



TRUSTEES' ANNUAL REPORT & ACCOUNTS

for the period ending

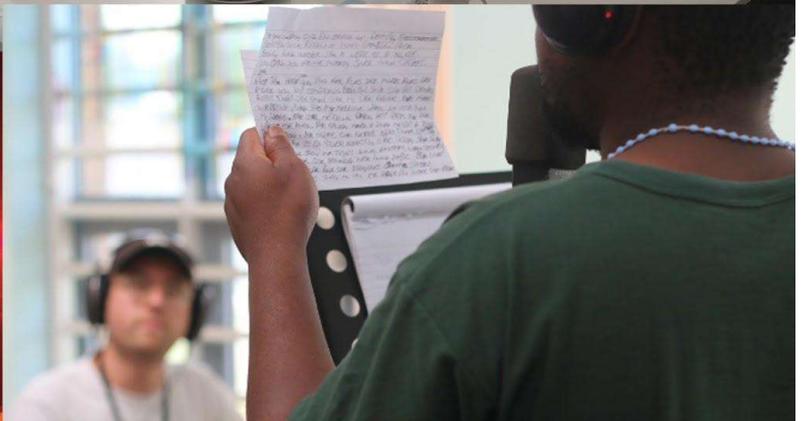
31 MARCH 2020

Charity Registration Number 1151872

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

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





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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:	Herb Nahapiet, OBE, Chair to October 2020 Jonty Kinsella, Chair from October 2020 David Jenkins, Treasurer Kieron Tilley John Reiss Mykaell Riley Mike Conway	From December 2019 From December 2019
Patrons:	Robin Millar, CBE Max Reinhardt Mark Thompson His Honour Judge Nicholas Hilliard QC Baroness Floella Benjamin, OBE	
Principal staff:	Robin Harris, Creative/Operations Director Clare Annamalai, Business Director Dami Solebo, Business Director Rachel Casey, Operations Manager	To March 2020 From March 2020 From June 2019
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 2020.

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 2020, 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, governance, music, and the criminal justice sector. They do not receive any remuneration.

Included in the seven Trustees were two new appointments: Jonty Kinsella and Mike Conway. They bring additional experience to the Board in the areas of education and criminal justice, respectively.

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

During 2019-20, 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

Finding Rhythms' mission is *to help to change people at risk by making music and through this creative process empowering them to change their lives*. We run education projects in prisons and in the community, during which participants are challenged to write, compose and record their own original music. These intensive projects are led by career musicians and result in a professionally produced album, authored, and performed by participants. We demonstrate that the skills used in the context of writing and producing an album of music, on time and to a professional standard, are transferable to many areas of work and life. Participants of our projects have the chance to earn accredited qualifications, as evidence of the soft skills they have developed.

From the commencement of the charity to 31 March 2020 we have worked with a total of 508 participants in 25 prisons, and 91 learners in probation and community settings, completing 43 albums of original music. 318 prisoner participants have achieved BTEC qualifications.

Achievements and Performance

Below is a summary of the targets outlined in last year's Accounts for 2019-20. We aimed to:

- Deliver at least 10 music-making courses (120 participants), including projects in new prisons.
- Develop our programme of post-release music-based mentoring in collaboration with partners specialising in supporting ex-offenders.
- Deliver six music-making projects in partnership with youth mentoring charities and statutory agencies, providing skills development opportunities.
- Deliver live showcases and opportunities for our music to be heard by different audiences.
- Host two training days, improving the capacity of practitioners to deliver programmes.
- Diversify income by developing our fee-for-service proposition.
- Continue to measure and assess the effectiveness of our activity.

In 2019-20 we were mostly successful in achieving these targets. Finding Rhythms successfully:

