



# **TRUSTEES' ANNUAL REPORT AND ACCOUNTS**

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



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<b>Legal Name</b>	Finding Rhythms CIO
<b>Charity Registration No</b>	1151872
<b>Registered address</b>	c/o Beyond Profit Ltd. F114, Bolton Arena, Arena Approach, Horwich, Bolton BL6 6LB
<b>Governing Document</b>	Constitution dated 2nd May 2013; revised 12th March 2020 and 16th September 2025 (approved by Charity Commission)
<b>Trustees who served</b>	<p>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)</p> <p><i>* Note: Martin Mulgrew subsequently resigned in June 2025 (due to relocation overseas), after the period covered by this report.</i></p>
<b>Patrons</b>	<p>Robin Millar, CBE  Max Reinhardt  Baroness Floella Benjamin, OBE</p>
<b>Principal staff</b>	<p>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)</p> <p><i>* 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</i></p>





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







## 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<sup>1</sup>. 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<sup>2</sup>, 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<sup>3</sup>. 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,

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<sup>1</sup>[https://www.centreformentalhealth.org.uk/wp-content/uploads/2023/04/CentreforMH\\_PrisonMentalHealthServicesInEngland2023.pdf](https://www.centreformentalhealth.org.uk/wp-content/uploads/2023/04/CentreforMH_PrisonMentalHealthServicesInEngland2023.pdf)

<sup>2</sup> <https://ymca.org.uk/wp-content/uploads/2025/01/ymca-youth-services-beyond-the-brink.pdf>

<sup>3</sup> <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, IAMDDDB, 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 Mkwanzani** | 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 1<sup>st</sup> April – 31<sup>st</sup> December 2024 ('the Period') of £4,961 (year ending 31<sup>st</sup> March 2024 – deficit £72,454). Total income in the Period was £186,422 (year ending 31<sup>st</sup> March 2024 - £178,296). Total expenditure in the Period was £191,383 (year ending 31<sup>st</sup> 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 31<sup>st</sup> 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.

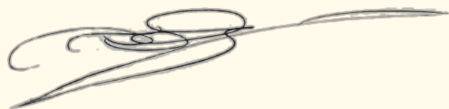
In preparing the financial statements, the Trustees are required to:

- 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

		9 months ending 31st December 2024			12 months ending 31st March 2024		
	Notes	Unrestricted funds	Restricted funds	Total Funds	Unrestricted funds	Restricted funds	Total funds
		£	£	£			£
<b>Income from:</b>							
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
<b>Total income</b>		<b>66,486</b>	<b>119,936</b>	<b>186,422</b>	<b>27,095</b>	<b>151,201</b>	<b>178,296</b>
<b>Expenditure</b>							
Raising Funds				-	-	-	-
Charitable activities	5	79,980	111,402	191,383	73,089	177,661	250,750
<b>Total expenditure</b>		<b>79,980</b>	<b>111,402</b>	<b>191,383</b>	<b>73,089</b>	<b>177,661</b>	<b>250,750</b>
<b>Net income/(expenditure)</b>		<b>(13,495)</b>	<b>8,534</b>	<b>(4,961)</b>	<b>(45,995)</b>	<b>(26,460)</b>	<b>(72,454)</b>
<b>Transfer between funds</b>		<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Net movement in funds</b>		<b>(13,495)</b>	<b>8,534</b>	<b>(4,961)</b>	<b>(45,995)</b>	<b>(26,460)</b>	<b>(72,454)</b>
<b>Reconciliation of funds:</b>							
Total funds brought forward		71,995	14,016	86,011	117,990	40,476	158,466
<b>Total funds carried forward</b>		<b>58,500</b>	<b>22,550</b>	<b>81,050</b>	<b>71,995</b>	<b>14,016</b>	<b>86,011</b>

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		12 months ending 31st March 2024	
		Total Funds		Total Funds	
		£	£	£	£
<b>Current assets</b>					
Debtors	11		11,693		20,030
Cash at bank and in hand			86,386		105,763
<b>Total current assets</b>			98,079		125,794
 Creditors: amounts falling due within one year	12		17,029		39,783
<b>Net current assets/(liabilities)</b>			81,050		86,011
 <b>Total assets less current liabilities</b>			81,050		86,011
 <b>Total net assets / (liabilities)</b>			81,050		86,011
 <b>Funds of the Charity</b>					
<u>Unrestricted funds</u>					
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
 <b>Total funds</b>			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
	£	£	£	£
<b><u>Grants Received</u></b>				
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
<b><u>Donations</u></b>				
John Reiss	3,750		3,750	4,968
Others	1,362	75	1,437	421
<b>Total</b>	<b>63,462</b>	<b>61,491</b>	<b>124,953</b>	<b>74,510</b>

**Analysis of Government grants included above:**

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

**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
<b>Total</b>	<b>1,000</b>	<b>58,445</b>	<b>59,445</b>	<b>103,391</b>

**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
<b>Total</b>	<b>2,024</b>	<b>-</b>	<b>2,024</b>	<b>395</b>

**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
	<b>191,383</b>	<b>250,750</b>

**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
	<b>111,333</b>	<b>122,498</b>

**Note 7: Governance Costs**

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

**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
<b>Total staff costs</b>	<b>102,333</b>	<b>112,446</b>

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
<b>Total</b>	<b>4</b>	<b>3</b>

**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
<b>Total staff costs</b>	<b>54,777</b>	<b>71,867</b>

**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	-
<b>Total debtors</b>	<b>11,693</b>	<b>20,030</b>

**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
	<b>17,029</b>	<b>39,783</b>

**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	<b>11,422</b>	<b>19,665</b>

**Note 14: Statement of Funds**

	Balance at 31 March 2024	Incoming Resources	Resources Expended	Transfers	Balance at 31 December 2024
	£	£	£	£	£
<u>Unrestricted Funds</u>					
Designated funds	35,000				35,000
General funds	36,995	66,485	79,980		23,500
	<b>71,995</b>	<b>66,485</b>	<b>79,980</b>	<b>-</b>	<b>58,500</b>
<u>Restricted Funds</u>					
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
	<b>14,016</b>	<b>119,936</b>	<b>111,402</b>	<b>-</b>	<b>22,550</b>
<b>TOTAL FUNDS</b>	<b>86,011</b>	<b>186,421</b>	<b>191,383</b>	<b>-</b>	<b>81,050</b>

**Note 14: Statement of Funds (continued)****Prior Year Comparative**

	Balance at 31 March 2023	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2024
	£	£	£	£	£
<u>Unrestricted Funds</u>					
Designated funds	35,000	-	-		<b>35,000</b>
General funds	82,990	27,095	73,089		<b>36,995</b>
	<u>117,990</u>	<u>27,095</u>	<u>73,089</u>	<u>-</u>	<u><b>71,995</b></u>
<u>Restricted Funds</u>					
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		-
	<u>40,476</u>	<u>151,201</u>	<u>177,661</u>	<u>-</u>	<u><b>14,016</b></u>
<b>TOTAL FUNDS</b>	<u><b>158,466</b></u>	<u><b>178,296</b></u>	<u><b>250,750</b></u>	<u><b>-</b></u>	<u><b>86,011</b></u>

**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).