0		6,742
King Charles III Community Fund	-	5,000	0		5,000
St Olave's & St Saviour's Schools	-	3,000	0		3,000
The Ashley Family	6,000		6,000		0
The Clothworkers Foundation	-	6,100	292		5,808
The Grocers' Company	5,000		5,000		0
The Weinstock Fund	3,016		3,016		0
United St Saviours Charity	-	2,000	0		2,000
Mayor of London's Violence Reduction Unit	-	38,649	38,649		0
Contributions from Prisons	-	9,000	9,000		0
Commercial service fees	-	49,445	49,445		0
	14,016	**119,936**	**111,402**	**-**	**22,550**
TOTAL FUNDS	**86,011**	**186,421**	**191,383**	**-**	**81,050**

Note 14: Statement of Funds (continued)

Prior Year Comparative

	Balance at 31 March 2023	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2024
	£	£	£	£	£
Unrestricted Funds					
Designated funds	35,000	-	-		**35,000**
General funds	82,990	27,095	73,089		**36,995**
	117,990	27,095	73,089	-	**71,995**
Restricted Funds					
Arts Council England	7,238	1,450	8,688		-
City & Met Welfare Charity	-	4,000	4,000		-
Green Hall Foundation	-	2,000	2,000		-
Shanly Foundation	-	2,000	2,000		-
Sir William Boremans' Foundation	-	3,300	3,300		-
Souter Charitable Trust	1,580	-	1,580		-
Southwark Council	-	950	950		-
The Ashley Family	-	6,000	-		6,000
The Grocers' Company	-	5,000	-		5,000
The National Foundation for Youth Music	26,000	11,871	37,871		-
The Portal Trust	5,000	-	5,000		-
The Weinstock Fund	-	4,000	984		3,016
The Worshipful Company of Weavers for projects in HMP Chelmsford	658	-	658		-
Mayor of London's Violence Reduction Unit	-	7,250	7,250		-
Contributions from Prisons	-	58,933	58,933		-
Commercial service fees	-	44,447	44,447		-
	40,476	151,201	177,661	-	**14,016**
TOTAL FUNDS	**158,466**	**178,296**	**250,750**	-	**86,011**

Note 15: Analysis of Net Assets Between Funds

	Unrestricted	Restricted	Total funds
	£	£	£
Net assets / (liabilities)	58,500	22,550	81,050

Prior Year Comparative

	Unrestricted	Restricted	Total funds
	£	£	£
Net assets / (liabilities)	71,995	14,016	86,011

Note 16: Related Parties

There were no transactions with related parties in the 9 months ended 31st December 2024 (23/24: none).

FINDING RHYTHMS

England & Wales - Charity number 1151872

Accounts

TRUSTEES' ANNUAL REPORT AND ACCOUNTS

For the period ending
31 March 2024

TABLE OF CONTENTS

INDEX	PAGE
Reference & Administrative Details	3
Trustees' Report	4
Charity Overview	4
Structure, Governance and Risk Management	9
Our current position	10
2023-24 Achievements and Performance	12
Plans for 2024-25	21
The Team	22
Trustees	26
Financial Review & Reserves Policy	30
Benefactors in 2023-24	31
Statement of Trustees' Responsibilities	31
Section 2: Independent Examiner's Report	33
Statement of Financial Activities	34
Balance Sheet (Chair signature)	35
Notes to the Accounts	36

Legal Name	Finding Rhythms CIO
Charity Registration No.	1151872
Registered address	c/o Beyond Profit Ltd. G104, Bolton Arena, Arena Approach, Horwich, Bolton BL6 6LB
Governing Document	Constitution dated 2nd May 2013 Revised 12th March 2020
Trustees	Julie Dark, Chair (appointed 28/2/24) David Jenkins, Treasurer (resigned as Trustee 29/9/24) Dr Ron Dodzro (appointed 10/10/24) James Crabbe Robin Harris Justin Kitson (appointed 10/10/24) Jonty Kinsella Martin Mulgrew (appointed 10/10/24) John Reiss Gurpreet Sanghera (appointed 10/10/24)
Patrons	Baroness Floella Benjamin Gerard Elias, CBE The Honourable Mr Justice Nicholas Hilliard Robin Millar, CBE Herb Nahapiet, OBE Max Reinhardt
Executive staff	Robin Harris, Creative Director (resigned 30/12/24) Katie Weatherall, Business Director Catherine Bullough, Project Manager Catriona Darroch, Project Coordinator Louise Cooke, Administrator
Bankers	CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent, ME19 4TA
Insurers	CaSE Insurance Services Limited, Manor House, 19 Church Street, Leatherhead, KT22 8DN
Independent Examiner	Teresa Fennell, It Doesn't Have to Cost the Earth Ltd 47 St Dunstans Close, Worcester, WR5 2AJ
Website	www.finding-rhythms.co.uk

TRUSTEES' REPORT

The Trustees are pleased to present their annual report together with the financial statements for Finding Rhythms CIO for the year ending 31 March 2024.

The financial statements comply with the Charities Act 2011, and Accounting and Reporting by Charities: 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) (effective 1 January 2015).

CHARITY OVERVIEW

Our impact

We use music as a catalyst to empower people to improve their lives.

Our values

We believe in:

Empowerment (we provide a positive alternative to effect change)
Openness (we are authentic, non-judgemental and empathetic)
Quality (we create positive outcomes through professional interventions)
Collaboration (we work together to forge connections)
Equity (we respect and celebrate difference)

Our purpose

We deliver collaborative music-making courses for those at risk of offending, in a range of custodial and community settings. Our creative programmes are delivered by music professionals who develop participants' confidence, self-belief and transferable skills, preparing them for a better future in society and supporting their desistance from crime.

Our culturally-relevant practitioners adopt a trauma-informed approach along with high music production values in order to empower participants. Alongside music-making, participants are supported to gain a King's Trust (formerly Prince's Trust) qualification in Personal Development and Employability Skills.

From the inauguration of the charity in 2013 to 31 March 2024 we have worked with over 980 participants in 30 prisons as well as in probation and community settings, completing more than 100 albums of original music. Over 450 of our participants have achieved qualifications through our programmes.



Statement of public benefit

People in the criminal justice system (CJS) are a particularly underserved and stigmatised group. Many have had difficult backgrounds, which being in the CJS can further exacerbate. Figures show that:

- 9 out of 10 prisoners have at least one mental health or substance misuse problem
- 31% of women and 24% of men in prison were taken into care as a child (vs 2% of the general population)
- 41% observed violence in the home as a child (vs 14%)
- 42% of prisoners had been permanently excluded from school (vs. <1%) and 59% were regularly absent from school (vs. 5.2% of England)
- 47% or prisoners have no formal qualifications (vs 15% of working age population)
- 34% of prisoners have learning difficulties and/or disabilities

Part of the purpose of the work we do is to help participants believe in themselves so they can begin to imagine a positive future. According to Nacro Justice Exchange, 'mental health is often at the heart of why people commit crime and often people don't get the help they need while they are inside, and their mental health gets worse.' While there have been improvements in prison mental healthcare in recent years, provision is still not adequate and people from a minority ethnic background in particular face unequal access to mental health support. It has been shown that cultural interventions such as music have a positive impact on mental health, as they build self-esteem and self-confidence and facilitate 'the imagining of a different self' which is key to rewriting a negative self narrative to a more positive one in order to move forward.

Education and skills have been shown to have a positive impact on reducing reoffending. Researchers from Manchester Metropolitan University found a 24 per cent increase in likelihood of gaining employment after prison if there has been engagement in prison education. However, data from the Prison Education Trust shows that overall levels of people participating in education in prison have been dropping since 2014/15 highlighting the need to find ways to increase engagement in purposeful activities. Engagement in arts projects has been shown, in research conducted by the Arts Alliance, to lead to greater participation in education and work-related activities.

The Prison Service Journal found that this is particularly important in the prison context, 'where negative experiences of education can cast a long shadow' and 'music offers a benign gateway to reconsider the possibilities of learning.'

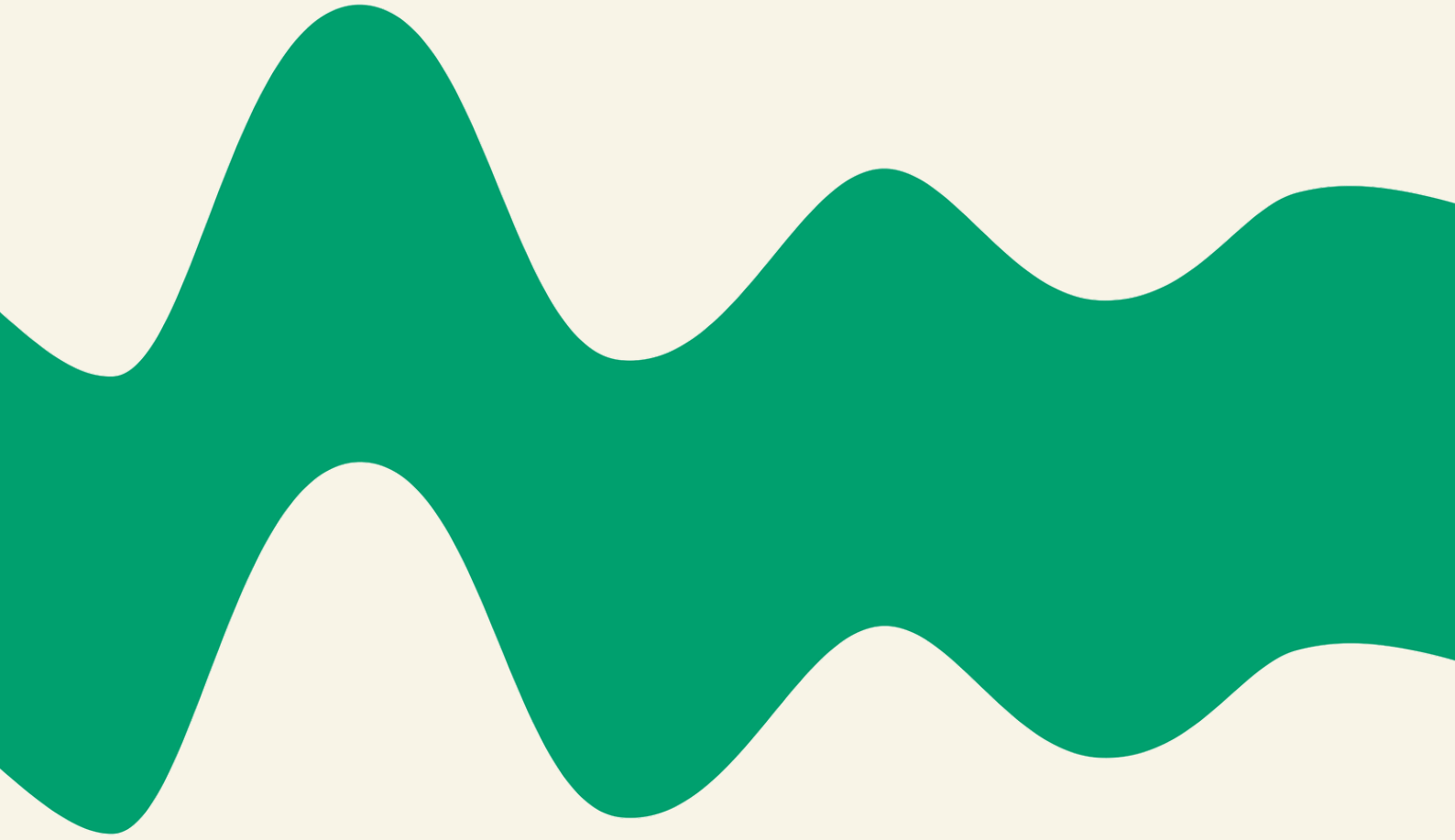
Another area shown to support desistance is by increasing social capital. Being imprisoned or caught up in the criminal justice system severs social ties and support systems which may not have been there in the first place. The arts can facilitate 'increasing empathy and respect for others' and can 'change how we relate to others, and make sense of our world'.

There is a particular need to provide support to people after they have spent time in prison through what is an extremely difficult transition to make so the cycle of reoffending can be minimised. Latest figures show that 38% of male prison leavers and 58% of female prison leavers are reconvicted within a year. The estimated annual cost of reoffending is £18bn and every prison place costs £47k per year. More provision is needed to support people to resettle after prison to reduce this.

While it is unrealistic to suggest that arts projects in and of themselves 'produce' desistance from crime, there is plenty of evidence, as outlined above, that they play a vital role in enabling prisoners to create the conditions for the desistance process.'

Given the complexities of the criminal justice system, there is also a need to support underserved communities before they get to the point of offending. There is evidence that purposeful activity such as music has a positive impact on diverting young people at risk of entering the criminal justice system away from crime. Research from Birmingham Children's Trust concluded that it provides constructive opportunities to occupy free time as well as teaching young people new skills and increasing their self-confidence. Yet, since 2010 local authorities have cut youth services spending by £1.1bn causing a 74% reduction in services.

Interventions such as ours which inspire, engage and make participants believe in themselves and their abilities, possibly for the first time in their lives, while developing transferable skills and social capital, go some way in breaking the cycle of offending and shifting the narrative for people so they are empowered to make positive changes in their lives.



STRUCTURE, GOVERNANCE AND RISK MANAGEMENT

Finding Rhythms was founded as a Charitable Incorporated Organisation with a Constitution dated 2nd May 2013.

During the financial year ending March 2024, six Trustees served on the Board of Finding Rhythms and they are referred to throughout this report as the Trustees or the Board. The Trustees represented a broad range of skills and experience, spanning business, education, governance, music and the criminal justice sector. They do not receive any remuneration for their roles as Trustees.

Day-to-day management of the charity was the responsibility of the Business Director and Creative Director, who were supported by the Administrator, and with continual support and advice from the Trustees. In January 2024, a Project Manager and Project Coordinator were appointed to support the work of the charity and to help prepare the organisation for growth.

During 2023-24, the Board met formally five times and held a number of less formal meetings with the executive team to guide and further develop operational procedures and systems, and to ensure the charity continued to meet its charitable objectives.

The Trustees have reviewed the major risks and are confident there are appropriate systems in place to manage them.

OUR CURRENT POSITION

The last year has been a period of refining our purpose and mission, growing our operations and identifying ways we can reach more people at risk with our services. To achieve this, we have expanded our team to meet increased demand for our programmes and to facilitate organisational growth. The new members of the executive team recruited at the end of 2023 are successfully helping us to provide stability to our project delivery and to drive income.

In spring 2024, we launched a new programme, Making Waves, with seed funding from London's Violence Reduction Unit and this builds on a pilot project in 2023. This realises a long term ambition to embed ourselves in the community and have a 'through the gate' project to support people after they have been released from prison. This way of working also provides us with an opportunity to develop longer term relationships with our participants, so we can support them over a longer period of time and learn more about their needs and the impact of our services.

As part of the Making Waves programme we have focused our prison intervention work on resettlement prisons from where people will be being released into London. They will have access to our community intervention work with partners who are working with people on probation. In prisons, we partnered with National Literacy Trust to deliver a creative writing programme which focused on music-making at Oakhill Secure Training Centre and HMP/YOI Feltham. In the community, we worked with Maximus who were commissioned by the Ministry of Justice to deliver Education, Training and Employment to people on probation. We have also started delivering in our first Approved Premises, Katherine Price Hughes House in Highbury, which accommodates people on probation.

We have continued to expand our work with mental health teams starting a new relationship with the NHS/OPD (Offender Personality Disorder) team at HMP Bronzefield and our first community-based mental health projects with an acute mental health ward at Northwick Park Hospital, Harrow. We presented a case study of our work in Harrow at the Central and North West London NHS Foundation Trust's Narrative Therapy conference and the 2024 International Conference of Narrative Therapy and Community Work.

The quality of our musical output continues to be recognised, with several awards from this year's Koestler Awards, including their highest Platinum Award for a song made by women in HMP Downview. One of our tracks, recorded by participants at YMCA, was nominated for a Youth Music Award 2024, and our music facilitator received a nomination for the Youth Music 'Inspirational Leader' award.

Our work has been featured in various press outlets including ITV News Channel Islands who covered our project at HMP La Moye with Jersey-based Moving Arts Collective. Making Waves was covered by Southwark News and Crack Magazine.

The Board would like to express sincere thanks to Jonty Kinsella, who was Chair of the Board of Finding Rhythms for three years and stepped down in February 2024 and was replaced by Julie Dark. Jonty was responsible for steering the charity through the pandemic and for that, amongst other things, the Board is extremely grateful. Jonty remains on the Board as a Trustee, so we can continue to benefit from her knowledge and experience.

At the end of December 2024, Robin Harris, Founder of the charity, a trustee and its Creative Director resigned. The Charity acknowledges Robin's vision, enthusiasm and major contribution over the last ten years and The Board and Executive are pleased he will remain as a trustee so that we shall have his continued advice.

2023-24 ACHIEVEMENTS AND PERFORMANCE

"This was the best thing I have done in my life. ***I feel more confident than ever.*** *This course is less about music and more about building relationships."*
– Project participant at HMP La Moye, 2024

A snapshot of our project delivery

27 projects delivered including **14 in custodial settings** and **13 in the community**

21 delivery partners including **11 new partners** and **19 new projects with existing partners**

210 participants in our projects of which **115 were in custody** and 95 **were in the community**

20 albums produced, available on CD, Spotify and Bandcamp

28K streams of our music on Spotify and Bandcamp

Achievements

Below is a summary of the targets for 2023-24 outlined in last year's Trustees' Annual Report and Accounts, and our achievement in fulfilling them.

Scale up the volume of our activity and focus on mental health

Aim: We plan to increase the number of projects in prisons and the community by seeking longer term and scalable contract opportunities and focusing on the improvement of participants' mental health and partners that support this.

Result: We have expanded the number of partners we work with in mental health settings in prisons and the community and are building a body of evidence to secure longer term funding in this area. We started working with three new mental health partners in this period, growing this work from less than 9% to 25% of our work.

Solidify and grow our work in the community

Aim: We will embed ourselves in the community in Southwark, expanding our 'through the gate' activity supporting people who have left prison and deliver more types of projects related to prevention of people entering the criminal justice system.

Result: We launched Making Waves in March 2024 and have built a network of local referral partners to support young people leaving prison and at risk of offending with weekly music sessions and mentoring through our partner, Trailblazers. We are fundraising to continue this work long term and deepen its impact.

Rationalise and grow our work in prisons

Aim: With demand for our programmes being high, we will focus our efforts where there is a collaborative partnership that can be long term and working with the most 'at risk' groups.

Result: In line with our current programmatic focus areas, we are now focusing our work in prisons on working with mental health partners and London resettlement prisons, where there are potential future Making Waves referrals.

Developing our delivery model to achieve the most impact for participants

Aim: We will conduct focus groups to inform our delivery model with insight from our participants and other stakeholders.

Result: With the expansion of our project team, we have been able to conduct more project visits to gain insight on participant needs and implement a more thorough approach to liaising with musicians and stakeholders to achieve the greatest impact. Through Making Waves we have a much closer relationship with our participants and are able to make necessary changes to our approach in a more user-led way.

Recruitment, training and professional development for practitioners

Aim: We will continue to recruit outstanding musicians for our frontline delivery as well as identify potential leaders and develop progression routes for our musicians.

Result: We have reviewed our recruitment and training process and implemented quarterly CPD sessions for musicians based on the needs of participants and best practice across the sector eg. trauma-informed training and are looking to implement clinical supervision/reflective practice for our musicians as we expand our work in mental health.

Develop further our communications strategy

Aim: We will work to define our audiences and key messaging in order to support our growth.

Result: With the expansion of the project team, we have put an emphasis on our communications and are focusing on growing our audience, driving new partnerships and ultimately boosting our income. We are monitoring engagement statistics more closely and have significantly grown our reach on social media.

Diversifying sources of funds

Aim: We will develop our fundraising strategy that can support our growth and shift our reliance on trusts and foundations.

Result: We have created a fundraising strategy which continues the success of earned income from our partners and grants from trusts and foundations while exploring and upskilling in the areas of individual giving and corporate partnerships.

Growing our volunteer base and creating opportunities for former participants

Aim: We will develop a model for the inclusion of volunteers to support musicians with the non-creative aspects of our frontline delivery to maximise the creative process.

Result: At this stage we have decided not to include volunteers as we prioritise the skills and experience of professional musicians in our frontline delivery, however with increased project staff capacity this could be something to review in areas beyond music-making.

Measurement and evaluation of impact

Aim: We will develop an assessment of our programmes that better demonstrates the impact they are having.

Result: We have redrafted our evaluation questions to be more specific and direct and revised our overall evaluation framework to include more input from our frontline musicians and partners so we can share data and support approaches. We have also engaged Dean Wilkinson, University of Edge Hill, as the evaluation consultant on Making Waves, which will inform our evaluation processes more widely.

Impact

Our evaluation data demonstrates that we help participants develop in these critical areas known to contribute to desistance from crime:

Wellbeing

Many people in the CJS have been failed by society and feel defined by their circumstances. We give participants the chance to shine at something and feel better about themselves.

72% of our participants report **feeling optimistic about the future** after completing our course

76% of our participants report **feeling useful** after completing our course

*"I'm a very anxious person who carries a lot of anxiety around with me on a daily basis. T**he process of making the album helped me to release some of that.**"*

– Project participant at HMP Woodhill

*"There's just so much to say, so much I've done here. I'm very proud of it all. **It's really given me confidence to step out of my shadow. I'm just all in all happier.**"*

– Project participant at Young Lewisham Project

CASE STUDY

"JAY" FROM NORTHWICK PARK HOSPITAL PROJECT

written by Dr Shona Herron, Clinical Psychologist

Jay is a 25 year old man with a diagnosis of a serious mental health difficulty. He had previous admissions to hospital due to hearing voices, and has consistently used cannabis to cope with these. He was invited to Finding Rhythms due to his allocated mental health worker struggling to engage him in any other therapeutic activity.