- Engaged approximately 100 learners in prisons (67 achieving BTECs). This comprised nine full-length courses in prisons throughout England and Wales, including three new prisons. We produced nine albums of music, authored by learners, comprising 114 diverse tracks. This included a project in partnership with Beating Time, at HMYOI Brinsford. We did not fully achieve our target of 120 prisoners, but this was because of a greater emphasis on working with young people at risk and ex-prisoners.
- Developed our relationships with organisations supporting ex-prisoners, providing music-based mentoring projects. This includes our relationship with Only Connect and Essex Violence and Vulnerabilities Unit with whom we co-produced development programmes.
- Delivered eight full length courses for young people in the community, one short course and two taster sessions. This included our successful partnership with School Ground Sounds in South London.
- Hosted a range of celebratory events in prisons and the community including a showcase at the Perspectives on Violence Conference, organised by Essex Violence and Vulnerabilities Unit. Additionally, we won 21 Koestler Awards for art made in prisons, expanding the audience of our work.
- Held a successful recruitment drive to increase our roster of practitioners. We ran two training sessions for 20 experienced and new practitioners, as well as a number of paid shadowing opportunities.
- Won two contracts via the Ministry of Justice Dynamic Procurement System and increased the proportion of our income from commissioning services.
- Continued to measure the impact of our projects through robust evaluation tools.

Impact

We know that our courses help participants to develop in three specific areas which support desistance from crime. Working in prisons during 2019-20 we saw the following results in these areas:

<p>Relationships</p>	<p>95% said that the course helped them learn to work with other people 94% said the course helped them to express themselves</p>
<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; padding: 10px; border: 1px solid #ccc; margin-bottom: 10px;"> <p><i>What I learnt is that all of us have got these different characters within us and we've gotta allow each other enough time and room to grow.</i></p> </div> <div style="width: 50%; padding: 10px; border: 1px solid #ccc; margin-bottom: 10px;"> <p><i>I wrote something down and I gave it to S. He put his ideas to it as well and edited it, so that's education for me. Before I wouldn't be willing to listen to no one or share ideas with no one but because I'm in this environment it's a shared experience so I'm gonna listen to points of view because they bring something different to the table and make the end result better.</i></p> </div> <div style="width: 50%; padding: 10px; border: 1px solid #ccc; margin-bottom: 10px;"> <p><i>Prison is a weird place, and no one really knows each other so it can be a frightening place for some people. But bringing something like this ... brings out the human side in everybody that people don't see and makes you more comfortable around people... we're all different - you can see that in our music.</i></p> </div> <div style="width: 50%; padding: 10px; border: 1px solid #ccc; margin-bottom: 10px;"> <p><i>We meet new people. That allows us to become more social, so let's say we go to an interview, we'll be more well-spoken, able to speak to other people and less jittery.</i></p> </div> <div style="width: 50%; padding: 10px; border: 1px solid #ccc; margin-bottom: 10px;"> <p><i>When I came into this, I felt like I wanted to lead everything. That's how my personality is. But I feel like I was able to work with people better.</i></p> </div> <div style="width: 50%; padding: 10px; border: 1px solid #ccc; margin-bottom: 10px;"> <p><i>Because we're here we've had to work together it's been good because everyone in here has done a little something that we wouldn't have done on the other side as I would've stayed with people my age.</i></p> </div> <div style="width: 50%; padding: 10px; border: 1px solid #ccc;"> <p><i>What I'll take away with me is the ability to work in a group and to take on other people's ideas and to express my ideas without being too forceful or overbearing.</i></p> </div> </div>	

<p>Employment</p>	<p>94% said they learnt more about working in a professional environment</p> <p>45% of learners were entered for the BTEC, and 100% passed</p> <p>89% felt they had developed skills they could use outside the project</p>
<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>I reckon it's gonna help me work under pressure as we had a time limit to get things done.</i></p> </div> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>It opens you up to ideas of other jobs that you may not have considered before like various different roles in a professional studio...you may realise that you have skills in other areas of music that you didn't know you had such as producing or mentoring other people.</i></p> </div> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>In a normal job, you have to be confident enough to talk to a customer, voice your own opinion in meetings and stuff.</i></p> </div> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>It's not only like musical skills that you need to learn....there's obviously like other skills that you need to learn, like communicating with the people in your group. That's like a really important skill when it comes to getting a job and maintaining that job.</i></p> </div> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>The skill that I've improved on is working together in a group and learning how to make changes benefiting the group....when a boss asks me to change something or he doesn't like the way I'm doing something I can change and adapt to it whenever I need to.</i></p> </div> </div>	
<p>Identity & self-belief</p>	<p>92% said Finding Rhythms helped them think differently about themselves</p> <p>90% said they felt more confident about what they could achieve in future</p> <p>96% said they felt proud of what they had achieved</p>
<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>What I've gained from this is that it's helped me bring back my old self a bit to be honest - brings out the positive side of me.</i></p> </div> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>It's helped with building confidence. Going forward, I'll take that into all aspects of life. No challenge would be too big after doing this.</i></p> </div> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>That's the biggest thing, the creative part. Being in prison you're not creative, you're not allowed to be creative. There's nothing productive, you have that sloppy attitude where nothing matters as well.</i></p> </div> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>The lads were all extremely proud & pleased with it too. Some had family members present for the celebration event and they received their BTEC certificates. A joyous occasion!</i></p> </div> <div style="width: 50%; border: 1px solid orange; padding: 5px; margin: 5px;"> <p><i>I will aim higher now I can see how far I've come in the past two weeks.</i></p> </div> </div>	

In addition, it's clear that we had a positive effect on the wellbeing of our learners:

Wellbeing	
<p><i>I really benefited from this project. It has helped my mental health and made me leave the house when I feel low. Thank you!!!</i></p>	<p><i>It's an escape innit, it takes you out, when you're here and you're doing this when you've got headphones on recording for example, you ain't in prison, you're somewhere else....that's a good thing, it takes your mind away.</i></p>
<p><i>I was all over the place. I felt like I needed to kill someone then boom, being in here just takes my mind off it, come, and do music.</i></p>	<p><i>I feel so compelled to express that before I came out here, I was going through so much. Finding Rhythms has really helped me.</i></p>
<p><i>I haven't felt that I've been in prison whilst I've done this, I felt like I escaped this is what freedom is, being allowed to express yourself.</i></p>	<p><i>It has helped me cope with stress.</i></p>
	<p><i>I get quite a bit of anxiety...doing this has helped with that and I've gained so much confidence.</i></p>

Statement of Public Benefit

The Justice Select Committee did not mince their words when, in October 2019 they said: *“The prison system in England and Wales is enduring a crisis of safety and decency. Violence and self-harm are at record highs and there is little sign of improvement.”*

They went on to repeat their call for a *“dual focus on safety and rehabilitative activity”*, while looking forward to further announcements from the Secretary of State on improving purposeful activity in prisons. Peter Clarke, Chief Inspector of Prisons, emphasised the need for good quality activity places, and noted that where the Inspectorate’s recommendation of giving prisoners at least 10 hours a day out of cell could not be accepted, due to a lack of activity places, it led to *“a circularity of despair.”*

Of course, the situation for disadvantaged young people in the community does not bear direct comparison with the situation of those in prison, but there is a common theme of lack of purposeful activity - particularly during evenings and school holidays - which can be demoralising, isolating and detrimental to future prospects.

Purposeful activity can of course take many forms, and different activities will engage and develop different people. Consultation carried out by the Prisoner Policy Network suggested that *“prisons need to promote personal growth as an end in itself, not just a means to reduce reoffending”*. The Prisoner Policy Network report also concluded that *“the arts and creativity have a key place in prison to support engagement, tackle isolation and build optimism. Prisons should show that they value that contribution in the way that resources of both time and money are allocated.”*

Our experience is that prisons across England and Wales really do value the contribution of arts and creativity in prison, and in fact they would like more. As the Dynamic Procurement System has become established, we have seen increasing numbers of prisons tendering for arts-based activity or being open to using the arts for purposes including prisoner engagement and maintaining family connections.

So the work of Finding Rhythms, and other small charities in this sector, is delivered in a context where the need for purposeful activity is recognised as a good in itself, but also as part of the antidote to violence and self-harm. Where arts-based activity is widely valued, but sadly there is simply not enough to go around.

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

The Finding Rhythms Team

Robin Harris | 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.

Clare Annamalai | Business Director (to March 2020)

Clare spent 20 years in European commercial roles within the retail and pharmaceutical industries before moving into arts administration. She is a Trustee of Lightbox Theatre.

Dami Solebo | Business Director (from March 2020)

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.

Rachel Casey | Operations Manager (from June 2019)

Rachel spent 12 years working in marketing and digital communications for the Charity sector having worked previously for Youth Music, Music for Youth, and ActionAid UK.

During this financial year, Finding Rhythms engaged a total of 25 musicians and music engineers. These practitioners were engaged on a freelance basis, with one lead musician and one support musician being present in every workshop alongside a music engineer. Creative/Operations Director, Robin Harris, was responsible for recruitment and allocation of practitioners for each project and ensuring that the work was delivered to the high standard that we expect.