Jay was initially wary of the group and quiet, however over the weeks increased in confidence, attending every session on time, and began writing lyrics between sessions and performing ever more passionately on the microphone. During the racist riots in the UK in August 2024, he suggested the group write about the experience of being Black in London.

By the end of the project he had started college and his allocated Mental health worker reported that he had requested to work with an employment specialist around finding part-time work.



Skills

Our courses develop many transferable skills and participants have the chance to gain a King's Trust qualification in Personal Development and Employability Skills.

87% of our participants report **being happy to work with professionals** and be coached by them after our course

85% of our participants report **being able to use appropriate professional language in the work environment after our course**

83% of our participants report **being open to new learning experiences after our course**

100% of our participants who completed their King's Trust workbooks **achieved a qualification in Personal Development and Employability Skills**

*"**I've improved my teamwork, being able to just work together and listen to each other, take each other's opinions in.** And my confidence, being able to speak up"*

– Project participant at HMP Bronzefield

*"The project has allowed me to try new things that I never before thought I would find myself doing. **I feel productive at the end of each session and that I have achieved something**"*

- Project participant at Maximus

Relationships

The challenge of creating an album of music means participants have to work as a team, communicate effectively and respect each others' contribution. The shared sense of purpose develops the emotional maturity needed for positive relationships.

89% of our participants report **being able to work with others after our course**

85% of our participants report **being open to meeting new people after our course**

"My family is scattered across the globe, and since I started my sentence I don't have much to do with them. But ***this album gave me a new family within this prison and a new voice to communicate with them.***"
– Project participant at HMP Woodhill

"I feel like I've achieved friendship. I've spoken to guys that I wouldn't have spoken to before. ***I feel like it's brought us all together****, creating something that we all had a hand in, we've all done a good thing here."*
– Project participant at HMP Wayland

Testimonials from our partners

"The Making Waves programme at Finding Rhythms has had ***a profound impact on the development, wellbeing and self-esteem of one of our clients.*** *The 2-hour weekly sessions have improved their communication and creative skills, with fantastic input and wrap-around support from the staff, and fundamentally* ***they're in a safe space where they're valued and can be their authentic self.***"

- DIVERT Intervention Coach

"I looked around the room at the guys involved and ***I could see how much they were enjoying it and how proud of themselves they were."***

- Learning and Skills Manager, HMP Wayland

"The feedback I heard from the participants is astonishing: they have acquired so much, ***they are so full of confidence, enthusiasm, support for each other, and much much more. I have heard so much positivity and praise from everyone here,*** *that I am buzzing myself."*

- Head of Education, HMP La Moye

PLANS FOR 2024-25

Our programmatic and operational objectives for the next 12 months are as follows:

- Increase the number of mental health partners and participants we work with
- Develop a sustainable, long term model for our through the gate community offer
- Increase the number of prevention/youth (under 18) partners and participants we work with
- Develop and implement a musician training process that upskills existing and new musicians
- Improve our comms and evaluation processes to drive income generation and create more partnerships
- Increase diversity of our governance structure including diversity of board and lived experience inclusion



THE TEAM



KATIE WEATHERALL
Business Director

Katie has over 15 years experience working in the non-profit arts and charity sectors. She has worked in roles at British Underground (Arts Council England National Portfolio Organisation) managing their international artist development projects and British Council's Music team, managing their global programme, Selector Radio, and projects in Sub-Saharan Africa.



CATHERINE BULLOUGH
Project Manager

Catherine joined the Finding Rhythms team in January 2024. She has previously managed a range of community music programmes at Britten Pears Arts and the Philharmonia Orchestra. Catherine studied Business Management at university and found her way into the performing arts sector by working front of house in a local theatre.



CATRIONA DARROCH
Project Coordinator

Catriona gained a Distinction in MA Arts Management and Policy from Manchester University, where she researched the therapeutic benefits of group music making for displaced communities. She has previously worked in policy and communications roles at Arts Council England and Walk The Plank and volunteered at Music Action International and Sofar Sounds.



FRED HARPER
Project Leader

Fred Harper Is a drummer, producer, writer and stage performer. After attending the BRIT school in London, Fred went on to graduate from the Leeds College of Music with first class honours. Fred considers community and charity work to be the most important contribution musicians can make to society. In recent years he devised a programme with the charity, Sense, to deliver online workshops to deaf-disabled children with the use of vibrating body packs.



ARON KYNE
Project Leader

Aron has been writing and producing music individually and with other artists for over 10 years. He works closely with solo artists, providing songwriting and production in a wide variety of different genres, but specialised in soul, R&B, Hip Hop, pop and Jazz. Aron has experience of working in a wide range of settings including prisons, low secure mental health units, hospitals and youth clubs.



TOM IRELAND
Project Leader

Tom has been a studio engineer and vocal producer for the last 8+ years. Specialising in mainly Hip Hop and R&B, he's worked with the likes of Wretch 32, Avelino, IAMDDB, Lil Macks, plus many more. As well as being on the backend, he's also a singer/songwriter and has worked with a multitude of producers in Drum & Bass – with over 1 million streams on Spotify alone. With a 1st in BSc Music Technology, Tom is comfortable taking the studio with him wherever he goes.



THABO MKWANANZI
Project Facilitator

Thabo is a singer who is drawn to making music that educates, entertains and empowers the listener. Born and raised in Zimbabwe, Thabo started singing in church where he and his childhood friends formed an acapella group. After moving to the UK he joined a hip hop soul band and there honed his craft as a songwriter and a performer. Since then he has released 3 solo EPs, toured with artists like Seal and collaborated on music with Idris Elba and Naughty Boy.



MARCELLE
Project Facilitator

Marcelle has had the pleasure of working both in the studio and as a live performer. Her work as a session singer has seen her perform alongside Joss Stone, Jeff Beck, JP Cooper, Michelle Williams and others in venues as prolific as The Royal Albert Hall, Wembley Stadium, and The Jazz Cafe. As a solo artist Zola is steadily growing her craft in the field of jazz/fusion/soul and her performances include appearances at the EFG London Jazz Festival and the We Out Here Festival.



DWAYNE KILVINGTON
Project Facilitator

Raised on a council estate in Leeds, producer and multi-instrumentalist (keyboard, guitar, bass, drums, percussion) Dwayne Kilvington started to make beats at the age of 11 on his mum's computer after attending a youth group at Armley's Interplay Theatre. He briefly attended Leeds College of Music, before moving to London where he became a founding member and bass player of Steam Down. He has toured extensively with artists such as Nightmares On Wax, Nubya Garcia, Theon Cross, Wiyaala and John Carroll Kirby.



DRE HALL
Project Facilitator

Dre is a multi-genre producer/DJ with over 7 years of experience in the music industry. Across his career he has achieved over 250,000 monthly Spotify listeners, 80 million total YouTube views and 20 million total Spotify Streams on his music. His career success also has allowed him to perform headline shows across Australia, India, Germany, Ibiza & South Korea and to support the world renowned DJ 'Darren Styles'. He composed for the 2021 Wimbledon Championship and the 2022 London theatre show, "Addictive Beat".



GEORGE HANDLEY
Project Facilitator

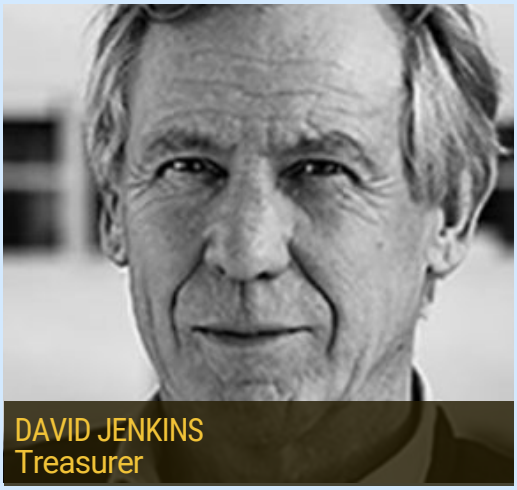
George is a bass player, producer, and DJ from London. Having studied at Leeds Conservatoire, he's toured all over Europe with various projects and played at venues such as The Barbican, Royal Festival Hall, The Natural History Museum, O2 Academy Leeds, and many others. Adept on several instruments, George has been involved in musical projects from West End Theatre shows to RnB showcases to playing with artists such as Emile Sande, Greg James and Jodie Harsh.

TRUSTEES



JULIE DARK
Chair

Julie is a strategic leader with extensive communications and marketing experience within the creative industries (BBC, Guardian, ITV, Technicolor) and in higher education (University of the Arts London, Queen Mary University of London). She has established communications infrastructures and led complex projects within challenging high-profile environments in the UK and internationally. Julie is passionate about theatre and music, both as a performer and a spectator.



DAVID JENKINS
Treasurer

David had an early career in international banking, followed by some years restructuring industrial companies in the former Soviet Union and Eastern Europe. For the past 20 years he has been a director of Squint/Opera Ltd., a digital creative agency.



JONTY KINSELLA

Jonty was a teacher for 44 years at university level and in secondary schools. She was also chief examiner for an A-level syllabus, a curriculum developer, a researcher into how children form scientific concepts, author of textbooks and reviews, and a co-author of a BBC schools television series. Until recently she was also a trustee of her local bridge club, the largest in the UK. Jonty also served for 10 years as a magistrate and chair in court. She also served as a staff-elected governor for a large comprehensive school in London.



JOHN REISS

John is an experienced business and not-for-profit leader. He is Executive Chairman of Premier, the UK's largest communications agency specialising in entertainment, arts and culture, as well as being Chair of a portfolio of entrepreneurial businesses including multiplex cinema operator PeckhamPlex, and an internationally based creative design agency. He is a member of BAFTA, a patron of the arts and active in charitable organisations having chaired Missing People for 10 years. He is currently a trustee of Mountview Academy of Theatre Arts.



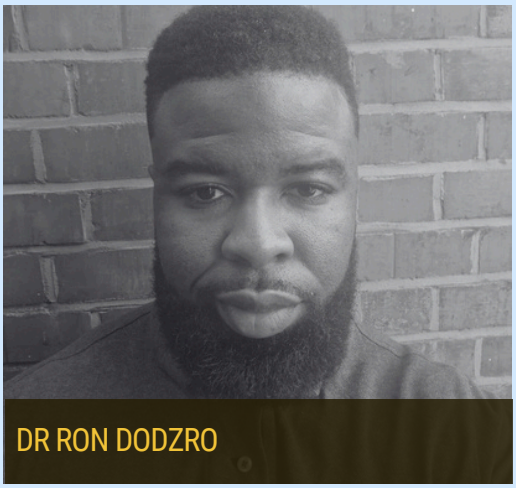
PROF. JAMES CRABBE

James is an Emeritus Professor of Biochemistry and runs a Special Interest Group on Education in the Criminal Justice System for the Educators' Company in the City. James was a magistrate in the youth and adult courts and has written about education in prisons. A former freelance recording engineer and producer, he works with young talented musicians for the Worshipful Company of Musicians. James is a former National Leader of Governance and in 2021 celebrated his first 10 years as Chair of Governors of a Further Education College.



ROBIN HARRIS

Robin is a Musical Director, Composer & Producer who works across a variety of fields in the music industry and currently works as Musical Director for The Ritz and Soho House (London). As founder and former creative director of the charity, Robin has led more than 25 prison projects since 2012. He is passionate about music education and re-connecting people with their creative selves.



DR RON DODZRO

Ron holds a Doctorate in Clinical Psychology from University of Hertfordshire. Ron has an interest in developing creative, trauma-informed interventions that are accessible and meaningful for individuals and communities. One of his well-known works is a report named 'The Life of a Top Boy: Community Trauma and Violence.' It amplifies the voices of those with first-hand experience of the community violence that dominates our headlines and unpicks the psychological impact of community violence through a lens of trauma.



JUSTIN KITSON

Justin is a barrister practising from London chambers and has strong connections to both London and the North of England. An amateur pianist, he has been involved with numerous arts charities over the years, and through his work and interests in music, Justin is passionate about the power of music to transform the lives of individuals and their communities.



GURPREET SANGHERA

Gurpreet is a litigation partner at media, entertainment and commercial law firm Simkins LLP. Having had an insight into the prison system through a friend, she recognises the need for reform and the lack of resources and guidance available to young people who unfortunately end up in the system and find it difficult to break the mold. Born and bred in London, she is increasingly concerned about the rising crime rates among teenagers and is keen to find ways to help curtail the current problem.



MARTIN MULGREW

Martin has been a Barrister for 28 years practising criminal law both as defence and prosecution. As a practitioner within the Criminal Justice System he has seen at first hand the revolving door of re-offending.

FINANCIAL REVIEW & RESERVES POLICY

There was a deficit of £72,454 for the year (2022-3 – deficit £71,293). Total income for the year was £178,296 (2022-3 - £103,941). Total expenditure was £250,750 (2022-3 - £175,234). In both these years we had surplus funds to carry forward, as we had projects cancelled or delayed in the previous years due to the pandemic. We therefore did not actively pursue revenue from grants in the years 2023-4 or 2022-3, as much as we had done in previous years.

The funds of the charity as of 31 March 2024 totalled £86,011 (31 March 2023 - £158,466). Of this, £35,000 was allocated to a designated contingency fund; £14,016 was restricted funds and the balance of £36,995 was unrestricted.

During the current financial year, our programme delivery has further increased, and we continue to receive increasing levels of commission fees from both prisons and our community partners. This reflects the value they attribute to our programmes. However, as we continue to widen our activities both in prisons and the community, building and maintaining long term relations with Trusts and Foundations to secure revenue from grants is now an increasing priority. In October 2024, the Board agreed to change the financial year starting 1st April 2024 to 31st December 2024, for administrative reasons.

Reserves Policy

As at 31 March 2024, the Trustees designated part of the charity's unrestricted reserves to a contingency fund, equal to approximately six months of operating costs, (i.e., net of direct programme costs). The contingency fund is managed by the Board of Trustees. In October 2024, with the increased activity of the Charity, the board agreed to increase this reserve to £60,000, being approximately current operating costs for six months of the charity without programme costs. The Trustees will

continue to review this policy regularly, considering the operating costs of the charity and the associated risks.

Benefactors in 23-24

The Board wishes to thank all those individuals and organisations who have supported the Charity with grants and donations. Note 2 of the accounts includes a list of all grants received, restricted and unrestricted, for this and the previous year. Our website lists all those who have supported us over the past five years.

As noted above, in the years 2022-24, we intentionally reduced our rate of application for grants following a reduction in expenditure on programmes in the previous years due to the pandemic. There was also an increasing willingness of some of our programme partners to contribute to our direct costs.

We have since resumed grant applications and we continue to receive generous donations from private individuals which we value highly. The support we have obtained from our benefactors during this and previous years has enabled us to expand our programmes steadily, in line with our resources, as the opportunities have arisen.

Trustees' responsibilities in relation to the financial statements

The charity's trustees are responsible for preparing a trustees' annual report and 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.

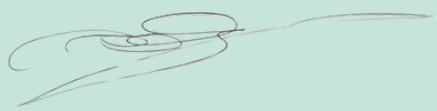
In preparing the financial statements, the trustees are required to:

- 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;
- state whether applicable accounting standards have been followed, subject to any material departures that must be 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 proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to 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 taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements.

Approved by the trustees on 21/01/2025 and signed on their behalf by:



Julie Dark
Chair

Independent Examiner's Report to the Trustees of Finding Rhythms

I report to the trustees on my examination of the accounts of Finding Rhythms ("the Charity") for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity trustees of the Charity 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 Charity's accounts carried out under section 145 of the 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 accounts do not accord with those records; or
3. the accounts 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.

Signed:



Date: 21/01/2025

Teresa Fennell, ACMA CGMA

It Doesn't Have to Cost the Earth Ltd
47 St Dunstan's Close,
Worcester, WR5 2AJ

Statement of Financial Activities

	Notes	31st March 2024 Unrestricted funds	Restricted funds	Total Funds	31st March 2023 Unrestricted funds	Restricted funds	Total funds
		£	£	£			£
Income from:							
Donations	2	26,689	47,821	**74,510**	8,280	52,940	**61,220**
Charitable activities	3	11	103,380	**103,391**	-	42,410	**42,410**
Investments	4	395	-	**395**	311	-	**311**
Total income		27,095	151,201	**178,296**	8,591	95,350	**103,941**
Expenditure							
Raising Funds				**-**	-	-	**-**
Charitable activities	5	73,089	177,661	**250,750**	938	174,296	**175,234**
Total expenditure		73,089	177,661	**250,750**	938	174,296	**175,234**
Net income/(expenditure)		(45,995)	(26,460)	**(72,454)**	7,653	(78,946)	**(71,293)**
Transfer between funds		-	-	-	-	-	-
Net movement in funds		(45,995)	(26,460)	**(72,454)**	7,653	(78,946)	**(71,293)**
Reconciliation of funds:							
Total funds brought forward		117,990	40,476	**158,466**	110,337	119,422	**229,759**
Total funds carried forward		**71,995**	**14,016**	**86,012**	**117,990**	**40,476**	**158,466**

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 36 to 42 form part of these accounts.

Balance Sheet

	Notes	31st March 2024 Total Funds £	31st March 2023 Total funds £
Current assets			
Debtors	11	20,030	14,709
Cash at bank and in hand		105,763	158,699
Total current assets		125,794	173,408
Creditors: amounts falling due within one year	12	39,783	14,942
Net current assets/(liabilities)		86,011	158,466
Total assets less current liabilities		86,011	158,466
Total net assets / (liabilities)		**86,011**	**158,466**
Funds of the Charity			
Unrestricted funds	14	71,995	117,990
Restricted funds	14	14,016	40,476
Total funds		**86,011**	**158,466**

The notes on pages 36 to 42 form an integral part of the financial statements.

Approved by the trustees on 21/01/2025 and signed on their behalf by:



Julie Dark, Chair of Trustees

Notes to the Accounts

Note 1: Accounting Policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a) Basis of preparation

The financial statements have been prepared in accordance with the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), second edition - October 2019 (Charities SORP (FRS 102)),the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The financial statements have been prepared under the historical cost convention. The accounts have been prepared in accordance with the Charities Act 2011.

Finding Rhythms meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

b) Preparation of the accounts on a going concern basis

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

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) have been met, it is probable that the income will be received and the amount can be measured reliably.

Income for government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions have been met, it is probable that the income will be received the account can be measured reliably and is not deferred.

Donations are recognised when the charity receives the funds.

d) Tax reclaim on donations and gifts

Gift aid 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 the 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.

e) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102) general volunteer time is not recognised but is referred to in the trustee's annual report.

f) Fund accounting

Unrestricted funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

Restricted funds are funds which the donor has specified are solely to be used for particular activities.

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliabilty by the charity; this is normally upon notificaiton of the interest paid or payable by the Bank.

h) Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

All expenditure is shown inclusive of irrecoverable VAT.

i) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance 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.

j) Debtors

Debtors (including trade and other debtors) are measured on initial recognition at settlement amount after any trade discounts. Subsequently, they are measured at the cash or other consideration expected to be received. Prepayments are valued at the amount prepaid.

k) Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

l) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Corporation Tax

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

n) Key estimates and accounting judgements

In applying the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions in determining the carrying amounts of assets and liabilities. The Trustees' judgements, estimates and assumptions are based on the best and most reliable evidence available at the time when the decisions are made, and are based on historical experience and other factors that are considered to be applicable. Due to the inherent subjectivity involved in making such judgements, estimates ad assumptions, the actual results and outcomes may differ.

Estimates and judgements are continually evaluated. Revisions to the accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of revision and future periods, if the revision affects both current and future periods. The Charity does not currently have any significant accounting estimates or areas of judgement.

Note 2: Analysis of Income from Grants and Donations

	2024			2023
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Grants Received				
Alchemy Foundation	1,000	-	1,000	-
Arts Council England	-	1,450	1,450	-
City & Met Welfare Charity	-	4,000	4,000	-
Green Hall Foundation	-	2,000	2,000	-
John R Murray Charitable Trust	15,000	-	15,000	-
Shanly Foundation	-	2,000	2,000	-
Sir William Boremans' Foundation	-	3,300	3,300	-
Southwark Council	-	950	950	-
The Albert Hunt Trust	-	-	-	1,000
The Ashley Family	-	6,000	6,000	-
The Grocers' Company	-	5,000	5,000	-
The Helen Hamlyn Trust	3,000	-	3,000	-
The John and Susan Bowers Trust	800	-	800	800
The Leigh Trust	1,500	-	1,500	-
The National Foundation for Youth Music	-	11,871	11,871	27,940
The Portal Trust	-	-	-	5,000
The Surrey Square Charitable Trust	-	-	-	250
The Triangle Trust 1949 Fund	-	-	-	20,000
The Weinstock Fund	-	4,000	4,000	-
VRU Fund	-	7,250	7,250	-
Donations				
John Reiss	4,968		4,968	5,000
Others	421		421	1,230
Total	**26,689**	**47,821**	**74,510**	**61,220**
Analysis of Government grants included above:				
Arts Council England	**-**	1,450	**1,450**	**-**
Southwark Council	**-**	950	**950**	-
VRU Fund	**-**	7,250	**7,250**	-
	-	**9,650**	**9,650**	**-**

Note 3: Income from Charitable Activities

	2024			2023
	Unrestricted	Restricted	Total funds	Total
	£	£	£	£
Sale of CDs and merchandise	11	-	11	-
Commercial Service fees	-	44,447	44,447	12,240
Contributions from prisons	-	58,933	58,933	30,170
Total	**11**	**103,380**	**103,391**	**42,410**

Note 4: Income from Investments

	2024			2023
	Unrestricted	Restricted	Total funds	Total
	£	£	£	£
Interest from current and savings accounts	395	-	395	311
Total	**395**	**-**	**395**	**311**

Note 5: Expenditure on Charitable Activities

	2024	2023
	£	£
Musicians' fees and related costs	111,894	79,933
Workshop equipment, instruments & materials	5,888	2,836
CD design and printing	6,586	3,069
Other Workshop costs	1,289	680
Participant BTEC/Edexcel certification	-	-
Support costs (note 6)	122,498	87,816
Governance costs (note 7)	2,595	900
	250,750	**175,234**

Note 6: Support Costs

	2024	2023
	£	£
Staff costs (note 9)	112,446	78,025
Staff travel, training and recruitment	3,007	1,653
Office and general costs	5,335	4,533
Development of website	630	908
Promotional materials	1,080	2,697
	122,498	**87,816**

Note 7: Governance Costs

	2024	2023
	£	£
Accountancy fees	1,595	150
Independent examiner fees	1,000	750
	2,595	**900**

Note 8: Details of Certain items of expenditure

Net income/(expenditure) is stated after charging:

	2024	2023
	£	£
Trustee emoluments (see Note 10)	23,503	23,503
Independent examiners fee	1,000	750

Note 9: Staff Costs

	2024	2023
	£	£
Salaries and wages	101,427	74,305
Social security costs	8,854	2,051
Pension costs (defined contribution scheme)	2,164	1,669
Total staff costs	**112,446**	**78,025**

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000 (2023: none)

9a Average head count in the year

	2024	2023
	3	3
Total	3	3

9b Key Management Personnel

The trustees consider the Charity's key management personnel to be the trustees and the Business Director. The remuneration of the key management personnel is as follows:

	2024
	£
Salaries and wages	64,000
Social security costs	6,322
Pension costs (defined contribution scheme)	1,546
Total staff costs	**71,867**

Note 10: Trustee Remuneration, benefits and expenses

Robin Harris, founder of the charity and part-time employed Creative Director since its formation, was appointed a trustee at a meeting of the trustees on 8th January 2021. All Charity Commission requirements were met.