Trustees

Herb Nahapiet, OBE | Chair to October 2020

Herb is a chartered civil engineer who spent the first half of his career in construction and the second in the criminal justice field, notably as the first managing director of what is now Sodexo Justice Services. Herb has also done extensive pro bono work for the government and the third sector in the UK and around the world and is a former Vice Chairman and Treasurer of The Koestler Trust.

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. Jonty is a keen traveller, gardener, theatre goer, cook and bridge player.

David Jenkins

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 41 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 2020-21

At the start of the pandemic, the Board decided that we should take the Covid lockdown as an opportunity for Finding Rhythms to radically improve the benefit to and impact on its participants. Accordingly, the course was enhanced with a greater focus on personal development and well-being. Additionally, a Prince's Trust qualification was incorporated in the delivery model and utilised as a foundation for a new workbook for each participant to own to as a record of their progress and achievements. To achieve this step-change our practitioners will be trained to be coaches to develop the individual skills of each participant utilising this workbook. Training will equip practitioners with competencies and tools to offer a more holistic programme of support to learners enabling change through awareness, reflection, and greater personal accountability. This workbook has been designed to be used to deliver the new course, both in person and using digital platforms, in prisons and schools in any English-speaking country. We are currently working with a technology provider in prisons to develop their video visiting platform to enable this new course to happen. The digital approach was piloted in schools during lockdown and will be developed and delivered there and in the community when physical presence is not possible. In addition, this course could be delivered online as part of the education programme in prisons. The new enhancements will increase the impact of Finding Rhythms because the characteristics of the new course relate strongly to the key elements of rehabilitation, which are now increasingly known as desistance and an enabling environment.

The Covid epidemic has pushed the team to improve the delivery approach and develop new tools, but it has also forced us to change targets. At the start of this financial year, we had ambitious plans predicated on regular programmes being delivered in prisons and the community. Carrying out these plans has been disrupted, especially with respect to our prison work. However, we have made a concerted effort to achieve goals and or put plans in place to do so in the next financial year. Below we list our original targets and our current position (as of October 2020).

Music-making projects in prisons - *We aimed 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 strategic teams, facilitating a return to institutions when the external environment evolves.

Providing Holistic support – *Combining the creative experience, with more personalised coaching designed to help learners devise and fulfil person centred goals relating to behaviour, attitude and progression* - This area of work has been trialled with a community partner, and practitioners have utilised our new workbook synthesising the creative process, our new Prince's Trust qualification and a greater focus on personalised development.

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 a project with Only Connect and are planning future programmes with other voluntary organisations including Trailblazers.

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 and Rugby Portobello Trust mainly through in person projects, but additionally through our new online masterclass project.

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 have nominated songs for Koestler and Youth Music Awards, celebrating the achievements of our prison and community beneficiaries respectively.

Training and professional development for practitioners - *At least two practitioner training days during the period* - Our aim is to run two training projects by the end of the year. This will include a focus on utilising our new workbook in programmes in the future, skill-building to become coaches, and recognition of the new Covid environment.

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 to deliver projects. We are focused on building relationships with local authorities (e.g. Youth Integrated Services) facilitating further income generation opportunities in the South East.

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.

Our team has made a concerted effort to develop and test alternative modes of delivery (e.g. online learning) which can be delivered both in person and remotely. Restrictions put in place by Her Majesty's Prison and Probation Service has empowered us to concentrate greater resources on our community work and partnerships. Ultimately this will enable us to have a greater preventative focus with our work.

Financial Statements

There was a deficit of £3,743 for the year. Total income was £164,980, lower than that for 2018-19 by £20,544. This was attributable largely to significant revenue being received at the end of the 2018-19 year intended for the year 2019-20, and also a significant contribution from an event held in 2018-19, not repeated in 2019-20. A reduction in income from donations was partially offset by a valued increase in income from commissions. Expenditure in 2019-20 was £168,703, £11,143 higher than in 2018-19. The Charity's project deliveries were slowed by the introduction of new procedures for working with HM Prisons, but these were resolved towards the end of the period with a welcome increase in projects. Meanwhile, we took the opportunity to increase our number of projects in the community.

The funds of the charity as at 31 March 2020 of £123,443 were sufficient to cover our planned expenditure for some months. Of this amount, £92,943 was unrestricted, and of this £35,000 was allocated to a designated contingency fund. The balance of £30,500 was restricted funds. 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. not project 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. This is equivalent to approximately six months' running costs. The Trustees will review this policy annually, taking into account the expansion of the charity and the associated risks.

Supporters in 2019-20

The Board wishes to thank all those individuals and companies who have donated to the Charity or made contributions in other ways to the running and administration of the organisation during the year. Without their support, the charity could not continue to exist.

We are also particularly grateful to those funders who have chosen to support us with regular unsolicited donations.

Statement of Trustees' Responsibilities

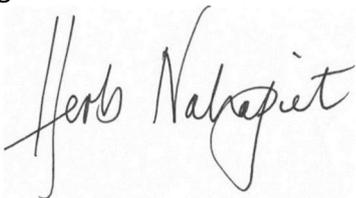
Company law requires the Trustees (who are also the directors of Finding Rhythms CIO for the purposes of company law) to prepare the financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit of the charitable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



Herb Nahapiet OBE

Chair of Trustees, on behalf of the Board

Date: 30.10.2020

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

Report to the trustees of Finding Rhythms on the accounts for the year ended 31 March 2020 set out on pages 17 to 25.

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 2006 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

A handwritten signature in black ink that reads 'Debbie Mace'.

Independent Examiner

Date: 5 November 2020

FINDING RHYTHMS
A Charitable Incorporated Organisation - Reg. no 1151872
Statement of Financial Activities
incorporating an Income and Expenditure Account
For year ended 31 March 2020

		2020	2020	2020	2019
		<u>Unrestricted funds</u>	<u>Restricted funds</u>	<u>TOTAL FUNDS</u>	<u>TOTAL FUNDS</u>
	NOTES	£	£	£	£
Income					
Income from donations	2	45,711	46,106	91,817	157,565
Income from charitable activities	3	46,218	26,550	72,768	27,731
Investment income	4	375	0	375	228
Total Income		92,304	72,656	164,960	185,524
Expenditure					
Costs of raising funds		1,400	0	1,400	2,587
Expenditure on Charitable activities	5	88,580	78,723	167,303	154,973
Total expenditure		89,980	78,723	168,703	157,560
Net Income/(Expenditure) and net movement in funds for the year		2,324	(6,067)	(3,743)	27,964
RECONCILIATION OF FUNDS					
Total funds brought forward		90,619	36,567	127,186	99,222
Total funds carried forward		92,943	30,500	123,443	127,186

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 2020

		2020		2019	
	Notes	£	£	£	£
Current Assets					
Debtors	13	27,210		6,728	
Cash at bank		105,835		127,917	
Total current assets			133,045		134,645
Current Liabilities					
Creditors falling due within one year	14	9,602		7,459	
Total current liabilities			9,602		7,459
Net Current assets			123,443		127,186
Total assets less current liabilities			123,443		127,186
The funds of the charity:	16				
<u>Unrestricted funds</u>					
Designated fund – contingency fund		35,000		35,000	
General unrestricted funds		57,943		55,619	
			92,943		90,619
Restricted funds			30,500		36,567
			123,443		127,186

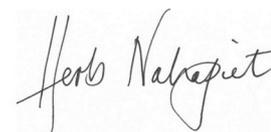
For the financial year ended 31 March 2020 the directors are satisfied that the charitable company was entitled to exemption from audit under Section 477 of the Companies Act 2006 and no notice has been deposited under Section 476. The accounts have been examined by an Independent Examiner, in accordance with section 145 of the Charities Act 2011. Her report appears on page 16.

The directors acknowledge their responsibilities for:

(a) ensuring that the company keeps accounting records which comply with Section 386 of the Companies Act 2006, and

(b) preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit or loss (surplus or deficit) for each financial year in accordance with the requirements of Section 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

These financial statements have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006.