Salary paid to Robin Harris for his role as Creative Director: £23,000 (2023: £23,000). Pension contributions made on his behalf totalled £503 (2023: £503).

No other trustees were remunerated, and no trustees received any benefits in cash or in kind (2023: £nil). No trustee claimed expenses (2023: £nil).

Trustee indemnity insurance is covered in the Charity insurance policy.

Note 11: Debtors

	2024	2023
	£	£
Trade debtors	13,665	9,570
H M Revenue & Customs	-	5,000
Accrued revenue	6,365	-
Prepaid expenses	-	139
Total debtors	**20,030**	**14,709**

Note 12: Creditors

	2024	2023
	£	£
Deferred Income (Note 13)	19,665	8,000
Trade Creditors and accruals	17,528	2,406
H M Revenue & Customs	1,895	4,082
Other Creditors	695	454
	39,783	**14,942**

Note 13: Deferred Income

	2024	2023
	£	£
Balance at 1 April	8,000	-
Amount released to Income from Charitable Activities	- 4,500	-
Amount deferred in year	16,165	8,000
Balance at 31 March	**19,665**	**8,000**

Note 14: Statement of Funds

	Balance at 31 March 2023	Incoming Resources	Resources Expended	Balance at 31 March 2024
	£	£	£	£
Unrestricted Funds				
Designated funds	35,000	-	-	**35,000**
General funds	82,990	27,095	73,089	**36,995**
	117,990	27,095	73,089	**71,995**
Restricted Funds				
Arts Council England	7,238	1,450	8,688	-
City & Met Welfare Charity	-	4,000	4,000	-
Green Hall Foundation	-	2,000	2,000	-
Shanly Foundation	-	2,000	2,000	-
Sir William Boremans' Foundation	-	3,300	3,300	-
Souter Charitable Trust	1,580	-	1,580	-
Southwark Council	-	950	950	-
The Ashley Family	-	6,000	-	6,000
The Grocers' Company	-	5,000	-	5,000
The National Foundation for Youth Music	26,000	11,871	37,871	-
The Portal Trust	5,000	-	5,000	-
The Weinstock Fund	-	4,000	984	3,016
The Worshipful Company of Weavers for projects in HMP Chelmsford	658	-	658	-
VRU Fund	-	7,250	7,250	-
Contributions from Prisons	-	58,933	58,933	-
Commercial service fees	-	44,447	44,447	-
	40,476	151,201	177,661	**14,016**
TOTAL FUNDS	**158,466**	**178,296**	**250,750**	**86,011**

Prior Year Comparative

	Balance at 31 March 2022 £	Incoming Resources £	Resources Expended £	Balance at 31 March 2023 £
Unrestricted Funds				
Designated funds	35,000	0	0	**35,000**
General funds	75,337	8,591	938	**82,990**
	110,337	8,591	938	**117,990**
Restricted Funds				
Allen Lane Foundation for projects outside London	2,250	-	2,250	-
St James's Place Charitable Foundation for community music making	3,656	-	3,656	-
The Worshipful Company of Weavers for projects in HMP Chelmsford	8,816	-	8,158	658
Youth Music Foundation for projects with young people	32,717	27,940	34,657	26,000
Eleanor Rathbone CT for music project at HMP Downview	3,000	-	3,000	-
Charles Hayward Foundation to support ex-prisoners	3,180	-	3,180	-
The Triangle Trust for training & salaries	10,000	20,000	30,000	-
Shanly Foundation for HMP Aylesbury	1,000	-	1,000	-
Three Monkies Trust for YMCA projects	2,500	-	2,500	-
Worshipful Co of Chartered Secretaries and Administrators for Only Connect	200	-	200	-
The Portal Trust	5,000	5,000	5,000	5,000
Funding for prison projects				
Britis and Foreign School Society	8,153	-	8,153	-
The Ironmongers' Company	6,000	-	6,000	-
Arts Council England (Grants for the Arts)	13,050	-	5,812	7,238
Green Hall Foundation	2,000	-	2,000	-
Harold Hyam Wingate Foundation	3,000	-	3,000	-
Garric Club Causes Dear	4,000	-	4,000	-
Souter Charitable Trust	3,000	-	1,420	1,580
Contributions from Prisons	2,400	30,170	32,570	-
Commercial service fees	5,500	12,240	17,740	-
	119,422	95,350	174,296	**40,476**
TOTAL FUNDS	**229,759**	**103,941**	**175,234**	**158,466**

Note 15: Analysis of Net Assets Between Funds

	Unrestricted £	Restricted £	Total funds £
Net assets / (liabilities)	71,995	14,016	86,011

Prior Year Comparative

	Unrestricted £	Restricted £	Total funds £
Net assets / (liabilities)	117,990	40,476	158,466

Note 16: Related Parties

There were no transactions with related parties in the year (22/23: none).

FINDING RHYTHMS

England & Wales - Charity number 1151872

Accounts

TRUSTEES' ANNUAL REPORT & ACCOUNTS

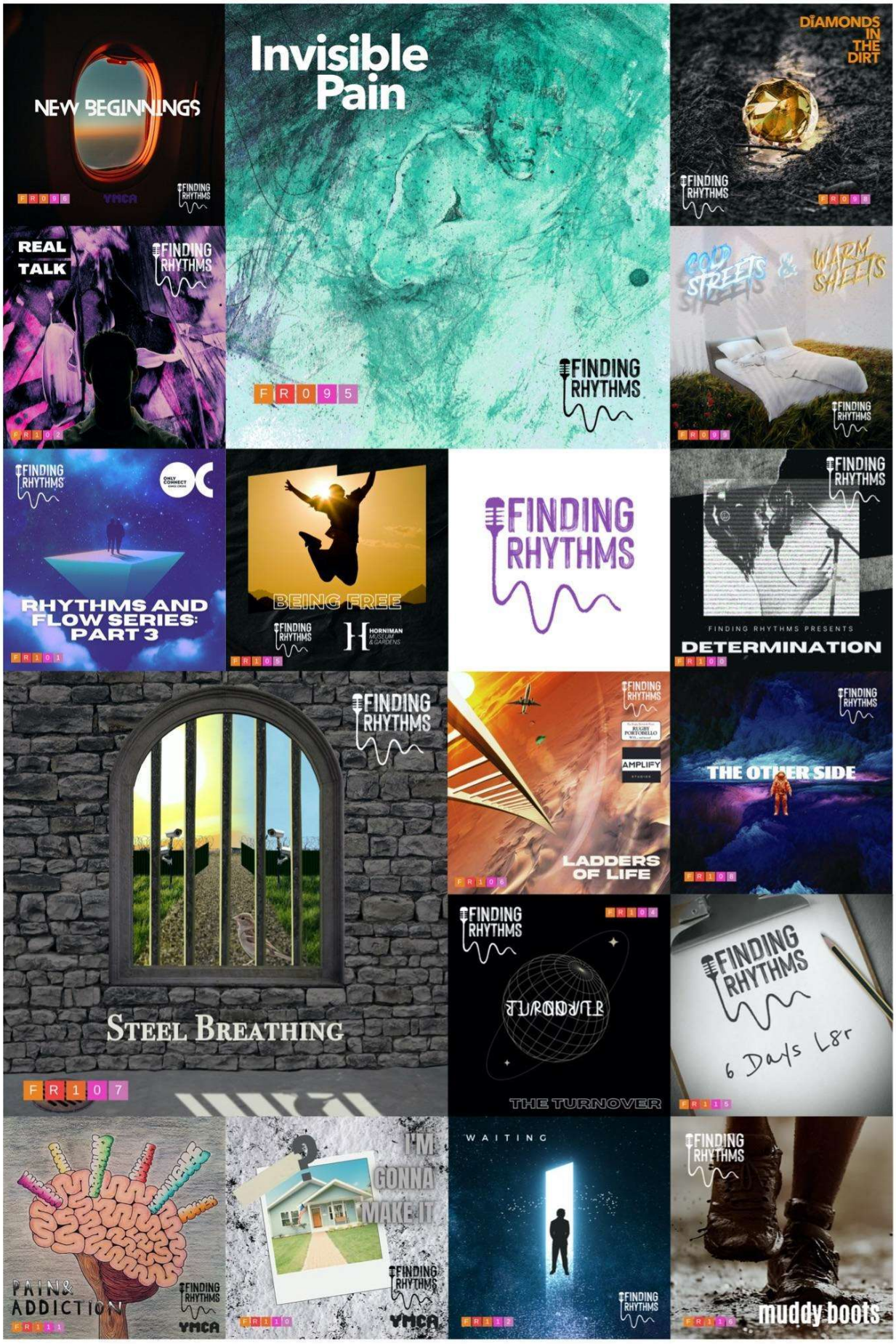
for the period ending

31 MARCH 2023

Charity Registration Number 1151872

www.finding-rhythms.co.uk | info@finding-rhythms.co.uk

Finding Rhythms CIO
6 North View
London SW19 4UJ


NEW BEGINNINGS
YMCA
Invisible Pain
DIAMONDS IN THE DIRT
REAL TALK
COLD STREETS & WARM SHEETS
RHYTHMS AND FLOW SERIES: PART 3
BEING FREE
HORNIMAN MUSEUM & GARDENS
FINDING RHYTHMS PRESENTS
DETERMINATION
STEEL BREATHING
LADDERS OF LIFE
THE OTHER SIDE
THE TURNOVER
6 Days L8r
PAIN & ADDICTION
I'M GONNA MAKE IT
YMCA
WAITING
muddy boots

INDEX	PAGE
Reference & Administrative Details	4
Section 1: Trustees' Report	5
Our Mission, Objects and Statement of Public Benefit	5
Structure, Governance and Risk Management	6
Our current position	7
2022-23 Achievements & Impact	8
Plans for 2023-24	11
The Finding Rhythms Team	12
Trustees	14
Financial Statements & Reserves Policy	15
Benefactors in 2022-23	16
Statement of Trustees' Responsibilities	16
Section 2: Independent Examiner's Report	17
Statement of Financial Activities	18
Balance Sheet (Chair signature)	19
Notes to the Accounts	20 - 25

Legal Name	Finding Rhythms CIO
Charity Registration No	1151872
Registered address	6 North View, London SW19 4UJ
Governing Document	Constitution dated 2nd May 2013 Revised 12th March 2020
Trustees who served	Jonty Kinsella, Chair David Jenkins, Treasurer John Reiss Mike Conway (resigned April 2023) Robin Harris James Crabbe (appointed Dec 22) Julie Dark (appointed Feb 23)
Patrons	Robin Millar, CBE Herb Nahapiet, OBE Gerard Elias, CBE QC Max Reinhardt His Honour Judge Nicholas Hilliard QC Baroness Floella Benjamin, OBE
Principal staff	Robin Harris, Creative Director Katie Weatherall, Business Director Louise Cooke, Administrator
Bankers	CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling Kent, ME19 4TA
Insurers	CaSE Insurance Services Limited, Manor House, 19 Church Street, Leatherhead, KT22 8DN
Independent Examiner	Debbie Mace 23 Forgebank Walk, Halton, LA2 6FD
Website	www.finding-rhythms.co.uk
Social media	https://www.facebook.com/FindingRhythms https://www.instagram.com/findingrhythms https://twitter.com/FindingRhythms

Section 1: Trustees' Report

The Trustees are pleased to present their annual report together with the financial statements for Finding Rhythms CIO for the year ending 31 March 2023.

The financial statements comply with the Charities Act 2011, and Accounting and Reporting by Charities: 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) (effective 1 January 2015).

Our Mission, Objects and Statement of Public Benefit

Our mission

We deliver collaborative music-making courses for those at risk of offending, both within the prison estate and in the community. Our creative programmes use music industry professionals as coaches, who empower marginalised individuals to improve their lives. Our distinctive approach develops participants' confidence, self-belief and transferable skills, preparing them for a better future in society and supporting their desistance.

Our culturally relevant practitioners use a people-centred approach, high quality production values and music equipment which empower participants. Alongside the music-making participants are supported to gain a Prince's Trust qualification in Personal Development and Employability Skills.

From the commencement of the charity to 31 March 2023, we have worked with over 750 participants in 36 prisons as well as in probation and community settings, completing more than 80 albums of original music. Over 400 of our participants have achieved qualifications through our programmes.

Charitable objects

The objects of Finding Rhythms laid out in its Constitution are as follows:

a) promoting social inclusion by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them to integrate into society.
b) the advancement of education in the arts and music.
c) the advancement of the arts and music.
d) the relief of those in need by reason of disadvantage.
e) the promotion of physical and mental health.

by means (not exclusively) of the teaching and encouragement of music in prisons and in other institutions established for the care or education of people.

Statement of public benefit

People who find themselves in the criminal justice system are a particularly disadvantaged group in the UK, many of whom have had a very poor start in life. Being in the criminal justice system can compound these previous difficulties. In prison, there is a great need for interventions which

focus on addressing the lack of support many of these young people experienced prior to being imprisoned, identifying and nurturing their individual abilities and equipping them with skills which support their reintegration into society. In the community, we believe there is a need for such interventions at an earlier stage so that it can prevent people from entering the criminal justice system, and that there is also a crucial need for continued support for people leaving prison.

Such interventions must also take account of the fact that young prisoners are often distrusting of the education system and reluctant to engage in conventional classroom-style learning. Well over half of the adult prison population have the literacy age of an 11-year-old or younger. As the Chief Inspector at Ofsted, Amanda Spielman, responsible for the inspection of the education provision in prisons, wrote, 'if prisoners leave at the end of their sentence without any of the basic skills needed to navigate their way through life, then they are much less likely to find work and more likely to reoffend.'

Poor mental health is also exceptionally common in prison. According to the Centre for Mental Health, 45% of adults in prison have anxiety or depression and 8% have a diagnosis of psychosis. In recent years prison suicides have reached record levels, and so too have recorded self-harm and violence. Measures taken to protect people from Covid-19 have exacerbated the risk to mental health in prisons.

The prison estate has emerged from the pandemic in the worst state it has been in for decades. Staffing capacity and morale is at an all-time low after successive funding cuts, with a struggle to recruit and retain, while serving a growing prison population. The Chief Inspector of Prisons, Charlie Taylor, reports this year that there is still "a lingering effect of lockdown policies" with many prisoners spending 22 hours a day in their cells and not enough of them being encouraged to take up purposeful activity.

Finding Rhythms provides such purposeful activity, and in many cases the hardest-to-reach individuals are referred to our courses because our creative learning process is so engaging. Interventions such as ours go some way in breaking the cycle of offending by improving confidence, wellbeing and developing transferable skills in order to shift the narrative for young people so they can make positive changes in their lives.

Structure, Governance and Risk Management

Finding Rhythms was founded as a Charitable Incorporated Organisation with a Constitution dated 2nd May 2013.

During the financial year ending March 2023, seven Trustees served on the Board of Finding Rhythms, and they are referred to throughout this report as the Trustees or the Board. The Trustees represented a broad range of skills and experience, spanning business, education, governance, music, and the criminal justice sector. They do not receive any remuneration for their roles as Trustees.

Day-to-day management of the charity was the responsibility of the Business Director and Creative Director, who were supported by the Administrator, and with continual support and advice from the Trustees.

During 2022-23, the Board met formally five times and held a number of less formal meetings with management to guide operations and ensure that the charity continued to meet its charitable objectives.

The Trustees have reviewed the major risks and are confident that there are appropriate systems in place to manage them.

Our current position

After two relatively quiet pandemic years, our programme activity is now up to pre-Covid levels. A year into the role, Business Director Katie Weatherall is now embedded, and are expanding the team to recruit our first Project Manager to lead on our project delivery.

We have begun working from Hatch Peckham, a co-working space within Peckham Levels and are setting ourselves up there as a hub for delivery.

We were pleased to be nominated for 13 Koestler Awards this year, with two of those tracks, Dial Tone and Antisocial, being included in the Ai Wei Wei-curated exhibition at the Southbank Centre. One of the tracks created at our summer programme at Rugby Portobello Trust, Love Letters, was shortlisted for a Youth Music Award in the Original Track (Group) category. Winners will be announced at the awards ceremony in October 2023.

Our work was featured on BBC Radio 3 Music Matters where they interviewed our founder Robin alongside two former participants, Ross and Edwin. Here's what they said about the impact of this kind of work:

"When you send a 19 or 21 year old kid to go and strip wallpaper, he's going to see that more as punishment than you trying to enable him to grow into the person he wants to be. He probably has skills, talents, things he's buried from age 12, 13 or 14. This is when some of these kids lose their passion for what they're supposed to do in life. When it comes to courses like music and vocational things, I think it's really needed to stop people relapsing and going back into the system. Because when people are stuck there, they don't have any avenue out to escape their normal life, they're just going to come back."

- Edwin, Finding Rhythms participant

"The compromise and conflict resolution that will happen within creating a song with a bunch of individuals you don't know and there is a vast disparity in age, ethnicity, culture. Overcoming those things to come to universal concepts, like isolation in prison, or whether it's depression, love, hate or conflict. To get to the point where you've got the song requires a lot of soft skills, whether people know they're doing it or not."

- Ross, Finding Rhythms participant

2022-23 Achievements and Performance

"This has been one of the best days I've had in a long time. Just in a long time."
– Project participant at HMP Dovegate, 2022

A snapshot of our project delivery:

- Delivered a total of **22 projects** including 10 in custodial settings and 12 in the community.
- We worked with **182 participants** in our projects of which 83 were in custody and 99 were in the community.
- We released **19 albums** on CD, Spotify and Bandcamp which have had **16,013 streams.**
- We supported **51 people to gain a Prince's Trust qualification**, which is 100% of those who took the qualification.
- We recruited and trained 6 new musicians bringing our current roster of musicians to 15.

"Before this Finding Rhythms project, I was doing music from young. I didn't really have the opportunity in my surroundings because it was all about guns, knives, crime. When you're surrounded as a young person in that type of community, you see that as the norm. So, if I wouldn't have come to jail, I wouldn't have got this opportunity."

– Project participant at HMP Woodhill, 2022

Below is a summary of the targets for 2022-23 outlined in last years' Trustees' Annual Report and Accounts, and our achievement in fulfilling them.

- **Music making in prisons.**

Aim: Working more collaboratively with a smaller number of key prisons, primarily in the South-East. We aim to focus our efforts with institutions where we can deliver more successful projects, track and evaluate progress of learners and support their progression.

We have responded to the post-Covid operating environment such as HMPPS staff movement, increased demand amongst mental health-focussed populations in e.g. HMP Woodhill and HMP Bronzefield (Offender Personality Disorder Pathway), Park Royal Hospital (low secure forensic unit). We have worked where there is capacity and demand for our courses and are increasingly focusing on the most 'at risk' groups.

- **Providing Holistic support**

Aim: We aim to continue our efforts to upskill our musicians with coaching skills

We continued our ongoing musician training and explored a specific coaching offering. Whilst we encourage musicians to understand the context of projects, the needs of learners, and to develop deeper connections with the participants, we recognise that formal coaching training is not what our musicians need and that a form of coaching is inherent in the collaborative process. There is more about our musician training below.

- **Extending our work in the community**

Aim: Having built meaningful relationships with PRUs, youth clubs, like minded creative charities

and rehabilitative and resettlement organisations, we will continue to embed our interventions in suitable environments. We will aim to work further with organisations such as Project Turnover, the Horniman Museum and YMCAs.

We have made strides with piloting our own "through the gate" project, specifically with working referrals from the Department for Work and Pensions and Southwark's Community Harm and Exploitation Hub, which was well received by participants and are in the process of rolling out phase two. We have developed existing partnerships with YMCA LandAid House working on their summer programme, and the Horniman Museum. We continue to work across the academic year at the pupil referral unit Camden Centre for Learning, as well as starting a new partnership with Northwick Park Hospital's acute mental health ward.

- **Live performance and digital dissemination of music**

Aim: We will implement a schedule of events, through which we will host an internal and external showcase, displaying the incredible efforts of our beneficiaries, musicians, and team. The latter will provide us with an opportunity to share our work with funders, supporters, partners and the general public, spreading our reach.

We have been building towards a ten-year anniversary activity where we will have a public-facing showcase. In the meantime, we hold listening parties at the end of each project where CDs are distributed and achievements celebrated. On occasion we have been able to have family members attend these events. Music continues to be distributed on Bandcamp and Spotify.

- **Training and professional development for practitioners**

Aim: Providing tailored training programmes at key points throughout the year commensurate to the nature of the specific project and risk profile of participants. This will cover key areas such as coaching, safeguarding, working in challenging environments and delivering our unique Prince's Trust course. We also aim to provide more spaces for our musicians to express challenges, concerns and any further support that they may require.