ON BEHALF OF THE BOARD OF TRUSTEES

Signed: _____

Approved by the Board of Trustees on: 30th October 2020 Name: Mr Herb Nahapiet OBE

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

FINDING RHYTHMS
Statement of Cash Flows
For year ended 31 March 2020

	Note	2020 £	2019 £
Cash generated/(used) in Operating Activities		<u>(22,458)</u>	<u>35,715</u>
<u>Cash flows from investing activities</u>			
Interest income		375	228
Cash provided by/(used in) investing activities		<u>375</u>	<u>228</u>
Cash used in financing activities		<u>0</u>	<u>0</u>
Increase/(decrease) in cash and cash equivalents in the year		(22,083)	35,943
Cash and cash equivalents at the beginning of the year		127,917	91,974
Total cash and cash equivalents at the end of the year		<u>105,835</u>	<u>127,917</u>

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) and the Companies Acts 2006.

Finding Rhythms 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) 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.

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

	2020	2020	2020	2019
	£	£	£	£
2. INCOME FROM DONATIONS				
<u>Grants Received</u>	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
AB Charitable Trust	10,000	0	10,000	0
Andrew Lloyd Webber Foundation	0	0	0	10,000
Alchemy Foundation	0	0	0	1,000
Allen Lane Foundation	0	2,964	2,964	0
Annette Duvollet Charitable Trust	2,000	0	2,000	1,000
Arts Council England (Grants for the Arts)	0	0	0	564
Baron Davenport's Charity	0	0	0	600
Chapman Charitable Trust	0	1,000	1,000	0
Chesterhill Charitable Trust	1,000	0	1,000	500
City & Metropolitan Welfare Charity	0	3,000	3,000	0
Cockayne Grants for the Arts	0	0	0	0
Colwinston Charitable Trust	0	0	0	8,000
Dischma Charitable Trust	200	0	200	0
D'Oyly Carte Charitable Trust	0	0	0	4,722
The Drapers' Charitable Fund	0	5,000	5,000	0
Eleanor Rathbone Charitable Trust	0	0	0	2,500
Garrick Club Causes Dear	0	0	0	3,720
Goldcrest Charitable Trust	3,000	0	3,000	2,000
N Smith Charitable Trust	500	0	500	0
Porta Pia	0	0	0	2,000
The Goldsmiths' Company	0	0	0	10,000
The Grocers' Company	0	0	0	45,642
The John R Murray Charitable Trust	0	0	0	15,000
The Ironmongers' Company	0	7,332	7,332	0
The 29th May 1961 Charitable Trust	2,000	0	2,000	0
LG Harris Trust	5,000	0	5,000	0
The National Foundation for Youth Music	0	0	0	25,473
The Weinstock Fund	0	0	0	4,000
Sir John Cass Foundation	0	5,000	5,000	5,000
Sheriffs' & Recorder's Fund	0	1,000	1,000	0
St James's Place Charitable Foundation	0	8,060	8,060	0
Surrey Community Foundation	0	0	0	2,250
The Worshipful Company of Weavers	0	12,750	12,750	0
Donations	22,011	0	22,011	13,594
	45,711	46,106	91,817	157,565

	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
3. INCOME FROM CHARITABLE ACTIVITIES	£	£	£	£
Sale of CDs and merchandise	198	0	198	43
Commercial Service fees	36,140	0	36,140	6,395
Contributions from prisons	9,880	26,550	36,430	21,293
	46,218	26,550	72,768	27,731

FINDING RHYTHMS
Notes to the accounts

	2020	2019
	£	£
4. INVESTMENT INCOME		
Deposit account interest	<u>375</u>	<u>228</u>
5. EXPENDITURE ON CHARITABLE ACTIVITIES	£	£
Musician's fees and related costs	87,216	86,898
Workshop equipment, instruments & materials	2,656	2,009
Participant BTEC/EDexcel certification	8,614	6,119
CD design and printing	1,670	1,629
Studio and venue hire	0	240
Support costs (note 6)	65,797	56,334
Governance Costs (note 7)	1,350	1,744
	<u>167,303</u>	<u>154,973</u>
6. SUPPORT COSTS	£	£
Staff costs (note 9)	55,213	48,872
Staff recruitment	295	0
Staff travel and training	1,312	1,232
Office and general costs	8,207	6,195
Promotional materials	770	35
	<u>65,797</u>	<u>56,334</u>
7. GOVERNANCE COSTS	£	£
Accountancy fees	350	744
Independent examiner fees	1,000	1,000
	<u>1,350</u>	<u>1,744</u>
8. NET OUTGOING RESOURCES		
The Operating Surplus is stated after charging: -	£	£
Depreciation	0	0
Trustee Emoluments	0	0
	<u>0</u>	<u>0</u>
9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES	£	£
Salaries	53,615	47,011
Employer's National Insurance Contributions	3,546	4,162
Reduced by: Employment Allowance	(3,000)	(3,000)
Employers pension contribution	1,052	699
	<u>55,213</u>	<u>48,872</u>

No employees received employee benefits exceeding £60,000 (2019 nil).