We provide musicians with continuous professional development covering topics including, Prince's Trust delivery, evaluation, and, after a musician recruitment drive, we have conducted a skills audit of our roster of musicians and begun creating a training plan to fill any skills gaps.

- **Diversifying sources of funds**

Aim: We will continue to build strong relationships with Trusts and Foundations, whilst sourcing further contributions from new avenues, such as the NHS related funding. It is now evident that a number of our partners value our programmes to the extent that they are financially contributing to the costs.

Fundraising from trusts and foundations in this climate is challenging and often the work we do falls between the cracks of priorities. However, we continue to build relationships with trusts and foundations and we are also steadily growing our commission revenue from our programme partners which is encouraging evidence to us of how they value our intervention.

- **Opportunities for participants**

Aim: Providing opportunities for former beneficiaries to take part in our activities such as recruitment, project delivering and showcases. We want to amplify their voice, share their stories, and utilise their valuable input.

.

This remains an aim, and with the recruitment of the Project Manager role this is something that should be made more possible in the upcoming year.

- **Measurement**

Aim: Continuing to measure the effectiveness of our activity, with consistent qualitative and quantitative assessments, shared evaluations, and academic studies. This will include a stronger focus on longitudinal evaluation.

We are implementing a new system for collecting evaluation data which can be analysed quantitatively, and we are continuing to collect testimonials and other qualitative measurements.

Impact

We help participants develop in these critical areas known to influence desistance:

Wellbeing: Many prisoners feel defined by their imprisonment, we give participants the chance to shine at something, and feel better about themselves.

- **77% OF OUR PARTICIPANTS REPORT FEELING OPTIMISTIC ABOUT THE FUTURE AFTER OUR COURSE**

"We've all opened up and shared our emotions, because we come from the wing where we're absolutely stressed out and come here and when we go back, we're just relaxed, we're happy. We've all got that energy back."

– Project participant at HMP Woodhill, 2022

"I've always been into music from a young age and it's always been something that helps me a lot, especially around mental health. Then coming here every day, I've noticed every morning I'm waking up positive, feeling happy again. I dunno what it is, but music just does something to my brain where it brings out a domino effect in my brain. It makes me feel good."

– Project participant at HMP Wayland, 2023

Employment: Our courses encourage many transferable skills and participants have the chance to gain a Prince's Trust qualification in *Personal Development and Employability Skills*.

- **79% OF OUR PARTICIPANTS REPORT FINDING IT EASY TO BE READY FOR WORK AFTER OUR COURSE**
- **76% OF OUR PARTICIPANTS REPORT FINDING IT EASY TO TALK TO PROFESSIONALS AFTER OUR COURSE**

"The skills we've learned together as a group, taking that into the outside world, into legitimate jobs. It gives you confidence and patience."

– Project participant at HMP Woodhill, 2022

Relationships: The challenge of creating an album of music means participants have to work as a team, communicate effectively and respect each other's contribution. The shared sense of purpose develops the emotional maturity needed for relationships.

- **71% OF OUR PARTICIPANTS REPORT FINDING IT EASY TO WORK WITH OTHERS AFTER OUR COURSE**

"I really enjoyed the teamwork that we had together and how fun the session was all together. That was so amazing."

- Project participant at YMCA Hackney, 2022

Quotes from our partners:

*"**Both Fred and Zola were outstanding and their creativity with the music and getting the best from every individual, a credit to them."*** - HMP Downview

"I looked around the room at the guys involved and I could see how much they were enjoying it and how proud of themselves they were." - HMP Wayland

"Everyone was engaged and, in some cases, it was a real life transition being part of the Finding Rhythms programme. Thank you for sending Tom and Zola....inspirational, patient and talented." - Project Turnover

Plans for 2023-24

- **Scale up the volume of our activity and focus on mental health.**

  We plan to increase the number of projects in prisons and the community by seeking longer term and scalable contract opportunities and focusing on the improvement of participants' mental health and partners that support this.

- **Solidify and grow our work in the community.**

  We will embed ourselves in the community in Southwark, expanding our 'through the gate' activity supporting people who have left prison and deliver more types of projects related to prevention of people entering the criminal justice system.

- **Rationalise and grow our work in prisons.**

  With demand for our programmes being high, we will focus our efforts where there is a collaborative partnership that can be long term and working with the most 'at risk' groups.

- **Developing our delivery model to achieve the most impact for participants.**

  We will conduct focus groups to inform our delivery model with insight from our participants and other stakeholders.

- **Recruitment, training and professional development for practitioners**

  We will continue to recruit outstanding musicians for our frontline delivery as well as identify potential leaders and develop progression routes for our musicians.

- **Develop further our communications strategy.**

  We will work to define our audiences and key messaging in order to support our growth.

- **Diversifying sources of funds**

  We will develop our fundraising strategy that can support our growth and shift our reliance on trusts and foundations.

- **Growing our volunteer base and creating opportunities for former participants**

  We will develop a model for the inclusion of volunteers to support musicians with the non-creative aspects of our frontline delivery to maximise the creative process

- **Measurement and evaluation of impact**

  We will develop an assessment of our programmes that better demonstrates the impact they are having.

The Finding Rhythms Team

Robin Harris | Trustee & Creative Director
Robin is a Musical Director, Composer & Producer who works across a variety of fields in the music industry and currently works as Musical Director for The Ritz (London) and Soho House (London). He has led more than 25 Finding Rhythms projects after founding the organisation in 2012. He is passionate about music education and re-connecting people with their creative selves.

Katie Weatherall | Business Director
Katie has over 10 years' experience working in the non-profit arts sector. She has worked across contemporary pop genres in roles at British Underground managing their international artist development projects and British Council's Music team, managing their Selector Radio show and projects in Sub-Saharan Africa.

Louise Cooke | Administrator
Louise studied film and media production at the Northern Media School and came away with a master's degree in film production and screenwriting. Since then, she has worked on various independent and commercial media projects. More recently she has also spent time working with young filmmakers on workshops.

Aron Kyne | Project Leader
Aron has been writing and producing music individually and with other artists for over 10 years. He works closely with solo artists, providing songwriting and production in a wide variety of different genres, but specialised in soul, R&B, Hip Hop, pop and Jazz. Aron has experience of working in a wide range of settings including prisons, low secure units, hospitals and youth clubs.

Fred Harper | Project Leader
Fred Harper Is a drummer, producer, writer and stage performer. After attending the BRIT school in London, Fred went on to graduate from the Leeds College of Music with first class honours. Fred considers community and charity work to be the most important contribution musicians can make to society. As well as his recent work with Finding Rhythms, in 2020/21 he devised a programme with the charity 'Sense', to deliver online music workshops to deaf-disabled children who were shielding, with the use of vibrating body packs.

Thabo Mkwananzi | Project Facilitator
Thabo is a singer who is drawn to making music that educates, entertains and empowers the listener. He credits this to being raised on a diet of Bob Marley, Michael Jackson and Dolly Parton. Born and raised in Zimbabwe, Thabo started singing in church where he and his childhood friends formed an acapella group. After moving to the UK, he joined a hip hop soul band and there honed his craft as a songwriter and a performer. Since then, he has released 3 solo EP's, toured with artists like Seal and collaborated on music with Idris Elba and Naughty Boy.

Andre Hall | Project Facilitator
Dre is a multi-genre producer/DJ with over 7 years of experience in the music industry. Across his career he has achieved over 250,000 monthly Spotify listeners, 80 million total YouTube views and 20 million total Spotify Streams on his music. His career success also has allowed him to perform headline shows across Australia, India, Germany, Ibiza & South Korea and to support the world-renowned DJ "Darren Styles". He has recently composed for the 2021 Wimbledon Championship and is currently composing for the upcoming 2022 London theatre show "Addictive Beat".

Zola Marcelle | Project Facilitator
Zola has been singing since age 11. Her sister introduced her to the recording studio and since then she has had the pleasure of working both in the studio and as a live performer. Her work as a session singer has seen her perform alongside Joss Stone, Jeff Beck, JP Cooper, Michelle Williams and others in venues as prolific as The Royal Albert Hall, Wembley Stadium, and The Jazz Cafe. As a solo artist Zola is steadily growing her craft in the field of jazz/fusion/soul, her performances include appearances at the EFG London Jazz Festival and the We Out Here Festival.

Trustees

Jonty Kinsella | Chair
Jonty studied Food Science and Nutrition at London University, then went on to teach for 44 years, including at university level and in secondary schools. During this time, she was chief examiner for an A-level syllabus, a curriculum developer in the field of design and technology, a researcher into how children form scientific concepts, author of textbooks and reviews, and a co-author of a BBC schools television series. Until recently she was also a trustee of her local bridge club, the largest in the UK. Jonty also served for 10 years as a magistrate and chair in both the South West London adult court and the Central London Family court. She also served as a staff-elected governor for a large comprehensive school in London. Jonty is a keen traveller, gardener, theatregoer, cook and bridge player.

David Jenkins | Treasurer
David had an early career in international banking, followed by some years restructuring industrial companies in the former Soviet Union and Eastern Europe. For the past 20 years he has been a director of Squint/Opera Ltd., a digital creative agency.

Robin Harris
As above

John Reiss
John is an experienced business and not-for-profit leader. He is Executive Chairman of Premier, the UK's largest communications agency specialising in entertainment, arts and culture, as well as being Chair of a portfolio of entrepreneurial businesses including multiplex cinema operator Peckhamplex, and an internationally based creative design agency. He is a member of BAFTA, a patron of the arts and active in charitable organisations having chaired Missing People for 10 years. He is currently a trustee of Mountview Academy of Theatre Arts.

Prof. James Crabbe
James is an Emeritus Professor of Biochemistry and runs a Special Interest Group on Education in the Criminal Justice System for the Educators' Company in the City. James was a magistrate in the youth and adult courts and has written about education in prisons. A former freelance recording engineer and producer, he works with young talented musicians for the Worshipful Company of Musicians. James is a former National Leader of Governance and in 2021 celebrated his first 10 years as Chair of Governors of a Further Education College.

Julie Dark
Julie is a strategic leader with extensive communications and marketing experience within the creative industries (BBC, Guardian, ITV, Technicolor) and in higher education (University of the Arts London, Queen Mary University of London). She has established communications infrastructures and led complex projects within challenging high-profile environments in the UK and internationally. Julie is passionate about theatre and music, both as a performer and a spectator. She is also a fervent advocate for greater equality and inclusion in society.

Mike Conway (retired April 2023)
Mike has spent over 40 years working in the prison system, serving in a variety of operational roles in many prisons. He was Governor of several prisons before leaving the public sector after 25 years to join Sodexo Justice, where he opened the country's only dual gender prison at HMP Peterborough. He then became Director of UK Operation and Director of Strategy and Corporate Change. He is a qualified coach and supervisor and is also involved in other prison charity work.

Financial Statements

There was a deficit of £71,293 for the year (2021-22 – surplus £12,829). This is attributable to a reduction in revenue from grants, for the reasons explained above. Total income was £103.941 (2021-22 - £151,291). Total expenditure was £175,234 (2021-22 - £138,462). At the start of the year, we had carried forward restricted grants of £119,422, much of which was allocated to cover the increased expenditure in the year.

The funds of the charity as at 31 March 2023 totalled £158,466 (31 March 2022 - £229,759). Of this, £35,000 was allocated to a designated contingency fund; £40,476 was restricted funds and the balance of £82,990 was unrestricted. During the current financial year, our programme delivery has further increased, enabling us to put to good use the balances brought forward of restricted funds. We also receive increasing levels of commission fees from both prisons and our community partners, reflecting the value they attribute to our programmes. However, we plan to continue to widen our reach both in prisons and the community, and therefore building and maintaining long term relations with Trusts and Foundations continues to be a priority as well as diversifying our sources of funding.

Reserves Policy

The Trustees have agreed to designate part of the charity's unrestricted reserves to a contingency fund. The purpose is that this contingency fund will be maintained at the level of approximately six months of running costs, (i.e., net of direct programme costs). The contingency fund will be managed by the Board of Trustees. At the end of this financial period, £35,000 of unrestricted funds have been identified as suitable for this purpose. The Trustees will review this policy annually, considering the operating costs of the charity and the associated risks.

The financial statements have been prepared in accordance with the accounting policies set out in notes to the accounts and comply with the charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: 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 issued in October 2019.

Benefactors in 2022-23

The Board wishes to thank all those individuals and organisations who have supported the Charity with grants and donations. Note 2 of the accounts include a list of all grants received, restricted and unrestricted, for this and the previous year. Our website lists all those who have supported us over the past five years. In the year 2022-23, we intentionally reduced our applications for grants, as we started the year with adequate funds to meet our planned programmes. This was due to a reduction in expenditure on programmes in the previous two years due to the pandemic. We also were able to benefit from an increasing willingness of some of our programme partners to contribute to our direct costs. We continue to receive generous donations from private individuals which we value highly. The support we have obtained from our benefactors during this and previous years has enabled us to expand our programmes steadily, in line with our resources, as the opportunities have arisen.

Signed:



Jonty Kinsella
Chair of Trustees, on behalf of the Board
Date: 19th September 2023

Independent examiner's report to the trustees of Finding Rhythms CIO ('the CIO')

I report to the charity trustees on my examination of the accounts of the CIO for the year ended 31 March 2023.

Responsibilities and basis of report

As the charity trustees of the CIO 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 CIO's accounts carried out under section 145 of the Act. In carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act

Independent examiner's statement

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

1. accounting records were not kept in respect of the CIO 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 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.

Debbie Mace
23 Forgebank Walk
Halton
LA2 6FD

Signed: Debbie Mace

Dated:17 November 2023

FINDING RHYTHMS

A Charitable Incorporated Organisation - Reg. no 1151872
Statement of Financial Activities
incorporating an Income and Expenditure Account
For year ended 31 March 2023

		2023 Unrestricted funds	2023 Restricted funds	2023 TOTAL FUNDS	2022 TOTAL FUNDS
Income	**NOTES**	**£**	**£**	**£**	£
Income from donations	2	8,280	52,940	61,220	119,922
Income from charitable activities	3	0	42,410	42,410	31,307
Investment income	4	311	0	311	62
Total Income		8,591	95,350	**103,941**	151,291
Expenditure					
Costs of raising funds		0	0	0	0
Expenditure on charitable activities	5	938	174,296	175,234	138,462
Total expenditure		938	174,296	**175,234**	138,462
Net Income/(expenditure) and net movement in funds for the year		7,653	(78,946)	**(71,293)**	12,829
Transfers between funds		0	0	**0**	0
RECONCILIATION OF FUNDS					
Total funds brought forward		110,337	119,422	**229,759**	216,930
Total funds carried forward		117,990	40,476	**158,466**	229,759

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 20 to 25 form part of these accounts

FINDING RHYTHMS

A Charitable Incorporated Organisation - Reg. no 1151872

Balance Sheet as at 31 March 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Current Assets					
Debtors	13	14,709		13,787	
Cash at bank		158,699		236,165	
Total current assets			**173,408**		249,952
Current Liabilities					
Creditors falling due within one year	14	14,942		20,193	
Total current liabilities			**14,942**		20,193
Net Current assets			**158,466**		229,759
Total assets less current liabilities			**158,466**		229,759
The funds of the charity:	16				
Unrestricted funds					
Designated fund – contingency fund		35,000		35,000	
General unrestricted funds		82,990		75,337	
			117,990		110,337
Restricted funds			**40,476**		119,422
			158,466		229,759

These financial statements of Finding Rhythms CIO registered number 1151872 were approved by the Board of Trustees and authorised for issue on 19th September 2023.

They were signed on its behalf by



Signed: _____

Name: Jonty Kinsella

The notes on pages 20 to 25 form part of these accounts

FINDING RHYTHMS
Notes to the accounts

1. ACCOUNTING POLICIES

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Ireland (FRS 102) (effective 1 January 2015) - Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The financial statements have been prepared under the historical cost convention. These accounts have been prepared in accordance with the Charities Act 2011.

There have been no changes to the basis of preparation this year or to the previous year's financial statements.

Finding Rhythms CIO 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 notes(s).

b) Preparation of the accounts on a going concern basis

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

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) have been met, it is probable that the income will be received and the amount can be measured reliably.

d) 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 the 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.

e) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102) general volunteer time is not recognised but is referred to in the trustee's annual report.

f) Fund accounting

Unrestricted funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity.

Designated funds are unrestricted funds of the charity which the trustees have decided to set aside to use for a specific purpose.

Restricted funds are funds which are to be used for purposes specified by the funder.

g) Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

h) Debtors

Trade and other debtors are recognised at the settlement amount. Prepayments are valued at the amount prepaid.

i) Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

j) Liabilities

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

k) Critical accounting estimates and areas of judgement

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The Charity does not currently have any significant accounting estimates or areas of judgement.

FINDING RHYTHMS
Notes to the accounts

2. INCOME FROM GRANTS & DONATIONS	2023 £	2023 £	2023 £	2022 £
Grants Received	Unrestricted	Restricted	TOTAL	TOTAL
Annette Duvollet Trust	0	0	**0**	12,000
Aurum Charitable Trust	0	0	**0**	10,000
British and Foreign School Society	0	0	**0**	7,250
Chesterhill Charitable Trust	0	0	**0**	500
Co-op Local Community Fund	0	0	**0**	2,618
Dentons Charitable Trust	0	0	**0**	1,000
Garrick Club Causes Dear	0	0	**0**	4,000
Goldcrest Charitable Trust	0	0	**0**	3,000
John R Murray Charitable Trust	0	0	**0**	15,000
Shanly Foundation	0	0	**0**	1,000
Souter Charitable Trust	0	0	**0**	3,000
The 29th May 1961 Charitable Trust	0	0	**0**	2,000
The Albert Hunt Trust	1,000	0	**1,000**	0
The Helen Hamlyn Trust	0	0	**0**	2,000
The John and Susan Bowers Trust	800	0	**800**	600
The Leigh Trust	0	0	**0**	1,500
The National Foundation for Youth Music	0	27,940	**27,940**	30,173
The Portal Trust	0	5,000	**5,000**	0
The Surrey Square Charitable Trust	250	0	**250**	0
The Triangle Trust 1949 Fund	0	20,000	**20,000**	10,000
Three Monkies Trust	0	0	**0**	4,000
Worshipful Company of Chartered Secretaries and Administrators	0	0	**0**	2,000
Donations				
John Reiss	5,000	0	**5,000**	5,000
Others	1,230	0	**1,230**	3,281
Total	**8,280**	**52,940**	**61,220**	**119,922**

FINDING RHYTHMS
Notes to the accounts

3. INCOME FROM CHARITABLE ACTIVITIES	Unrestricted £	Restricted £	2023 TOTAL £	2022 TOTAL £
Sale of CDs and merchandise	0	0	**0**	200
Commercial Service fees	0	12,240	**12,240**	10,040
Contributions from prisons	0	30,170	**30,170**	21,067
	0	42,410	**42,410**	31,307

4. INVESTMENT INCOME	£	£
Deposit account interest	**311**	62

5. EXPENDITURE ON CHARITABLE ACTIVITIES	£	£
Musicians' fees and related costs	**79,933**	53,181
Workshop equipment, instruments & materials	**2,836**	4,807
Participant BTEC/EDexcel certification	**680**	116
CD design and printing	**3,069**	360
Support costs (note 6)	**87,816**	78,248
Governance Costs (note 7)	**900**	1,750
	175,234	138,462

6. SUPPORT COSTS	£	£
Staff costs (note 9)	**78,025**	58,389
Staff travel, training and recruitment	**1,653**	2,985
Office and general costs	**4,533**	2,650
Development of new website	**908**	6,000
Promotional materials/podcasts	**2,697**	8,224
	87,816	78,248

7. GOVERNANCE COSTS	£	£
Accountancy fees	**150**	750
Independent examiner fees	**750**	1,000
	900	1,750

8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging :-	£	£
Depreciation	**0**	0
Trustee Emoluments (see Note 9)	**23,503**	16,527

9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES	£	£
Salaries	**74,305**	56,663
Employer's National Insurance Contributions	**7,051**	5,117
Reduced by: Employment Allowance	**(5,000)**	(4,000)
Temporary staff	**0**	193
Employer pension contribution	**1,669**	416
	78,025	58,389

No employees received employee benefits exceeding £60,000 (2022 nil).

Trustee remuneration and expenses

Robin Harris, founder of the charity and part-time employed Creative Director since its formation, was appointed a trustee at a meeting of the trustees on 8th January 2021. All Charity Commission requirements were met.

Salary paid to Robin Harris for his role as Creative Director £23,000 (21/22 £16,130). Pension contributions made on his behalf totalled £503 (21/22 £397).

No trustee claimed expenses in 22/23 (21/22 none).

FINDING RHYTHMS
Notes to the accounts

10. STAFF PENSION

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity contribution is restricted to the contributions disclosed in note 9. The contributions for March 2023 were outstanding at year end. Finding Rhythms' pension scheme is operated by Smart Pension, whose Master Trust leverages the expertise of FCA regulated investment professionals who only invest pension funds in the largest of blue chip funds (such as Legal & General and HSBC (Sharia fund)), providing protection and opportunities for good, steady growth. The Master Trust is overseen by a board of experienced trustees (the majority of whom are independent), appointed to serve members and to protect their interests. Those trustees have control over scheme assets at all times, ensuring legislation is complied with and value for money criteria are adhered to. Smart Pension charge employees a 0.3% 'Assets under Management Charge' (AMC) per annum plus a flat monthly fee of £1.75.

11. STAFF NUMBERS

The average monthly head count was 3 during the year being 2 full time equivalents (2022 - 2).

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

Income	Unrestricted	Restricted	TOTAL 2022
Income from Donations	55,881	64,041	119,922
Income from charitable activities	200	31,107	31,307
Investment income	62	0	62
Total Income	56,143	95,148	151,291
Expenditure			
Cost of raising funds	0	0	0
Expenditure on Charitable activities	42,062	96,400	138,462
Total expenditure	42,062	96,400	138,462
Net Income/(Expenditure)	14,081	(1,252)	12,829
Transfers between funds	0	0	0
RECONCILIATION OF FUNDS			
Total funds brought forward	96,256	120,674	216,930
Total funds carried forward	110,337	119,422	229,759

	2023	2022
13.DEBTORS	**£**	**£**
Trade debtors	**9,570**	13,787
H M Revenue & Customs	**5,000**	0
Prepaid expenses	**139**	0
	14,709	13,787

14. CREDITORS		
Deferred Income (note 15)	**8,000**	0
Trade Creditors and accruals	**2,406**	7,296
H M Revenue & Customs	**4,082**	2,586
Other creditors	**454**	10,311
	14,942	20,193

15. DEFERRED INCOME	**£**	**£**
Balance at 1 April	**0**	0
Amount released to Income from Charitable Activities	**0**	0
Amount deferred in year	**8,000**	0
Balance at 31 March	**8,000**	0

FINDING RHYTHMS
Notes to the accounts

16. STATEMENT OF FUNDS	Balance at 31 March 2022	Incoming Resources	Resources Expended	Balance at 31 March 2023
Unrestricted funds	£	£	£	£
Designated funds	35,000	0	0	**35,000**
General funds	75,337	8,591	938	**82,990**
	110,337	8,591	938	**117,990**
Restricted funds				
Allen Lane Foundation for projects outside London	2,250	0	2,250	**0**
St James's Place Charitable Foundation for community music making.	3,656	0	3,656	**0**
The Worshipful Company of Weavers for projects in HMP Chelmsford	8,816	0	8,158	**658**
Youth Music Foundation for projects with young people	32,717	27,940	34,657	**26,000**
Eleanor Rathbone CT for music project at HMP Downview.	3,000	0	3,000	**0**
Charles Hayward Foundation to support ex-prisoners	3,180	0	3,180	**0**
The Triangle Trust for training & salaries	10,000	20,000	30,000	**0**
Shanly Foundation for HMP Aylesbury	1,000	0	1,000	**0**
Three Monkies Trust for YMCA projects	2,500	0	2,500	**0**
Worshipful Co of Chartered Secretaries and Administrators for Only Connect	200	0	200	**0**
The Portal Trust	5,000	5,000	5,000	**5,000**
Funding for prison projects				**0**
British and Foreign School Society	8,153	0	8,153	**0**
The Ironmongers' Company	6,000	0	6,000	**0**
Arts Council England (Grants for the Arts)	13,050	0	5,812	**7,238**
Green Hall Foundation	2,000	0	2,000	**0**
Harold Hyam Wingate Foundation	3,000	0	3,000	**0**
Garrick Club Causes Dear	4,000	0	4,000	**0**
Souter Charitable Trust	3,000	0	1,420	**1,580**
Contributions from Prisons	2,400	30,170	32,570	**0**
Commercial service fees	5,500	12,240	17,740	**0**
	119,422	95,350	174,296	**40,476**
TOTAL FUNDS	**229,759**	**103,941**	**175,234**	**158,466**

Unrestricted funds are available to be spent for any of the purposes of the charity.

Designated funds have been set aside by the trustees to provide for contingencies, as outlined in the reserve policy.

Restricted funds will be spent on the projects they are intended for.

FINDING RHYTHMS
Notes to the accounts

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Cash at bank and in hand	82,990	35,000	40,709	158,699
Other net assets /(liabilities)	0	0	(233)	(233)
	82,990	35,000	40,476	158,466

18. POST BALANCE SHEET EVENTS
There were no significant post balance sheet events.

19. CONTINGENT LIABILITIES
The charity had no material contingent liabilities at 31 March 2023 (2022 none).

20. RELATED PARTIES
There were no transactions with related parties in the year. (21/22 - none.)

FINDING RHYTHMS

England & Wales - Charity number 1151872

Accounts

TRUSTEES' ANNUAL REPORT & ACCOUNTS

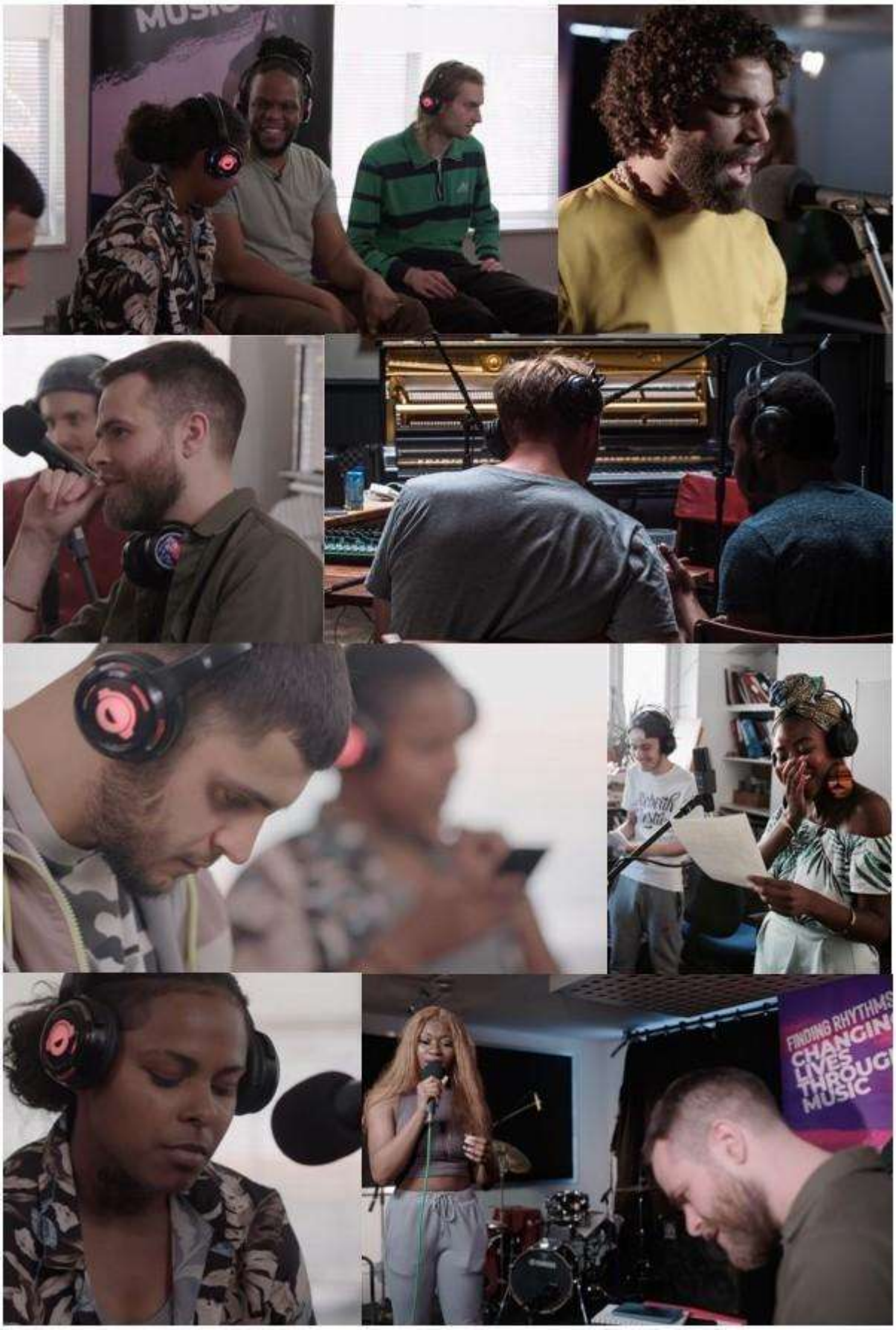
for the period ending

31 MARCH 2022

Charity Registration Number 1151872

www.finding-rhythms.co.uk | info@finding-rhythms.co.uk

Finding Rhythms CIO


FINDING RHYTHMS
CHANGING LIVES THROUGH MUSIC

INDEX	PAGE
Reference & Administrative Details	4
Trustees' Report:	
Structure, Governance and Risk Management	5
Objects	5
Mission	6
Words from the Chair	6
Statement of Public Benefit	7
Achievements and Performance	8
Plans for 2022-23	9
Impact – Summary of Activities	11
The Finding Rhythms Team	13
Trustees	15
Board Associates	16
Benefactors in 2021-22	16
Financial Statements & Reserves Policy	17
Independent Examiner's Report	18
Statement of Financial Activities	19
Balance Sheet	20
Notes to the Accounts	21-26

Legal Name:	Finding Rhythms CIO
Charity Registration No:	1151872
Registered address:	6 North View, London SW19 4UJ
Governing Document:	Constitution dated 2nd May 2013 Revised 12th March 2020
Trustees who served:	Jonty Kinsella, Chair Mike Conway Robin Harris David Jenkins, Treasurer John Reiss Mykaell Riley (resigned 20th April 2022) Kieron Tilley (resigned 20th April 2022) Prof James Crabbe (appointed 6th December 2022)
Board Associates	Julie Dark (appointed 6th December 2022)
Patrons:	Baroness Floella Benjamin, OBE Gerard Elias, CBE QC His Honour Judge Nicholas Hilliard QC Robin Millar, CBE Herb Nahapiet, OBE Max Reinhardt
Principal staff:	Robin Harris, Creative/Operations Director Dami Solebo, Business Director (resigned 20th April 2022) Katie Weatherall, Business Director (appointed 14th June 2022) Louise Cooke, Administrator
Bankers:	CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent, ME19 4TA
Independent Examiner:	Debbie Mace 23 Forgebank Walk, Halton, LA2 6FD
Website:	www.finding-rhythms.co.uk
Social media	https://www.facebook.com/FindingRhythms https://www.instagram.com/findingrhythms/ https://twitter.com/FindingRhythms

Trustees' Report

The Trustees are pleased to present their annual report together with the financial statements for Finding Rhythms CIO for the year ending 31 March 2022.

The financial statements comply with the Charities Act 2011, and Accounting and Reporting by Charities: 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) (effective 1 January 2015).

Structure, Governance and Risk Management

Finding Rhythms was founded as a Charitable Incorporated Organisation with a Constitution dated 2nd May 2013.

During the financial year ending March 2022, seven Trustees served on the Board of Finding Rhythms and they are referred to throughout this report as the Trustees or the Board. The Trustees represent a broad range of skills and experience, spanning business, education, governance, music, and the criminal justice sector. They do not receive any remuneration for their roles as Trustees.

Day-to-day management of the charity is the responsibility of the Creative Director, the Business Director and the Administrator, with continual support and advice from the Trustees.

During 2021-22, the Board met formally five times and held a number of less formal meetings with management to guide operations and ensure that the charity continued to meet its charitable objectives.

The Trustees have reviewed the major risks and are confident that there are appropriate systems in place to manage them.

Objects

The objects of Finding Rhythms laid out in its Constitution are as follows:

a) promoting social inclusion by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them to integrate into society
b) the advancement of education in the arts and music
c) the advancement of the arts and music
d) the relief of those in need by reason of disadvantage
e) the promotion of physical and mental health

by means (not exclusively) of the teaching and encouragement of music in prisons and in other institutions established for the care or education of people.

Mission

We deliver collaborative music-making courses for those at risk of offending or reoffending, either within the prison estate or in the community. Our creative courses utilise music industry professionals and coaches, who empower marginalised and disadvantaged individuals to improve their lives. Our distinctive approach gives beneficiaries confidence, self-belief and soft skills, preparing them for a better future in society and supporting desistance.

Our culturally relevant practitioners use high quality music production equipment and modern values to provide meaningful opportunities. Their expertise and emotional intelligence ensure that a unique and untapped sense of creativity is coaxed from participants, empowering them in a distinct way.

From the commencement of the charity to 31 March 2022 we have worked with over 600 participants in over 30 prisons, and 200 participants in probation and community settings, completing 60 albums of original music. Over 350 of our participants have achieved qualifications.

Words from the Chair

We started the 2021/22 financial year with prisons still in lockdown, so our efforts were directed at supporting under-served young people and ex-prisoners in the community. We delivered projects of various styles with our partners at Only Connect, School Ground Sounds, YMCA City and North London and Camden Centre for Learning (a Pupil Referral Unit).

During lockdown, prisons were graded according to the Covid situation with many in total lockdown to visitors. When things eased in late 2021, we were able to deliver some projects in a few prisons. In particular, we began to embed our work in Woodhill, a Category A prison near Milton Keynes, where several projects were delivered back-to-back for prisoners with mental disorders. The Chief Inspector of Prisons, when on an inspection at Woodhill, noted that: 'The music developed by the charity Finding Rhythms was inspirational. It fostered creativity, improved communication skills and wellbeing, and those taking part said it had given them a sense of worth and joy'. Other prison work that happened in this financial year included projects with Chelmsford, Aylesbury and Brixton.

Despite these difficulties, we have produced 11 albums of music, which can be found along with our entire archive on Spotify, Bandcamp and our website. We also won a Youth Music Award for Best Original Track for the song 'Spending My Nights'. Creative Director Robin Harris wrote and recorded a series of fifteen podcasts, interviewing a variety of musicians we work with to describe the different genres of music being actively produced by young people. These have been produced to enhance our work in prisons, but are also of interest generally, and are available on podcast platforms including Spotify. We have also produced a second edition of our guidebook - A Musical Journey - which has been published to include direct reference to the podcasts. Additionally, work has continued with musician recruitment, and new training manuals have been developed. With the help of Premier Public Relations, we completed the development of a new and much-improved website.

In the spring of 2022, after two years of invaluable work, our Business Director Dami Solebo resigned. Dami has worked tirelessly throughout lockdowns on zoom, and has moved the charity into the community and embedded links to organisations who can support us in our mission. He has grappled with problems with thought and commitment and will be much missed.

We are now working with Katie Weatherall who has joined us as Business Director from the British Council. Katie has a great deal of experience in the charity sector, working with music to improve the

lives of people in sub-Saharan Africa and other parts of the world.

In January we reinstated the post of administrator and I am delighted that Louise Cooke has joined us in this role. Apart from her administrative skills, Louise has a background in film, a great asset for recording our work. Louise is also responsible for maintaining our communications platforms.

In the current financial year of 2022/23, we are working hard to meet the revived interest for our programmes now that covid measures have mostly eased across the prison estate. In the first six months of this year we had already completed more projects in prisons than the whole of last year and have a full pipeline of projects to complete before the end of March. We are also developing strategies around our community work in youth diversion/prevention and "through the gate" to further develop the encouraging community partnerships we have built in recent years. To meet this demand we are also onboarding several new musicians to deliver our programmes. In November 2023, Robin Harris was interviewed on the BBC Radio 3 programme Music Matters alongside two beneficiaries, which was very well received. In December, we were pleased to appoint James Crabbe and Julie Dark as Board Associates to advise in the areas of evaluation and communications, respectively.

As always, I thank my fellow Trustees and the executive, for the sterling work they have done under difficult conditions.

Statement of Public Benefit

Whilst the country as a whole has emerged from lockdown relatively quickly, the prison estate continues to face numerous challenges. The vast majority of prisoners have been locked in their cells for 23 hours a day over the last two years, preventing them from participating in any physical or mentally stimulating activities. According to a report by HM Inspectorate of Prisons in 2021 "inmates have been chronically lonely and exhausted, often sleeping most of the day…the most disturbing effect of the restrictions was the decline in prisoners' emotional, psychological and physical wellbeing".

Clearly there is a need for meaningful provision, providing prisoners with the opportunity to build positive relationships, work to deadlines, improve wellbeing and consider their life beyond incarceration. In 2016, Dame Sally Coates' independent review of education in prisons was published, making a strong case for putting education at the heart of the prison regime and for making leadership accountable. Since the review, there has been little improvement in the quality of prison education. During this time, over 60% of prisons have been graded inadequate or requiring improvement for education, skills and work. The pandemic compounded these issues and the efforts of institutions and civil society organisations to attempt to support prisoners through remote delivery, and in-cell packs, did little to improve the wellbeing of prisoners.

A recent Ofsted report into the pandemic's continuing impact on education providers stated that 'prisons have been slow to maximise prisoners' participation in face-to-face education, skills and work activities. In many cases, this has been near impossible with restrictions despite significant post-lockdown developments in the community. This is a result of high staff turnover, restrictions preventing group activity and a myriad of other challenges. Clearly it is the job of civil society to find improved ways to work in an evolving climate, evidenced by the theme of the National Criminal Justice Arts Alliance's most recent conference '*What does building back better look like in criminal justice?'*

Having returned to the estate during the financial year, we have seen the genuine benefits of our work, not only for education purposes but in supporting the wider wellbeing of our participants. We recently worked with HMP Woodhill, in a joint NHS and HMPPS funded project supporting individuals with significant

mental health challenges. Dr Frances Maclennan is a consultant clinical psychologist, and she worked closely with us during the 6-week programme. She said the following. "As a result of early trauma and the complex context of prison, many men do not trust professionals or the environment that they are in. Having the Finding Rhythms team come in with no agenda or intention other than to support the men to create was a very new experience. It was refreshing and new for many of the prisoners to be able to engage in such an open and authentic way and they had a purpose and a voice!"

Testimonies like this only reinforce our belief in our activities and services, and push us to deliver and provide more, even in the face of significant challenges and restrictions.

Achievements and Performance

Below is a summary of the targets for 2021-22 outlined in last years' Trustees' Annual Report and Accounts, and our ability to fulfil them.

- **Music-making projects in prisons - We aim to deliver at least 11 courses, engaging at least 80 participants** – After a long delay, we had the pleasure of returning to prison delivery during this financial year. Covid restrictions remained in many institutions, and as a result, we were not able to deliver 11 projects; however, we did deliver five projects across four institutions, reaching approximately 35 participants.

- **Providing Holistic support - We aim to implement a coaching framework in our delivery model. Musicians will be trained to facilitate conversations with a greater focus on empowering participants to achieve SMART goals and personalised development. –** With the support of the Triangle Trust, Finding Rhythms implemented a training programme, upskilling musicians with the capacity to facilitate meaningful dialogue with learners focused on achieving SMART goals and personal development. We worked with an external coaching trainer to devise a bespoke training module, which was delivered to our core musicians, and practitioners were empowered to implement these skills in projects across prisons and community settings.

- **Extending our work in the community – Working in partnership with youth mentoring charities, schools, and statutory agencies, we will deliver at least 25 projects with this population in addition to taster workshops –** Unfortunately, we were not able to deliver 25 projects in community settings, as a result of covid restrictions. However, we provided 14 projects, reaching 62 individuals. We were fortunate enough to work with some incredible partners including Only Connect, Rugby Portobello Trust, School Ground Sounds and Camden Centre for Learning.

- **Live performance and digital dissemination of music – Building our programme of live showcases and opportunities for recorded music to be heard by an audience –** We carried out a showcase in March 2022, bringing together practitioners, partners, and beneficiaries in a creative display. We began adding music to the Spotify platform, increasing our listenership. Additionally, one of our songs won a Youth Music award.

- **Training and professional development for practitioners – Providing tailored training programmes at key points throughout the year commensurate to the nature of the specific project and risk profile of participants –** The Creative Director provided a series of training sessions to incumbent and new musicians covering a range of issues including safeguarding, approaches to working in challenging environments, lyrical guidelines and completing the Prince's Trust portfolios.

- **Remote delivery– Trial projects taking place remotely in prisons using video visits technology –** We made the decision to stop any plans to deliver projects remotely.

- **Diversifying income, maintaining our healthy commissioning income, and exploring other revenue-generation opportunities to fund our charitable activity –** We were able to secure commissions from new sources, including the NHS, for community and prison projects. Additionally, we secured funding from prisons, partnering charities and pupil referral units. This was in addition to securing substantive partnerships with various Trusts and Foundations.

- **Opportunities for participants - Providing opportunities for former beneficiaries to coordinate projects and take part in influencing our recruitment, delivery process –** Eight former beneficiaries were provided with paid work opportunities with our teams, including supporting our showcase event, promoting our activities through podcasts and supporting our recruitment drive.

- **Measurement – Continuing to measure the effectiveness of our activity, with consistent qualitative and quantitative assessments, shared evaluations, and academic studies. This will include a stronger focus on longitudinal evaluation –** We appraised our evaluation and assessment tools working with an external consultant. Furthermore, through our project with HMP Woodhill, we are making progress in implementing longitudinal evaluation tools to measure the impact of the project on the wellbeing, attitudes, and personal development of participants.

Plans for 2022-23

For much of 2020 and 2021, it was incredibly difficult to detach our activities and wider strategic plan from the general spectre of Covid. Prisons were risk averse, rightly so, preventing external organisations from delivering activities, and our community partners were working with young people facing greater personal challenges, changing their priorities, and making it more difficult to plan our projects. One of the things that we have learned is that it is increasingly difficult to set targets with respect to reaching people, and it is important to work more collaboratively with our prison and community partners. This ethos has been at the heart of our more recent work, which has focused on delivering more with fewer partners, embedding our services, working more closely with senior leadership teams, and having a stronger appreciation for the other services being provided. This will remain a core strategic goal for the charity. We will continue to deliver projects at HMP Woodhill and Aylesbury, among others, and through these partnerships, work with mainstream populations, prisoners in segregated health care units and connect our work with 'through the gate' services, supporting the transition process for people close to release. Our NHS-funded work in Woodhill has provided us with a delivery framework to work with individuals facing more substantive mental health challenges, and the success of the project has opened a new area of work for us. We will be exploring opportunities to work with units supporting prisoners/ex-prisoners with mental health issues. We recognise that in order to meet the demand for our projects, our musicians and practitioners will need to be upskilled, receive further training and supervision. With the support from the Triangle Trust, our team will offer more structured and ad hoc support to incumbent and new musicians.