Trustee remuneration and expenses

The trustees all give freely their time without any form of remuneration or other benefit in cash or in kind.

FINDING RHYTHMS

Notes to the accounts

10. STAFF PENSION

Employees of the company are entitled to join a defined contribution 'money purchase' scheme. The company contribution is restricted to the contributions disclosed in note 9. The contributions for March 2020 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 0.75% 'Assets under Management Charge' (AMC) per annum and no other fees for their standard service.

11. STAFF NUMBERS

The average monthly head count was two during the year being 1.25 full time equivalents (2019 - 1.25).

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES 2019

<u>Income</u>	Unrestricted	Restricted	TOTAL 2019
Income from Donations	80,736	76,829	157,565
Income from charitable activities	27731	0	27,731
Investment income	228	0	228
Total Income	108,695	76,829	185,524
<u>Expenditure</u>			
Cost of raising funds	2587	0	2587
Expenditure on Charitable activities	83,419	71,554	154,973
Total expenditure	86,006	71,554	157,560
Net Income/(Expenditure)	22,689	5,275	27,964
<u>RECONCILIATION OF FUNDS</u>			
Total funds brought forward	67,930	31,292	99,222
Total funds carried forward	90,619	36,567	127,186

13. DEBTORS	2020	2019
	£	£
Trade debtors	26,550	6,068
Prepaid expenses	660	660
	27,210	6,728

14. CREDITORS	2020	2019
Deferred Income (note 15)	5,000	0
Trade Creditors and accruals	3,925	7,216
H M Revenue & Customs	433	0
Pension provider	244	0
Other creditors	0	243
	9,602	7,459

FINDING RHYTHMS
Notes to the accounts

	2020	2019
	£	£
15. DEFERRED INCOME		
Grants allocated to future	5,000	0
Total deferred	5,000	0
Balance at 1 April	0	0
Amount deferred in year	5,000	0
Balance at 31 March	5,000	0

	Balance at 31 March 2019	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2020
	£	£	£	£	£
16. STATEMENT OF FUNDS					
<u>Unrestricted funds</u>					
Designated funds	35,000	0	0	0	35,000
General funds	55,619	92,304	89,980	0	57,943
	90,619	92,304	89,980	0	92,943
<u>Restricted funds</u>					
Allen Lane Foundation for projects in Peterborough	0	2,964	0	0	2,964
Chapman Charitable Trust for community projects	0	1,000	1,000	0	0
City and Metropolitan for projects in prisons	0	3,000	0	0	3,000
Youth Music Foundation for projects with young offenders	27,897	0	27,897	0	0
Drapers Charitable Foundation for HMP Bronzefield	0	5,000	2,024	0	2,976
Garrick Club Causes Dear for practitioner training programme	3,670	0	3,670	0	0
The Ironmongers Company for music based employability training	0	7,332	7,332	0	0
Sir John Cass Foundation for projects in Greenwich with young offenders	5,000	5,000	5,000	0	5,000
Sheriffs' and Recorders Fund for HMP Bronzefield.	0	1,000	1,000	0	0
St James's Place Charitable Foundation for a community music making programme.	0	8,060	0	0	8,060
The Worshipful Company of Weavers for projects in HMP Chelmsford	0	12,750	4,250	0	8,500
National Offender Management Service for commissioned workshops at Essex	0	26,550	26,550	0	
	36,567	72,656	78,723	0	30,500
TOTAL FUNDS	127,186	164,960	168,703	0	123,443

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	51,376	35,000	19,459	105,835
Other net assets /(liabilities)	6,567	0	11,041	17,608
	57,943	35,000	30,500	123,443

18. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

19. CONTINGENT LIABILITIES

The charitable company had no material contingent liabilities at 31 March 2020 (2019 none).

20. RELATED PARTIES

There were no disclosable related party transactions during the year (2019 - none).