Our growth ambitions in the prison estate will be matched with those in the wider community. We will continue to work with like-minded charities including Project Turnover and YMCA, but, for the first time, we will be delivering our own project (i.e., leading on recruitment, promotion and building relationships with participants to support post intervention). This will provide us with a unique opportunity to build our profile with referral partners (e.g. probation), build stronger alumni relationships and establish a more refined identity. Additionally, we will be working with organisations in Lewisham, including the Horniman Museum,

providing creative projects for young people considered as NEET (not in employment, education or training). We will be capitalising on the fact that Lewisham is London's Borough of Culture for 2022. It remains our ambition to develop a hub within the community where we can develop a 'through the gate' offer for our alumni and others leaving prison. Our main strategic goal is to increase the volume of meaningful interventions whilst continuing to hone our operating procedures and effectiveness.

- **Music making in prisons –** Working more collaboratively with a smaller number of key prisons, primarily in the South-East. We aim to focus our efforts with institutions where we can deliver more successful projects, track and evaluate progress of learners and support their progression.

- **Providing Holistic support** - We aim to continue our efforts to upskill our musicians with coaching skills to embed this in our delivery and to provide educational support to aid the Prince's Trust evidence collection process

- **Extending our work in the community** – Having built meaningful relationships with PRUs, youth clubs, like minded creative charities and rehabilitative and resettlement organisations, we will continue to embed our interventions in suitable environments. We will aim to work further with organisations such as Project Turnover, the Horniman Museum and YMCAs.

- **Live performance and digital dissemination of music** – We will implement a schedule of events, through which we will host an internal and external showcase, displaying the incredible efforts of our beneficiaries, musicians, and team. The latter will provide us with an opportunity to share our work with funders, supporters, partners and the general public, spreading our reach.

- **Training and professional development for practitioners** – Providing tailored training programmes at key points throughout the year commensurate to the nature of the specific project and risk profile of participants. This will cover key areas such as coaching, safeguarding, working in challenging environments and delivering our unique Prince's Trust course. We also aim to provide more spaces for our musicians to express challenges, concerns, and any further support that they may require.

- **Diversifying sources of funds** - We will continue to build strong relationships with Trusts and Foundations, whilst sourcing further contributions from new avenues, such as the NHS related funding. It is now evident that a number of our partners value our programmes to the extent that they are financially contributing to the costs.

- **Opportunities for participants** - Providing opportunities for former beneficiaries to take part in our activities such as recruitment, project delivering and showcases. We want to amplify their voice, share their stories, and utilise their valuable input.

- **Measurement** – Continuing to measure the effectiveness of our activity, with consistent qualitative and quantitative assessments, shared evaluations, and academic studies. This will include a stronger focus on longitudinal evaluation.

Impact and Summary of activities

Notwithstanding the constraints of the pandemic we:

- have had 15 highly skilled musicians and producers working with Finding Rhythms across our prison and community projects.
- delivered 19 projects and multiple taster sessions across the South East, building partnerships with new prisons and community and statutory bodies.
- worked with over 90 participants, empowering 30 individuals to gain our new Prince's Trust qualification.
- provided eight beneficiaries with paid work opportunities supporting our recruitment and training activities and taking part in our showcase.

We know that our projects help learners to develop in three important areas: Relationships, Employment, and Identity. Below is some feedback from our evaluation process and quotes from participants.

Identity

We give participants the chance to shine at something, whether that's singing, rapping, lyric writing or being a facilitator and to take pride in their achievements, We also empower them to be honest and vulnerable in constructive ways.

88% of participants said projects helped them feel more positive and optimistic

88% said that the projects helped them to feel more useful



"Some of the men associated making music with drug taking or circumstances in their life that they may now feel are more linked to offending. One participant commented on how it had been so good to engage in music again, but in a positive, pro-social way which was more aligned with how he feels about life now" – Prison Staff, HMP Brixton

"One of the young people I was working with at the YMCA, just did not have that much confidence in himself. He's got a lot of pressure on him, but I saw him working so hard and just trying new things. By the end of the session, his head was held high, because he was doing something he knew he couldn't do before" – Musician who worked on YMCA partnership

"The course has motivated my thinking and behavioural pattern, as well giving me positive options, and this is because, unlike other projects in prisons, we feel dedication from the Finding Rhythms team" – Participant, HMP Chelmsford



Relationships

The challenge of creating music from scratch requires participants to work as a team, communicate effectively and respect each other's contribution.

85% said that the course helped them to work with other people

83% said that the course helped them to communicate and listen

"Music empowers people to open up. The Finding Rhythms project helped me to come out of my shell and motivate other people. Now I have some good friends and I've been bringing from the people to my studio" – Participant from Only Connect partnership

"I watched four prisoners from one of our projects go from having a passing knowledge of each other, to kind of be like brothers. The way they speak about each other now means that if one of them is down they look out for each other. I know that has a really positive impact on the culture of a prison" – Musician, referring to HMP Woodhill project

"Lots of our students experience trauma, and their intervention has a big impact and is beneficial for their mental health. It impacts immensely on the rest of their school week and relationships throughout the school" – Head, Camden Centre for Learning PRU

Employment

Our courses encourage many of the soft skills that employers look for including communication and task management.

94% of participants said the project helped their planning and organisation skills

82% said that the project improved their ability to work to deadlines



"The group work challenged men to listen to other ideas/compromise and find ways to collaborate. It was great to see this happen quite organically as the session progressed and I know it will be invaluable to these guys" – Occupational Therapist, HMP Brixton

"The young people who participated, left each day with a drive to work extra hard on their talent, and explore ways to further themselves" – Youth Team Coordinator, Rugby Portobello Trust

"Finding Rhythms is the reason that I'm in University right now. It's a big thing for me, because I don't even have grades from school" – Participant from Only Connect partnership

The Finding Rhythms Team

Robin Harris - Founder, Trustee & Creative/Operations Director
Robin is a Musical Director, Composer & Producer who works across a variety of fields in the music industry and currently works as Musical Director for The Ritz (London) and Soho House (London). He has led more than 25 Finding Rhythms projects after founding the organisation in 2012. He is passionate about music education and re-connecting people with their creative selves.

Dami Solebo - Business Director (to April 2022)
Dami has over 10 years' experience working in both the private and third sectors. In the latter, he has worked in fundraising and programme development leadership roles growing the impact of charities supporting marginalised and challenged youth throughout the UK.

Katie Weatherall - Business Director (June 2022)
Katie Weatherall has over 10 years' experience working in the non-profit arts sector. She has worked across contemporary pop genres in roles at British Underground managing their international artist development projects and British Council's Music team, managing their Selector Radio show and projects in Sub-Saharan Africa. She is a trustee of RUSS, a community land trust building affordable homes in Lewisham.

Louise Cooke - Administrator from November 2021
Louise studied film and media production at the Northern Media School and came away with a Masters' degree in Film Production and Screenwriting. Since then, she has worked on various independent and commercial media projects. More recently she has also spent time working with young filmmakers on workshops.

Aron Kyne - Project Leader
Aron has been writing and producing music individually and with other artists for over 10 years. He works closely with solo artists, providing songwriting and production in a wide variety of different genres, but specialised in soul, R&B, Hip Hop, pop, and Jazz. Aron has experience of working in a wide range of settings including prisons, low secure units, hospitals, and youth clubs.

Fred Harper - Project Leader
Fred Harper Is a drummer, producer, writer, and stage performer. After attending the BRIT school in London, Fred went on to graduate from the Leeds College of Music with first class honours. Fred considers community and charity work to be the most important contribution musicians can make to society. As well as his recent work with Finding Rhythms, in 2020/21 he devised a programme with the charity 'Sense', to deliver online music workshops to deaf-disabled children who were shielding, with the use of vibrating body packs.

Thabo Mkwananzi - Project facilitator
Thabo is a singer who is drawn to making music that educates, entertains, and empowers the listener. He credits this to being raised on a diet of Bob Marley, Michael Jackson, and Dolly Parton. Born and raised in Zimbabwe, Thabo started singing in church where he and his childhood friends formed an acapella group. After moving to the UK, he joined a hip hop soul band and there honed his craft as a songwriter and a performer He has released 3 solo EP's, toured with artists such as Seal and collaborated on music with Idris Elba and Naughty Boy.

Andre Hall - Project facilitator
Dre is a multi-genre producer/DJ with over 7 years of experience in the music industry. Across his career he has achieved over 250,000 monthly Spotify listeners, 80 million YouTube views and 20 million Spotify Streams of his music. His career success has also allowed him to perform headline shows across Australia, India, Germany, Ibiza & South Korea and to support the world-renowned DJ "Darren styles". He has recently composed for the 2021 Wimbledon Championship and is currently composing for the upcoming London theatre show "Addictive Beat".

Zola Marcelle - Project facilitator
Zola has been singing since the age of 11. Her sister introduced her to the recording studio and since then she has worked both in the studio and as a live performer. Her work as a session singer has seen her perform alongside Joss Stone, Jeff Beck, JP Cooper, Michelle Williams, and others in venues such as The Royal Albert Hall, Wembley Stadium, and The Jazz Cafe. As a solo artist, Zola is steadily growing her craft in the fields of jazz/fusion/soul, and her performances include appearances at the EFG London Jazz Festival and the We Out Here Festival.

Trustees

Jonty Kinsella | Chair
Jonty studied Food Science and Nutrition at London University, then went on to teach for 44 years, including at university level and in secondary schools. During this time, she was chief examiner for an A-level syllabus, a curriculum developer in the field of design and technology, a researcher into how children form scientific concepts, author of textbooks and reviews, and a co-author of a BBC schools television series. Until recently she was also a trustee of her local bridge club, the largest in the UK. Jonty also served for 10 years as a magistrate and chair in both the South West London adult court and the Central London Family court. She also served as a staff-elected governor for a large comprehensive school in London. Jonty is a keen traveller, gardener, theatre goer, cook and bridge player.

Robin Harris
See above.

David Jenkins | Treasurer
David had an early career in international banking, followed by some years restructuring industrial companies in the former Soviet Union and Eastern Europe. For the past 20 years he has been a director of Squint/Opera Ltd., a digital creative agency.

John Reiss
John is an experienced business and not-for-profit leader. He is Executive Chairman of Premier, the UK's largest communications agency specialising in international entertainment, arts and culture, as well as being Chair of a portfolio of entrepreneurial businesses including multiplex cinema operator Peckhamplex. He is a member of BAFTA, a patron of the arts and active in charitable organisations having chaired Missing People for 10 years. He is currently a trustee of Mountview Academy of Theatre Arts.

Kieron Tilley (retired April 2022)
Kieron has worked with hard-to-reach groups for 20 years across the commercial, public and VCSE sectors and was a founding member of the Prison Radio Association. He formerly worked for BBC People & BBC Network Radio, managing learning content and outreach activity, and sat on the BBC's Corporate Responsibility Reporting Strategy Group. He currently works for the City of London Corporation. He is a Chartered Member of the Chartered Institute of Personnel and Development.

Mykaell Riley (retired April 2022)
Mykaell's career started as a founding member of Steel Pulse. Over the years he has performed, produced, managed, and consulted on many successful projects. Mykaell is Head of Music Production at University of Westminster and has worked as an external examiner for a number of other universities and colleges. In 2004, he established The Black Music Research Unit. Mykaell sits on the academic board for the Museum of London.

Mike Conway
Mike has spent over 40 years working in the prison system, serving in a variety of operational roles in many prisons. He was Governor of several prisons before leaving the public sector after 25 years to join Sodexo Justice, where he opened the country's only dual gender prison at HMP Peterborough. He then became Director of UK Operations, and is currently Director of Strategy and Corporate Change. He is a qualified coach and supervisor, and is also involved in other prison charity work.

Prof. James Crabbe
James is an Emeritus Professor of Biochemistry and runs a Special Interest Group on Education in the Criminal Justice System for the Educators' Company in the City. A former freelance recording engineer and producer, he works with young talented musicians for the Worshipful Company of Musicians. James is a former National Leader of Governance and in 2021 celebrated his first 10 years as Chair of Governors of a Further Education College.

Board Associate

Julie Dark
Julie is a strategic leader with extensive communications and marketing experience within the creative industries (BBC, Guardian, ITV, Technicolor) and in Arts education (University of the Arts London). She has established communications infrastructures and led complex projects within challenging high-profile environments in the UK and internationally. Julie is passionate about theatre and music, both as a performer and a spectator. She is also a fervent advocate for greater equality and inclusion in society.

Benefactors in 2021-22

The Board wishes to thank all those individuals and organisations who have supported the Charity with grants and donations. Note 2 of the accounts include a list of all grants received, restricted and unrestricted, for this and the previous year. Our website lists all those who have supported us over the past five years. Statutory bodies which have provided us with significant grants include the Arts Council and the National Foundation for Youth Music. We have received grants from a variety of institutions, including the Triangle Trust 1949 Fund for training and development, the John R. Murray Charitable Trust, the Aurum Trust, and the Annette Duvollet Trust. We continue to receive generous donations from private individuals which we value highly. The support we have obtained from our benefactors during this and the previous year has enabled us to expand our programmes steadily, in line with our resources, as the opportunities have arisen.

Financial Statements

There was a surplus of £12,829 for the year (2020-21 - £93,487). Total income was £151,291, (2020-21 - £192,553). We continued to receive much valued grants and donations, but due to the continuing few programmes we were able to complete, our commission revenue was low. Expenditure in 2021-22 was £138,462 (2020-21 - £99,066). During the latter part of the financial year, the Charity's programme deliveries picked up, hence our programme expenditure increased from the low level of the previous year.

The funds of the charity as at 31 March 2022 totalled £229,759 (31 March 2021 - £216,930). Of this, £35,000 was allocated to a designated contingency fund; £119,422 was restricted funds and the balance of £110,337 was unrestricted, of which £35,000 is designated. During the current financial year, our programme delivery has steadily increased, enabling us to put to good use the balances held of restricted funds. We also continue to receive increasing levels of commission fees from both prisons and our community partners, reflecting the value they attribute to our programmes. However, we plan to continue to widen our reach both in prisons and the community, and therefore building long term relations with Trusts and Foundations continues to be a priority.

Reserves Policy

The Trustees have agreed to designate part of the charity's unrestricted reserves to a contingency fund. The aim is that this contingency fund will be maintained at the level of approximately six months of running costs, (i.e., net of programme costs). The contingency fund will be managed by the Board of Trustees.

At the end of this financial period, £35,000 of unrestricted funds have been identified as suitable for this purpose. The Trustees will review this policy annually, considering the operating costs of the charity and the associated risks.

The financial statements have been prepared in accordance with the accounting policies set out in notes to the accounts and comply with the charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: 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 issued in October 2019.

This report was signed on behalf of the Board of Trustees by



Jonty Kinsella
Chair

Date: 6.12.2022

Independent Examiner's Report to the Trustees of the Finding Rhythms

I report to the charity trustees of Finding Rhythms on the accounts for the year ended 31 March 2022 set out on pages 19 to 26.

Respective responsibilities of the trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year (under section 144 (2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts (under section 145 of the 2011 Act),
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Act),
- and to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My work was conducted in accordance with the General Directions given by the Charity Commissioners. My procedures consisted of comparing the accounts with the accounting records kept by the CIO, and making such limited enquiries of the officers of the CIO as I considered necessary for the purposes of this report. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent Examiner's statement

In the course of my examination, no matter has come to my attention

1 which gives me reasonable cause to believe that in any material respect, the requirements

to keep accounting records in accordance with section 130 of the Charities Act; and
to prepare accounts which accord with the accounting records, comply with the accounting requirements of the Charities Act 206 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities.

have not been met; or

2 to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Debbie Mace
23 Forgebank Walk
Halton
LA2 6FD

Debbie Mace

Independent Examiner Date: 10-Jan-23

FINDING RHYTHMS

A Charitable Incorporated Organisation - Reg. no 1151872

Statement of Financial Activities

incorporating an Income and Expenditure Account

For year ended 31 March 2022

		2022 Unrestricted funds	2022 Restricted funds	2022 TOTAL FUNDS	2021 TOTAL FUNDS
Income	NOTES	£	£	£	£
Income from donations	2	55,881	64,041	119,922	176,747
Income from charitable activities	3	200	31,107	31,307	15,578
Investment income	4	62	0	62	228
Total Income		56,143	95,148	151,291	192,553
Expenditure					
Costs of raising funds		0	0	0	900
Expenditure on charitable activities	5	42,062	96,400	138,462	98,166
Total expenditure		42,062	96,400	138,462	99,066
Net Income/(expenditure) and net movement in funds for the year		14,081	(1,252)	12,829	93,487
Transfers between funds		0	0	0	0
RECONCILIATION OF FUNDS					
Total funds brought forward		96,256	120,674	216,930	123,443
Total funds carried forward		110,337	119,422	229,759	216,930

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 21 to 26 form part of these accounts

FINDING RHYTHMS

A Charitable Incorporated Organisation - Reg. no 1151872

Balance Sheet as at 31 March 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Current Assets					
Debtors	13	13,787		4,714	
Cash at bank		236,165		220,359	
	Total current assets		**249,952**		225,073
Current Liabilities					
Creditors falling due within one year	14	20,193		8,143	
	Total current liabilities		**20,193**		8,143
Net Current assets			**229,759**		216,930
Total assets less current liabilities			**229,759**		216,930
The funds of the charity:	16				
Unrestricted funds					
Designated fund – contingency fund		35,000		35,000	
General unrestricted funds		75,337		61,256	
			110,337		96,256
Restricted funds			**119,422**		120,674
			229,759		216,930

These financial statements of Finding Rhythms CIO registered number 1151872 were approved by the Board of Trustees and authorised for issue on 6th December 2022.

They were signed on its behalf by

Signed:

Name: Jonty Kinsella

The notes on pages 21 to 26 form part of these accounts

FINDING RHYTHMS
Notes to the accounts

1. ACCOUNTING POLICIES

a) Basis of preparation

The financial statements of the charity which is a public entity under FRS102 have been prepared in accordance with the Charities SORP (FRS 102) second edition 2019 'Accounting and Reporting by Charities: 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)(effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

b) Preparation of the accounts on a going concern basis

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

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) have been met, it is probable that the income will be received and the amount can be measured reliably.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102) general volunteer time is not recognised but is referred to in the trustees' annual report.

e) Fund accounting

Unrestricted Funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity.

Designated funds are unrestricted funds of the charity which the trustees have decided to set aside to use for a specific purpose.

Restricted Funds are funds which are to be used for purposes as specified by the funder.

FINDING RHYTHMS

Notes to the accounts

2. INCOME FROM DONATIONS	**2022 £**	**2022 £**	**2022 £**	**2021 £**
Grants Received	**Unrestricted**	**Restricted**	**TOTAL**	**TOTAL**
AB Charitable Trust	0	0	**0**	15,000
Annette Duvollet Trust	12,000	0	**12,000**	2,000
Arts Council England (Grants for the Arts)	0	0	**0**	13,050
Aurum Charitable Trust	10,000	0	**10,000**	0
British and Foreign School Society	0	7,250	**7,250**	7,250
Charles Hayward Foundation	0	0	**0**	4,000
Charles S French Charitable Trust	0	0	**0**	3,000
Chesterhill Charitable Trust	500	0	**500**	500
Co-op Local Community Fund	0	2,618	**2,618**	3,643
Dentons Charitable Trust	1,000	0	**1,000**	0
Didymus CIO	0	0	**0**	4,560
D'Oyly Carte Charitable Trust	0	0	**0**	4,500
Eleanor Rathbone Charitable Trust	0	0	**0**	3,000
Garfield Weston Foundation	0	0	**0**	25,000
Garrick Club Causes Dear	0	4,000	**4,000**	0
Goldcrest Charitable Trust	3,000	0	**3,000**	0
Green Hall Foundation	0	0	**0**	2,000
Harold Hyam Wingate Foundation	0	0	**0**	3,000
James Wise Charitable Trust	0	0	**0**	350
John R Murray Charitable Trust	15,000	0	**15,000**	0
John and Susan Bowers Fund	600	0	**600**	0
Nick Alexander Memorial Trust	0	0	**0**	4,300
The Albert Hunt Trust	0	0	**0**	1,000
The Allen Lane Foundation	0	0	**0**	2,250
The Helen Hamlyn Trust	2,000	0	**2,000**	5,000
The John R Murray Charitable Trust	0	0	**0**	5,000
The Ironmongers' Company	0	0	**0**	6,000
The Leigh Trust	1,500	0	**1,500**	0
The 29th May 1961 Charitable Trust	2,000	0	**2,000**	2,000
The Mageni Trust	0	0	**0**	500
The National Foundation for Youth Music	0	30,173	**30,173**	32,301
The Samuel Gardner Memorial Trust	0	0	**0**	1,000
The Triangle Trust 1949 Fund	0	10,000	**10,000**	10,000
The Weinstock Fund	0	0	**0**	4,000
Shanly Foundation	0	1,000	**1,000**	0
Souter Charitable Trust	0	3,000	**3,000**	0
The Worshipful Company of Weavers	0	0	**0**	0
Three Monkies Trust	0	4,000	**4,000**	0
Worshipful Company of Chartered Secretaries and Administrators	0	2,000	**2,000**	0
Donations	8,281	0	**8,281**	9,224
Statutory grants				
Coronavirus Job Retention Scheme grants	0	0	**0**	3,319
	55,881	64,041	119,922	176,747

FINDING RHYTHMS
Notes to the accounts

3. INCOME FROM CHARITABLE ACTIVITIES	Unrestricted £	Restricted £	2022 TOTAL £	2021 TOTAL £
Sale of CDs and merchandise	200	0	**200**	90
Commercial Service fees	0	10,040	**10,040**	15,488
Contributions from prisons	0	21,067	**21,067**	0
	200	31,107	**31,307**	15,578

4. INVESTMENT INCOME	£	£
Deposit account interest	**62**	228

5. EXPENDITURE ON CHARITABLE ACTIVITIES	£	£
Musicians' fees and related costs	**53,181**	15,566
Workshop equipment, instruments & materials	**4,807**	3,484
Participant BTEC/EDexcel certification	**116**	180
CD design and printing	**360**	324
Support costs (note 6)	**78,248**	76,332
Governance Costs (note 7)	**1,750**	1,750
	138,462	98,166

6. SUPPORT COSTS	£	£
Staff costs (note 9)	**58,389**	63,679
Staff travel, training and recruitment	**2,985**	414
Office and general costs	**2,650**	3,779
Development of new website	**6,000**	5,495
Promotional materials/podcasts	**8,224**	2,965
	78,248	76,332

7. GOVERNANCE COSTS	£	£
Accountancy fees	**750**	750
Independent examiner fees	**1,000**	1,000
	1,750	1,750

8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging :-	£	£
Depreciation	**0**	0
Trustee Emoluments (see Note 9)	**16,527**	20,195

9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES	£	£
Salaries	**56,663**	62,241
Employer's National Insurance Contributions	**5,117**	4,979
Reduced by: Employment Allowance	**(4,000)**	(4,000)
Temporary staff	**193**	0
Employer pension contribution	**416**	459
	58,389	63,679

No employees received employee benefits exceeding £60,000 (2021 nil).

Trustee remuneration and expenses

Robin Harris, founder of the charity and part-time employed Creative Director since its formation, was appointed a trustee at a meeting of the trustees on 8th January 2021. At this meeting it was minuted that:

1. His contract of employment must be approved by the Trustees. A draft of this contract was circulated to the meeting, and was approved.
2. It is a statutory requirement that less than 50% of the trustees are in paid employment with the Charity. It was noted that this requirement would not be breached by this appointment and the trustees would ensure that this remained so.
3. The Constitution of the Charity did not prohibit the employment of trustees.
4. His employment will be disclosed in the Trustees' Annual Report with any required details.

Salary paid to Robin Harris for his role as Creative Director £16,130 (20/21 £19,805). Pension contributions made on his behalf totalled £397 (20/21 £390).

No trustee claimed expenses in 21/22 (20/21 none).

FINDING RHYTHMS
Notes to the accounts

10. STAFF PENSION

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity contribution is restricted to the contributions disclosed in note 9. The contributions for February and March 2022 were outstanding at year end.

Finding Rhythms' pension scheme is operated by Smart Pension, whose Master Trust leverages the expertise of FCA regulated investment professionals who only invest pension funds in the largest of blue chip funds (such as Legal & General and HSBC (Sharia fund)), providing protection and opportunities for good, steady growth. The Master Trust is overseen by a board of experienced trustees (the majority of whom are independent), appointed to serve members and to protect their interests. Those trustees have control over scheme assets at all times, ensuring legislation is complied with and value for money criteria are adhered to. Smart Pension charge employees a 0.3% 'Assets under Management Charge' (AMC) per annum plus a flat monthly fee.

11. STAFF NUMBERS

The average monthly head count was 3 during the year being 2 full time equivalents (2021 - 1.65).

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

Income	Unrestricted	Restricted	TOTAL 2021
Income from Donations	72,393	104,354	176,747
Income from charitable activities	5,178	10,400	15,578
Investment income	228	0	227.8
Total Income	77,799	114,754	192,553
Expenditure			
Cost of raising funds	900	0	900
Expenditure on Charitable activities	76,586	21,580	98,166
Total expenditure	77,486	21,580	99,066
Net Income/(Expenditure)	313	93,174	93,487
Transfers between funds	3,000	(3,000)	0
RECONCILIATION OF FUNDS			
Total funds brought forward	92,943	30,500	123,443
Total funds carried forward	93,256	123,674	216,930

	2022	2021
13.DEBTORS	**£**	**£**
Trade debtors	**13,787**	0
H M Revenue & Customs	**0**	4,714
Prepaid expenses	**0**	0
	13,787	4,714

14. CREDITORS		
Trade Creditors and accruals	**7,296**	1,930
H M Revenue & Customs	**2,586**	5,208
Other creditors	**10,311**	1,005
	20,193	8,143

15. DEFERRED INCOME	**£**	**£**
Balance at 1 April	**0**	5,000
Amount released to Income from Charitable Activities	**0**	(5,000)
Amount deferred in year	**0**	0
Balance at 31 March	**0**	0

16. STATEMENT OF FUNDS	Balance at 31 March 2021	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2022
Unrestricted funds	£	£	£	£	£
Designated funds	35,000	0	0	0	**35,000**
General funds	61,256	56,143	42,062		**75,337**
	96,256	56,143	42,062	0	**110,337**
Restricted funds					
Allen Lane Foundation for projects outside London	5,214	0	2,964		**2,250**
Sir John Cass Foundation for projects in inner London with young offenders	5,000	0	0		**5,000**
St James's Place Charitable Foundation for community music making.	8,060	0	4,404		**3,656**
The Worshipful Company of Weavers for projects in HMP Chelmsford	12,750	0	3,934		**8,816**
Co-op Local Community Fund for community projects	3,643	2,618	6,261		**0**
Youth Music Foundation for projects with young people	18,805	30,173	16,261		**32,717**
Nick Alexander Memorial Trust for musical instruments and equipment	866	0	866		**0**
Eleanor Rathbone CT for music project at HMP Downview.	3,000	0	0		**3,000**
Charles Hayward Foundation to support ex-prisoners	4,000	0	820		**3,180**
The Triangle Trust for training & salaries	10,000	10,000	10,000		**10,000**
Shanly Foundation for HMP Aylesbury	0	1,000	0		**1,000**
Three Monkies Trust	0	4,000	1,500		**2,500**
Worshipful Co of Chartered Secretaries and Administrators for Only Connect	0	2,000	1,800		**200**
Funding for prison projects					
British and Foreign School Society	7,250	7,250	6,347		**8,153**
Didymus CIO	4,560	0	4,560		**0**
Drapers' Charitable Fund	2,976	0	2,976		**0**
The Samuel Gardner Memorial Fund	1,000	0	1,000		**0**
The Ironmongers' Company	6,000	0	0		**6,000**
The Weinstock Fund	4,000	0	4,000		**0**
Arts Council England (Grants for the Arts)	13,050	0	0		**13,050**
Green Hall Foundation	2,000	0	0		**2,000**
Harold Hyam Wingate Foundation	3,000	0	0		**3,000**
Garrick Club Causes Dear	0	4,000	0		**4,000**
Souter Charitable Trust	0	3,000	0		**3,000**
Contributions from Prisons	0	21,067	18,667		**2,400**
Commercial service fees	5500	10,040	10,040		**5,500**
	120,674	95,148	96,400	0	**119,422**
TOTAL FUNDS	**216,930**	**151,291**	**138,462**	**0**	**229,759**

FINDING RHYTHMS
Notes to the accounts

Note 16 continued

Unrestricted funds are available to be spent for any of the purposes of the charity.
Designated funds have been set aside by the trustees to provide for contingencies, as outlined in the reserve policy.
Restricted funds will be spent on the projects they are intended for.

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Cash at bank and in hand	77,783	35,000	123,382	236,165
Other net assets /(liabilities)	(2,446)	0	(3,960)	(6,406)
	75,337	35,000	119,422	229,759

18. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

19. CONTINGENT LIABILITIES

The charity had no material contingent liabilities at 31 March 2022 (2021 none).

20. RELATED PARTIES

There were no transactions with related parties in the year. (20/21 - the charity engaged Premier Public Relations Ltd of which a trustee, John Reiss, is a director and shareholder, to design and build a new website. During the period, a total of £4,800 was spent for this purpose with Premier, of which £800 was unrecoverable VAT.)

FINDING RHYTHMS

England & Wales - Charity number 1151872

Accounts

TRUSTEES' ANNUAL REPORT & ACCOUNTS

for the period ending

31 MARCH 2021

Charity Registration Number 1151872

www.finding-rhythms.co.uk | info@finding-rhythms.co.uk

Finding Rhythms CIO
32 Cubitt Street,
London,
WC1X 0LR



INDEX	PAGE
Reference & Administrative Details	4
Trustees' Report:	
Structure, Governance and Risk Management	5
Objects	5
Mission	6
Words from the Chair	6
Achievements & Performance	7
Impact	9
Statement of Public Benefit	11
The Finding Rhythms Team	12
Trustees	13
Plans for 2020-21	14
Financial Statement & Reserves Policy	15
Benefactors in 2020-21	16
Statement of Trustees' Responsibilities	16
Independent Examiner's Report	17
Statement of Financial Activities	18
Balance Sheet	19
Notes to the Accounts	20-26

Legal Name:	Finding Rhythms CIO	
Charity Registration No:	1151872	
Registered address:	32 Cubitt Street, London, WC1X 0LR	
Governing Document:	Constitution dated 2 May 2013 Revised 12 March 2020	
Trustees who served:	Jonty Kinsella, Chair from October 2020 Herb Nahapiet, OBE, Chair to October 2020 David Jenkins, Treasurer Kieron Tilley John Reiss Mykaell Riley Mike Conway Robin Harris, also an Executive	
Patrons:	Robin Millar, CBE Herb Nahapiet, OBE Gerard Elias, CBE QC Max Reinhardt His Honour Judge Nicholas Hilliard QC Baroness Floella Benjamin, OBE	
Principal staff:	Robin Harris, Creative/Operations Director Dami Solebo, Business Director	
Bankers:	CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent, ME19 4TA	
Insurers:	CaSE Insurance Services Limited, Manor House, 19 Church Street, Leatherhead, KT22 8DN	
Independent Examiner:	Debbie Mace 23 Forgebank Walk, Halton, LA2 6FD	
Website:	www.finding-rhythms.co.uk	

Trustees' Report

The Trustees are pleased to present their annual report together with the financial statements for Finding Rhythms CIO for the year ending 31 March 2021.

The financial statements comply with the Charities Act 2011, and Accounting and Reporting by Charities: 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) (effective 1 January 2015).

Structure, Governance and Risk Management

Finding Rhythms was founded as a Charitable Incorporated Organisation with a Constitution dated 2 May 2013.

During the financial year ending March 2021, eight Trustees served on the Board of Finding Rhythms and they are referred to throughout this report as the Trustees or the Board. The Trustees represent a broad range of skills and experience, spanning business, governance, music, and the criminal justice sector. They do not receive any remuneration for their roles as Trustees.

Included in the eight Trustees is Herb Nahapiet OBE, who resigned as Chair of the Board in October 2020. He was replaced by Jonty Kinsella. Additionally, Robin Harris became a Trustee in January 2021, combining this with his role as an Executive. As of the end of the financial year, Finding Rhythms has seven Trustees.

Day-to-day management of the charity is the responsibility of the Creative Director and the Business Director with continual support and advice from the Trustees.

During 2020-21, the Board met formally four times and held a number of less formal meetings with management to guide operations and ensure that the charity continued to meet its charitable objectives.

The Trustees have reviewed the major risks and are confident that there are appropriate systems in place to manage them.

Objects

The objects of Finding Rhythms laid out in its Constitution are as follows:

a) promoting social inclusion by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them to integrate into society
b) the advancement of education in the arts and music
c) the advancement of the arts and music
d) the relief of those in need by reason of disadvantage
e) the promotion of physical and mental health

by means (not exclusively) of the teaching and encouragement of music in prisons and in other institutions established for the care or education of people.

Mission

We deliver collaborative music-making courses for those at risk of (re)offending either within the prison estate or in the community. Our creative courses utilise music industry professionals and coaches, who empower marginalised and disadvantaged individuals to improve their lives. Our distinctive approach gives beneficiaries confidence, self-belief and soft skills preparing them for a better future in society and supporting desistance. Our culturally relevant practitioners use high quality music production equipment and modern values to provide meaningful opportunities. Their expertise and emotional intelligence ensure that a unique and untapped sense of creativity is coaxed from participants, empowering them in a distinct way. From the commencement of the charity to 31 March 2021 we have worked with over 500 participants in 25 prisons, and 150 learners in probation and community settings, completing approximately 50 albums of original music. Over 300 prisoner participants have achieved BTEC qualifications.

Words from the Chair - Jonty Kinsella

The first six months of my chairmanship have been somewhat challenging. Challenging in regard of me learning the ropes and how the management system works, catching up on the charity's history, and having two periods of lockdown. We delivered some community work with ex-prisoners and some with those 'at risk' in the community; but no access was available to prisons. Due to the shortfall in projects, the Board and I decided to furlough our Business Director, Dami Solebo from January through to March for two days a week. During this time Dami was still working fruitfully for the charity and gathered some more grants and made more contact with community partners. This was a valuable time in that regard.

The Creative Director, Robin Harris, continued to work on a variety of individual projects. The biggest was the publication of the first edition of the guidebook 'A Musical Journey'. This considerable piece of work was also incorporated into the development of both training documents and online face-to-face meetings with the musicians who were working on the community projects running at the start of 2021. We embedded the Prince's Trust Level 1 targets for personal development and employability within this guidebook. One hundred copies were printed of this first guidebook, and we were able to do this because of a donation from the Montgomery Neuroscience Fund at Carnegie Mellon University. For this generosity we are most grateful. To support the Prince's Trust delivery, investigations were made to secure the names of some qualified coaching experts to deliver some online teaching presentations to a small selection of our musicians. We also continue to develop a strategy for inclusivity and to this end we have incorporated the names of some of our musicians who have contributed greatly to our work in the 'Finding Rhythms Team' section, in this Report. In early 2021 we also started our quest to develop an online delivery model. We searched for possible ways of reaching prisoners, and Dami was very thorough in his investigation of possible online delivery partners. We investigated, in some detail, how a company called Unilink might use our work in developing their own educational delivery arm through a dedicated, secure visual link to individual prisoners. This partnership included a joint presentation about the efficacy of remote delivery at the most recent International Corrections and Prisons Association conference.

On a personal note, I should like to thank all the staff who have dealt with the difficulties with great forbearance and patience. We were sad to lose, at the end of 2020, the skills and personal strengths of our part time Operations Manager, Rachel Casey. Rachel wanted to develop her career on a different pathway. It was decided, not to pursue a replacement for this position until we could see how the landscape would look going forward into the next financial year. Overall, this period of lockdown has been very fruitful in terms of developing closer bonds between the Board and the executive. It has also given time for reflection and for the production of yet more creative ideas and strategies, which will stand us in good stead for our development and growth when things return to normal.

Achievements and Performance

Below is a summary of the targets outlined in last year's Accounts for 2020-21 and our ability to fulfil them. We aimed to:

- **Music-making projects in prisons - We aim to deliver at least 17 music-making courses in prisons, engaging a total of 170 participants, making 17 albums of original music and employing approximately 25 professional musicians** - We have not been able to deliver prison projects in the current financial year, but we have consolidated our relationships with senior leadership teams, facilitating a return to institutions when the external environment positively evolves.

- **Providing holistic support by combining the creative experience, with more personalised coaching designed to help learners devise and fulfil person centred goals relating to behaviour, attitude, and progression** - We have developed a strong relationship with Only Connect, supporting ex-prisoners to create original music, whilst also empowering them to develop and fulfil personalised development plans. Furthermore, we have worked closely with community partners, to ensure that our delivery aids wider mentoring and individualised support provided to vulnerable participants.

- **Developing our programme of post-release music-based mentoring - In collaboration with partners who specialise in supporting ex-offenders, we plan to run three projects with young ex-prisoners** - We have delivered projects with Only Connect supporting ex-prisoners, through which six participants achieved a Prince's Trust Level 1 qualification in Supporting Employability and Personal Development. Moreover, we have delivered workshops at Ark Resettlement in Haringey, a charity aiding ex-prisoners with housing, access to addiction services and employment opportunities.

- **Extending our work with young people in the community - Working in partnership with youth mentoring charities and statutory agencies to provide music recording and skills development opportunities for disadvantaged young people. We expect to run at least four music-making projects with this population** - We have delivered a series of projects with our voluntary/community partners including School Ground Sounds, Element, YMCA Hostel and Rugby Portobello Trust mainly through in-person projects. We also delivered a range of projects in schools and alternative provisions both through in person projects with smaller groups of vulnerable individuals and online projects supporting larger groups.

- **Live performance and digital dissemination of music - Building our programme of live showcases and opportunities for our recorded music to be heard by an audience** - Live performances have not been possible, but we have increased followers and individual listens on our Bandcamp platform, and had music celebrated in the Youth Music and Koestler Awards. Furthermore, our music has been played on BBC Radio, and various online radio platforms.

- **Training and professional development for practitioners - At least two practitioner training days during the period** - Our Creative Director delivered a series of training workshops for current and new practitioners both online and in person. Podcasts were produced, crucial to the training of practitioners working in challenging environments. Moreover, the Creative Director worked with a coaching expert to devise a structured programme of training, which will be integrated in our processes before we return to prisons in the next financial year.

- **Diversifying income - Maintaining our healthy commissioning income and exploring other revenue-generation opportunities to fund our charitable activity** - Commissioning opportunities from prisons have contracted, but we have secured funding from voluntary organisations, schools, and statutory agencies to deliver projects. We also secured higher contributions from crowdfunding, donations from individuals and in-kind support from corporate sources than the previous year.

- **Measurement - Continuing to measure the effectiveness of our activity, with consistent qualitative and quantitative assessments, shared evaluations, and academic studies** - This is an ongoing process, and our stronger relationships with community organisations will facilitate stronger longitudinal evaluation.

Impact

We know that our projects help learners to develop in three important areas: Relationships, Employment and Identity. Below is some feedback from our evaluation process and quotes from participants.

Identity

We give participants the chance to shine at something, whether that's singing, rapping, lyric writing or being a facilitator and to take pride in their achievements.

95% of participants said projects helped them feel more positive and optimistic

94% said that the projects helped them to feel more useful



"Sometimes it's hard to look to your future. You don't know how you are going to end up. But being with Finding Rhythms has helped give me a passion and made me think about what else I can achieve"

"You have really helped me come out of my shell, and I know it's because you guys show us the kind of respect that we don't normally receive"



Relationships

The challenge of creating music from scratch requires participants to work as a team, communicate effectively and respect each other's contribution.

89% said that the course helped them to work with other people

95% said that the course helped them to communicate and listen

"Everyone works differently, so it's just about being patient with one another and taking into consideration about other people's ways of operating"

"I'm used to doing my own thing. I've learned that you have to trust other people a bit and work in a team"

Employment

Our courses encourage many of the soft skills that employers look for including communication and task management.

94% of participants said the project helped their planning and organisation skills

82% said that the project improved their ability to work to deadlines



"I set myself targets every week, and even though I didn't always achieve them, by the end of the project I had overcome my biggest obstacles"

"This project really helped me with managing time, and staying calm when things go wrong"

"This course will help you keep focus and not get disheartened when things don't go your way"

Below is a summary of our activities over the last year

15 musicians and producers lead our projects

78 people participated in our intensive programmes

11 programmes were delivered, including projects with 6 new partners

2 former beneficiaries took up roles in the organisation as ambassadors

2 former beneficiaries supported our delivery and recruitment process

Statement of Public Benefit

Purposeful activity can take many forms when supporting individuals at risk of offending. Consultations carried out by the Prison Policy Network have expressed the need to use arts and creativity to support engagement, tackle isolation and build optimism. Darren Henley OBE, Chief Executive of the Arts Council said the following. "Access to the arts shows you how you can live your life differently and make a meaningful contribution to society"

At the best of times, prisoners can face intolerable pressures, in addition to isolation and inactivity. This has only been exacerbated by the impacts of the pandemic. One prisoner said the following. "Activities help to motivate people to get through their sentence and give that time a purpose. The quarantine regime curtailed most of these opportunities and led many to question whether their lives had a purpose". Personal development and rehabilitation come from a way of life that allows relationships to be formed by prisoners and confidence and skills to be developed.

In our experience, prisons value the contribution of music and arts interventions in prisons. Our commissioning opportunities contracted over the financial year, but we expect the Dynamic Procurement System to provide increased tendering opportunities next year as institutions attempt to return to some form of normality.

We recognise that there is a common theme of lack of purposeful activity for disadvantaged and young people in the community, particularly during evenings and holiday periods. Without meaningful engagement, individuals can be isolated, demoralised and or potentially participate in risky behaviours. As a result, we appreciate the value of our activities in these settings.

The Trustees have read and understood the Charity Commission's guidance on Public Benefit.

The Finding Rhythms Team

Robin Harris | Trustee & Creative/Operations Director
Robin is a Musical Director, Composer & Producer who works across a variety of fields in the music industry and currently works as Musical Director for The Ritz (London) and Soho House (London). He has led more than 25 Finding Rhythms projects after founding the organisation in 2012. He is passionate about music education and re-connecting people with their creative selves.

Dami Solebo | Business Director
Dami has over 10 years' experience working in both the private and third sectors. In the latter, he has worked in fundraising and programme development leadership roles growing the impact of charities supporting marginalised and challenged youth throughout the UK.

Louisa Austin | Operations Manager from August 2021
Louisa is an early interventions specialist and trauma-informed practitioner who has dedicated her career to advocating for people in the criminal justice system. In 2017, Louisa was a Prison Custody Officer at HMP Bronzefield. In 2018, she was asked to supervise a Finding Rhythms project in the prison and began following the charity's work.

George Barrett | Project Leader
George is an award-winning music practitioner and educator. He is a multi-disciplined practitioner who utilises various music genres and educational styles to teach and empower young people and young adults with learning challenges. He is an accomplished rapper who has worked with acclaimed Hip Hop acts including Public Enemy. George has worked in educational settings and prisons for over a decade in addition to creating training and delivering training programmes for other practitioners.

Tom Wright Goss | Project Leader
Tom Wright Goss is a guitarist, writer, and producer from East London. Tom has written music on two top ten albums, composed music for international runway shows and had his music featured in films and video games. Tom is also an experienced educator able to guide and support young people and empower them to create personalised music. He has significant experience of working in alternative provisions and youth clubs in addition to leading projects in prisons.

Trustees

Jonty Kinsella | Chair from October 2020
Jonty studied Food Science and Nutrition at London University, then went on to teach for 44 years, including at university level and in secondary schools. During this time she was chief examiner for an A-level syllabus, a curriculum developer in the field of design and technology, a researcher into how children form scientific concepts, author of textbooks and reviews, and a co-author of a BBC schools television series. Until recently she was also a trustee of her local bridge club, the largest in the UK. Jonty also served for 10 years as a magistrate and chair in both the South West London adult court and the Central London Family court. She also served as a staff-elected governor for a large comprehensive school in London. Jonty is a keen traveller, gardener, theatre goer, cook and bridge player.

David Jenkins | Treasurer
David has had a career in international banking, followed by some years restructuring industrial companies in the former Soviet Union and Eastern Europe. For the past 18 years he has been a director of Squint/Opera Ltd., a digital creative agency.

John Reiss
John is an experienced business and not-for-profit leader. He is Executive Chairman of Premier, the UK's largest communications agency specialising in international entertainment, arts and culture, as well as being Chair of a portfolio of entrepreneurial businesses including multiplex cinema operator Peckhamplex, traffic management consultancy Agility Analytics and art materials manufacturer Creative Art Products. He is a member of BAFTA, a patron of the arts and active in charitable organisations having chaired Missing People for 10 years. He is currently a trustee of Mountview Academy of Theatre Arts.

Kieron Tilley
Kieron has worked with hard-to-reach groups for 20 years across the commercial, public and VCSE sectors and was a founding member of the Prison Radio Association. He formerly worked for BBC People & BBC Network Radio, managing learning content and outreach activity, and sat on the BBC's Corporate Responsibility Reporting Strategy Group. He currently works for the City of London Corporation. He is a Chartered Member of the Chartered Institute of Personnel and Development.

Mykaell Riley
Mykaell's career started as a founding member of Steel Pulse. Over the years he has performed, produced, managed, and consulted on many successful projects. Mykaell is Head of Music Production at University of Westminster and has worked as an external examiner for a number of other universities and colleges. In 2004, he established The Black Music Research Unit. Mykaell sits on the academic board for the Museum of London.

Mike Conway
Mike has spent over 40 years working in the prison system, serving in a variety of operational roles in many prisons. He was Governor of several prisons before leaving the public sector after 25 years to join Sodexo Justice, where he opened the country's only dual gender prison at HMP Peterborough. He then became Director of UK Operations and is currently Director of Strategy and Corporate Change. He is a qualified coach and supervisor and is also involved in other prison charity work.

Plans for 2021-22

At the start of the pandemic, the Board and staff decided to use the lockdown as an opportunity for Finding Rhythms to change the ways in which it supports its beneficiaries. The course was enhanced with a greater focus on personal development and wellbeing and the organisation developed a new training programme and guidebook, ensuring that practitioners are equipped in coach-like practices, meaning they are more able to support participants to reflect and set goals. Going forward, this step change in practice will be juxtaposed with a greater focus on working more closely with a small number of prisons in the South East. Our aim is to be more aligned with prison senior leadership teams and ensure that our structured programmes help them fulfil their strategic aims and offer more meaningful outcomes for participants. The last financial year saw us work far more in the community, supporting young people and young adults at risk of offending across London.

In 2021-22, our aim is to embed our practice in key community bases, building on established relationships. We will continue to explore the viability of delivering courses over digital platforms. We are working with a technology provider in prisons to develop their video visiting platform to enable focused enrichment and education to take place remotely between prisoners and our trained practitioners. During the last year we were able to test the viability of this offer with young NEETS, and so we recognise the engagement and efficacy issues that may occur. Our great challenge is overcoming the operational issues with the Prison Estate, however after presenting at the International Corrections and Prisons Association event and corresponding with leadership teams in public and private prisons, we recognise that there is a greater appetite for this form of delivery. This evolution in delivery will be coupled with a greater focus on income generation/sustainability, improved evaluation processes and stronger promotion of our work. Below is a list of some of the things that we would like to achieve in the financial year.

- **Music making in prisons -** We aim to deliver at least 11 courses, engaging at least 80 participants.
- **Providing Holistic support -** We aim to implement a coaching framework in our delivery model. Musicians will be trained to facilitate conversations with a greater focus on empowering participants to achieve SMART goals and personalised development.
- **Extending our work in the community -** Working in partnership with youth mentoring charities, schools and statutory agencies, we will deliver at least 25 projects with this population in addition to taster workshops.
- **Live performance and digital dissemination of music** - Building our programme of live showcases and opportunities for recorded music to be heard by an audience.
- **Training and professional development for practitioners -** Providing tailored training programmes at key points throughout the year commensurate to the nature of the specific project and risk profile of participants.
- **Remote delivery** - Trial projects taking place remotely in prisons using video visits technology.
- **Diversifying income** - Maintaining our healthy commissioning income and exploring other revenue-generation opportunities to fund our charitable activity.
- **Opportunities for participants** - Providing opportunities for former beneficiaries to coordinate projects and take part in influencing our recruitment, delivery process.
- **Measurement -** Continuing to measure the effectiveness of our activity, with consistent qualitative and quantitative assessments, shared evaluations, and academic studies. This will include a stronger focus on longitudinal evaluation.

Financial Statements

There was a surplus of £93,487 for the year (2019-20 a deficit of £3,743). Total income was £192,553, (2019-20 - £164,960). We received a welcome increase in grants and donations, but due to the few programmes we were able to complete, our commission revenue was lower. Expenditure in 2020-21 was £99,066 (2019-20 - £168,703). During this very difficult year, the Charity's programme deliveries were very few, and therefore our programme expenditure was low. We did however take the opportunity to invest in our programme resources as described above.

The funds of the charity as of 31 March 2021 totalled £216,930 (31 March 2020 - £123,443). Of this, £35,000 was allocated to a designated contingency fund; £120,674 was restricted funds and the balance of £61,256 was unrestricted. As at the date of this report, further significant income has been received from donations, both restricted and unrestricted. However, we are ambitious to widen our reach both in prisons and the community, and therefore building long term relations with Trusts and Foundations continues to be a priority.

Reserves Policy

The Trustees have agreed to designate part of the charity's unrestricted reserves to a contingency fund. The aim is that this contingency fund will be maintained at the level of approximately six months of running costs, (i.e. net of programme costs). The contingency fund will be managed by the Board of Trustees.

At the end of this financial period, £35,000 of unrestricted funds have been identified as suitable for this purpose. The Trustees will review this policy annually, taking into account the operating costs of the charity and the associated risks.

Benefactors in 2020-21

The Board wishes to thank all those individuals and organisations who have supported the Charity with grants and donations. The accounts include a list of all grants received, restricted and unrestricted, for this and the previous year. Our website lists all those who have supported us over the past five years. Statutory bodies which have provided us with significant grants include the Arts Council and Youth Music. Charitable funds, foundations, livery companies, and other grant-giving organisations have had many demands for their funds over the past two years, and we are therefore very grateful that so many have been able to support us. We continue to receive generous donations from private individuals which we value highly. The support we have obtained from our benefactors during this year has placed us in a strong position to expand our programmes steadily, in line with our resources, as and when the opportunities arise.

Statement of Trustees' Responsibilities

Company law requires the Trustees (who are also the directors of Finding Rhythms CIO for the purposes of company law) to prepare the financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit of the charitable company for that period. In preparing those financial statements, the directors are required to:

- Select suitable accounting policies and apply them consistently;
- Make judgements and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking responsible steps for the prevention and detection of fraud and other irregularities.

This report has been delivered in accordance with the provisions in part 15 of the Companies Act 2006 applicable to companies subject to the small companies' regime.

Signed:



Jonty Kinsella
Chair of Trustees, on behalf of the Board
Date: 30.09.2021

Independent Examiner's Report to the Trustees of the Finding Rhythms

I report to the charity trustees of Finding Rhythms on the accounts for the year ended 31 March 2021 set out on pages 18 to 26.

Respective responsibilities of the trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year (under section 144 (2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts (under section 145 of the 2011 Act),
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Act),
- and to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My work was conducted in accordance with the General Directions given by the Charity Commissioners. My procedures consisted of comparing the accounts with the accounting records kept by the CIO, and making such limited enquiries of the officers of the CIO as I considered necessary for the purposes of this report. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent Examiner's statement

In the course of my examination, no matter has come to my attention

1 which gives me reasonable cause to believe that in any material respect, the requirements

to keep accounting records in accordance with section 130 of the Charities Act; and
to prepare accounts which accord with the accounting records, comply with the accounting requirements of the Charities Act 206 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities.

have not been met; or

2 to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Debbie Mace
23 Forgebank Walk
Halton
LA2 6FD

Debbie Mace

Independent Examiner Date: 01-Oct-21

FINDING RHYTHMS
A Charitable Incorporated Organisation Reg. no 1151872
Statement of Financial Activities
incorporating an Income and Expenditure Account
For year ended 31 March 2021

		2021 Unrestricted funds	2021 Restricted funds	2021 TOTAL FUNDS	2020 TOTAL FUNDS
Income	**NOTES**	**£**	**£**	**£**	£
Income from donations	2	72,393	104,354	176,747	91,817
Income from charitable activities	3	5,178	10,400	15,578	72,768
Investment income	4	228	0	228	375
Total Income		77,799	114,754	**192,553**	164,960
Expenditure					
Costs of raising funds		900	0	900	1,400
Expenditure on charitable activities	5	76,586	21,580	98,166	167,303
Total expenditure		77,486	21,580	**99,066**	168,703
Net Income/(expenditure) and net movement in funds for the year		313	93,174	**93,487**	(3,743)
Transfers between funds		3,000	(3,000)	**0**	0
RECONCILIATION OF FUNDS					
Total funds brought forward		92,943	30,500	**123,443**	127,186
Total funds carried forward		96,256	120,674	**216,930**	123,443

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 20 to 26 form part of these accounts

FINDING RHYTHMS
A Charitable Incorporated Organisation - Reg. no 1151872
Balance Sheet as at 31 March 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Current Assets					
Debtors	13	4,714		27,210	
Cash at bank		220,359		105,835	
Total current assets			**225,073**		133,045
Current Liabilities					
Creditors falling due within one year	14	8,143		9,602	
Total current liabilities			**8,143**		9,602
Net Current assets			**216,930**		123,443
Total assets less current liabilities			**216,930**		123,443
The funds of the charity:	16				
Unrestricted funds					
Designated fund – contingency fund		35,000		35,000	
General unrestricted funds		61,256		57,943	
			96,256		92,943
Restricted funds			**120,674**		30,500
			216,930		123,443

These financial statements of Finding Rhythms CIO registered number 1151872 were approved by the Board of

Trustees and authorised for issue on: Signed: _____

They were signed on its behalf by Name: Jonty Kinsella, Chair

The notes on pages 20 to 26 form part of these accounts

FINDING RHYTHMS
Notes to the accounts

1. ACCOUNTING POLICIES

a) Basis of preparation

The financial statements of the charity which is a public entity under FRS102 have been prepared in accordance with the Charities SORP (FRS 102) second edition 2019 'Accounting and Reporting by Charities: 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)(effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

b) Preparation of the accounts on a going concern basis

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

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) have been met, it is probable that the income will be received and the amount can be measured reliably.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102) general volunteer time is not recognised but is referred to in the Trustees' annual report.

e) Fund accounting

Unrestricted Funds are funds received which have no restrictions placed on their use and are available to spend on activities that further any of the purposes of the charity.

Designated funds are unrestricted funds of the charity which the Trustees have decided to set aside to use for a specific purpose.

Restricted Funds are funds which are to be used for purposes as specified by the funder.

FINDING RHYTHMS
Notes to the accounts

2. INCOME FROM DONATIONS	2021 £	2021 £	2021 £	2020 £
Grants Received	**Unrestricted**	**Restricted**	**TOTAL**	**TOTAL**
AB Charitable Trust	15,000		**15,000**	10,000
Annette Duvollet Trust	2,000		**2,000**	2,000
Arts Council England (Grants for the Arts)		13,050	**13,050**	0
British and Foreign School Society		7,250	**7,250**	0
Charles Hayward Foundation		4,000	**4,000**	0
Charles S French Charitable Trust		3,000	**3,000**	0
Chesterhill Charitable Trust	500		**500**	1,000
City & Metropolitan Welfare Charity			**0**	3,000
Co-op Local Community Fund		3,643	**3,643**	0
Didymus CIO		4,560	**4,560**	0
D'Oyly Carte Charitable Trust	4,500		**4,500**	0
The Drapers' Charitable Fund			**0**	5,000
Eleanor Rathbone Charitable Trust		3,000	**3,000**	0
Garfield Weston Foundation	25,000		**25,000**	0
Goldcrest Charitable Trust			**0**	3,000
Green Hall Foundation		2000	**2,000**	0
Harold Hyam Wingate Foundation		3000	**3,000**	0
James Wise Charitable Trust	350		**350**	0
LG Harris Trust			**0**	5,000
Nick Alexander Memorial Trust		4300	**4,300**	0
The Albert Hunt Trust		1,000	**1,000**	0
The Allen Lane Foundation		2,250	**2,250**	2,964
The Helen Hamlyn Trust	5,000		**5,000**	0
The John R Murray Charitable Trust	5,000		**5,000**	0
The Ironmongers' Company		6,000	**6,000**	7,332
The 29th May 1961 Charitable Trust	2,000		**2,000**	2,000
The Mageni Trust	500		**500**	0
The National Foundation for Youth Music		32,301	**32,301**	0
The Samuel Gardner Memorial Trust		1,000	**1,000**	0
The Triangle Trust 1949 Fund		10,000	**10,000**	0
The Weinstock Fund		4,000	**4,000**	0
Sir John Cass Foundation			**0**	5,000
St James's Place Charitable Foundation			**0**	8,060
The Worshipful Company of Weavers			**0**	12,750
Other small grants			**0**	2,700
Donations	9,224	0	**9,224**	22,011
Statutory grants				
Coronavirus Job Retention Scheme grants	3,319	0	**3,319**	0
	72,393	104,354	176,747	91,817

FINDING RHYTHMS
Notes to the accounts

	2021 Unrestricted	2021 Restricted	2021 TOTAL	2020 TOTAL
3. INCOME FROM CHARITABLE ACTIVITIES	**£**	**£**	**£**	**£**
Sale OF CD's and merchandise	90	0	**90**	198
Commercial Service fees	5,088	10,400	**15,488**	36,140
Contributions from prisons	0	0	**0**	36,430
	5,178	10,400	**15,578**	72,768

4. INVESTMENT INCOME	**£**	**£**
Deposit account interest	**228**	375

5. EXPENDITURE ON CHARITABLE ACTIVITIES	**£**	**£**
Musicians' fees and related costs	**15,566**	87,216
Workshop equipment, instruments & materials	**3,484**	2,656
Participant BTEC/EDexcel certification	**180**	8,614
CD design and printing	**324**	1,670
Support costs (note 6)	**76,332**	65,797
Governance Costs (note 7)	**1,750**	1,350
	98,166	167,303

6. SUPPORT COSTS	**£**	**£**
Staff costs (note 9)	**63,679**	55,213
Staff travel, training and recruitment	**414**	1,607
Office and general costs	**3,779**	8,207
Development of new website	**5,495**	0
Promotional materials/podcasts	**2,965**	770
	76,332	65,797

7. GOVERNANCE COSTS	**£**	**£**
Accountancy fees	**750**	350
Independent examiner fees	**1,000**	1,000
	1,750	1,350

8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging:	**£**	**£**
Depreciation	**0**	0
Trustee Emoluments (see Note 9)	**20,195**	0

9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES	**£**	**£**
Salaries	**62,241**	53,615
Employer's National Insurance Contributions	**4,979**	3,546
Reduced by: Employment Allowance	**(4,000)**	(3,000)
Employer pension contribution	**459**	1,052
	63,679	55,213

No employees received employee benefits exceeding £60,000 (2020 nil).

FINDING RHYTHMS
Notes to the accounts

Trustee remuneration and expenses

Robin Harris, founder of the charity and part-time employed Creative Director since its formation, was appointed a trustee at a meeting of the Trustees on 8th January 2021. At this meeting it was minuted that:

1. His contract of employment must be approved by the Trustees. A draft of this contract was circulated to the meeting, and was approved.
2. It is a statutory requirement that less than 50% of the Trustees are in paid employment with the Charity. It was noted that this requirement would not be breached by this appointment and the Trustees would ensure that this remained so.
3. The Constitution of the Charity did not prohibit the employment of Trustees.

The salary paid to Robin Harris for his role as Creative Director in 20/21 totalled £19,805. Pension contributions made on his behalf totalled £390

No trustee claimed expenses in 20/21 (19/20 none).

10. STAFF PENSION

Employees of the charity are entitled to join a defined contribution 'money purchase' scheme. The charity contribution is restricted to the contributions disclosed in note 9. The contributions for February and March 2021 were outstanding at year end.

Finding Rhythms' pension scheme is operated by Smart Pension, whose Master Trust leverages the expertise of FCA regulated investment professionals who only invest pension funds in the largest of blue-chip funds (such as Legal & General and HSBC (Sharia fund)), providing protection and opportunities for good, steady growth. The Master Trust is overseen by a Board of experienced Trustees (the majority of whom are independent), appointed to serve members and to protect their interests. Those Trustees have control over scheme assets at all times, ensuring legislation is complied with and value for money criteria are adhered to. Smart Pension charge employees a 0.3% 'Assets under Management Charge' (AMC) per annum plus a flat monthly fee.

11. STAFF NUMBERS

The average monthly head count was three during the year being 1.65 full time equivalents (2020 - 1.25).

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

Income	Unrestricted	Restricted	TOTAL 2020
Income from Donations	45,711	46,106	91,817
Income from charitable activities	46,218	26,550	72,768
Investment income	375	0	375
Total Income	92,304	72,656	164,960
Expenditure			
Cost of raising funds	1,400	0	1,400
Expenditure on Charitable activities	88,580	78.723	167,303
Total expenditure	89,980	78,723	168,703
Net Income/(Expenditure)	2,324	(6,097)	(3,743)
RECONCILIATION OF FUNDS			
Total funds brought forward	90,619	36,567	127,186
Total funds carried forward	92,943	30,500	123,443

FINDING RHYTHMS
Notes to the accounts

	2021	2020
13.DEBTORS	**£**	**£**
Trade debtors	**0**	26,550
H M Revenue & Customs	**4,714**	0
Prepaid expenses	**0**	660
	4,714	27,210

14. CREDITORS	£	£
Deferred Income (note 15)	**0**	5,000
Trade Creditors and accruals	**1,930**	3,925
H M Revenue & Customs	**5,208**	433
Pension provider	**474**	244
Other creditors	**531**	0
	8,143	9,602

15. DEFERRED INCOME	**£**	**£**
Grants allocated to future	**0**	5,000
Total deferred	**0**	5,000
Balance at 1 April	**5,000**	0
Amount released to Income from Charitable Activities	**(5,000)**	0
Amount deferred in year	**0**	5,000
Balance at 31 March	**0**	5,000

FINDING RHYTHMS
Notes to the Accounts

16. STATEMENT OF FUNDS	Balance at 31 March 2020	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2021
Unrestricted funds	£	£	£	£	£
Designated funds	35,000	0	0	0	**35,000**
General funds	57,943	77,799	77,486	3,000	**61,256**
	92,943	77,799	77,486	3,000	**96,256**
Restricted funds					
Allen Lane Foundation for projects outside London	2,964	2,250	0	0	**5,214**
City and Metropolitan Welfare charity for projects in prisons - note 1	3,000	0	0	(3,000)	**0**
Drapers Charitable Foundation for HMP Bronzefield - note 1	2,976	0	0	(2,976)	**0**
Sir John Cass Foundation for projects in inner London with young offenders	5,000	0	0	0	**5,000**
St James's Place Charitable Foundation for community music making.	8,060	0	0	0	**8,060**
The Worshipful Company of Weavers for projects in HMP Chelmsford - note 2	8,500	0	0	4,250	**12,750**
The Albert Hunt Trust for community projects	0	1,000	1,000	0	**0**
Charles S French CT for project with Only Connect	0	3,000	3,000	0	**0**
Co-op Local Community Fund for community projects	0	3,643	0	0	**3,643**
Youth Music Foundation for projects with young offenders	0	32,301	9,246	(4,250)	**18,805**
Nick Alexander Memorial Trust for musical instruments and equipment	0	4,300	3,434	0	**866**
Eleanor Rathbone CT for music project at HMP Downview.	0	3,000	0	0	**3,000**
Charles Hayward Foundation to support ex-prisoners	0	4,000	0	0	**4,000**
The Triangle Trust for training and salaries	0	10,000	0	0	**10,000**
New funding for prison projects - note 3	0	40,860	0	2,976	**43,836**
Commercial service fees	0	10,400	4,900	0	**5,500**
	30,500	114,754	21,580	(3,000)	**120,674**
TOTAL FUNDS	**123,443**	**192,553**	**99,066**	**0**	**216,930**

Unrestricted funds are available to be spent for any of the purposes of the charity.
Designated funds have been set aside by the Trustees to provide for contingencies, as outlined in the reserve policy.
Restricted funds will be spent on the projects they are intended for.

Note 1 -Funding from City and Metropolitan and Drapers has been varied with agreement of the funder.

Note 2 - A grant of £12,750 from the Worshipful Company of Weavers was received last year. Expenses originally allocated against this grant in 19/20 have been reallocated against other funding so the full grant is still available for projects in 21/22.

Note 3 - Funding for prison projects comes from The Arts Council (Grants for the Arts), Didymus CIO, The Ironmongers' Company, Harold Hyam Wingate Foundation, The Samuel Gardner Memorial Trust, The Weinstock Fund, British and Foreign School Society, and Green Hall Foundation.

FINDING RHTYHMS CIO
Notes to the Accounts

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Cash at bank and in hand	64,684	35,000	120,674	220,359
Other net assets /(liabilities)	(3,429)	0	0	(3,429)
	61,256	35,000	120,674	216,930

18. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

19. CONTINGENT LIABILITIES

The charity had no material contingent liabilities at 31 March 2021 (2020 none).

20. RELATED PARTIES

During the year the charity engaged Premier Public Relations Ltd to design and build a website. John Reiss, a trustee of the charity, is a shareholder in and director of Premier Public Relations Ltd. He was not engaged in the charity's decision to contract with that company. During the period, a total of £4,800 was spent for this purpose with Premier, of which £800 was unrecoverable VAT. (2020 - No transactions with related parties).