



TRUSTEES' ANNUAL REPORT & ACCOUNTS
for the period ending
31 MARCH 2022

Charity Registration Number 1151872

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Finding Rhythms CIO





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

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

The financial statements comply with the Charities Act 2011, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

Structure, Governance and Risk Management

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

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

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

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

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

Objects

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

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

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



Mission

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

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

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

Words from the Chair

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

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

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

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

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



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

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

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

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

Statement of Public Benefit

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

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

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

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



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

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

Achievements and Performance

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

- **Music-making projects in prisons - We aim to deliver at least 11 courses, engaging at least 80 participants** – After a long delay, we had the pleasure of returning to prison delivery during this financial year. Covid restrictions remained in many institutions, and as a result, we were not able to deliver 11 projects; however, we did deliver five projects across four institutions, reaching approximately 35 participants.
- **Providing Holistic support - We aim to implement a coaching framework in our delivery model. Musicians will be trained to facilitate conversations with a greater focus on empowering participants to achieve SMART goals and personalised development.** – With the support of the Triangle Trust, Finding Rhythms implemented a training programme, upskilling musicians with the capacity to facilitate meaningful dialogue with learners focused on achieving SMART goals and personal development. We worked with an external coaching trainer to devise a bespoke training module, which was delivered to our core musicians, and practitioners were empowered to implement these skills in projects across prisons and community settings.
- **Extending our work in the community – Working in partnership with youth mentoring charities, schools, and statutory agencies, we will deliver at least 25 projects with this population in addition to taster workshops** – Unfortunately, we were not able to deliver 25 projects in community settings, as a result of covid restrictions. However, we provided 14 projects, reaching 62 individuals. We were fortunate enough to work with some incredible partners including Only Connect, Rugby Portobello Trust, School Ground Sounds and Camden Centre for Learning.
- **Live performance and digital dissemination of music – Building our programme of live showcases and opportunities for recorded music to be heard by an audience** – We carried out a showcase in March 2022, bringing together practitioners, partners, and beneficiaries in a creative display. We began adding music to the Spotify platform, increasing our listenership. Additionally, one of our songs won a Youth Music award.
- **Training and professional development for practitioners – Providing tailored training programmes at key points throughout the year commensurate to the nature of the specific project and risk profile of participants** – The Creative Director provided a series of training sessions to incumbent and new musicians covering a range of issues including safeguarding, approaches to working in challenging environments, lyrical guidelines and completing the Prince's Trust portfolios.



- **Remote delivery**– Trial projects taking place remotely in prisons using video visits technology – We made the decision to stop any plans to deliver projects remotely.
- **Diversifying income, maintaining our healthy commissioning income, and exploring other revenue-generation opportunities to fund our charitable activity** – We were able to secure commissions from new sources, including the NHS, for community and prison projects. Additionally, we secured funding from prisons, partnering charities and pupil referral units. This was in addition to securing substantive partnerships with various Trusts and Foundations.
- **Opportunities for participants - Providing opportunities for former beneficiaries to coordinate projects and take part in influencing our recruitment, delivery process** – Eight former beneficiaries were provided with paid work opportunities with our teams, including supporting our showcase event, promoting our activities through podcasts and supporting our recruitment drive.
- **Measurement** – Continuing to measure the effectiveness of our activity, with consistent qualitative and quantitative assessments, shared evaluations, and academic studies. This will include a stronger focus on longitudinal evaluation – We appraised our evaluation and assessment tools working with an external consultant. Furthermore, through our project with HMP Woodhill, we are making progress in implementing longitudinal evaluation tools to measure the impact of the project on the wellbeing, attitudes, and personal development of participants.

Plans for 2022-23

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

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



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

- **Music making in prisons** – Working more collaboratively with a smaller number of key prisons, primarily in the South-East. We aim to focus our efforts with institutions where we can deliver more successful projects, track and evaluate progress of learners and support their progression.
- **Providing Holistic support** - We aim to continue our efforts to upskill our musicians with coaching skills to embed this in our delivery and to provide educational support to aid the Prince's Trust evidence collection process
- **Extending our work in the community** – Having built meaningful relationships with PRUs, youth clubs, like minded creative charities and rehabilitative and resettlement organisations, we will continue to embed our interventions in suitable environments. We will aim to work further with organisations such as Project Turnover, the Horniman Museum and YMCAs.
- **Live performance and digital dissemination of music** – We will implement a schedule of events, through which we will host an internal and external showcase, displaying the incredible efforts of our beneficiaries, musicians, and team. The latter will provide us with an opportunity to share our work with funders, supporters, partners and the general public, spreading our reach.
- **Training and professional development for practitioners** – Providing tailored training programmes at key points throughout the year commensurate to the nature of the specific project and risk profile of participants. This will cover key areas such as coaching, safeguarding, working in challenging environments and delivering our unique Prince's Trust course. We also aim to provide more spaces for our musicians to express challenges, concerns, and any further support that they may require.
- **Diversifying sources of funds** - We will continue to build strong relationships with Trusts and Foundations, whilst sourcing further contributions from new avenues, such as the NHS related funding. It is now evident that a number of our partners value our programmes to the extent that they are financially contributing to the costs.
- **Opportunities for participants** - Providing opportunities for former beneficiaries to take part in our activities such as recruitment, project delivering and showcases. We want to amplify their voice, share their stories, and utilise their valuable input.
- **Measurement** – Continuing to measure the effectiveness of our activity, with consistent qualitative and quantitative assessments, shared evaluations, and academic studies. This will include a stronger focus on longitudinal evaluation.

Impact and Summary of activities

Notwithstanding the constraints of the pandemic we:

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

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

Identity

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

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

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



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

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

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



Relationships

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

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

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

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

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

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

Employment

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

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

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



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

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

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

The Finding Rhythms Team

Robin Harris - Founder, Trustee & Creative/Operations Director

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

Dami Solebo - Business Director (to April 2022)

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

Katie Weatherall - Business Director (June 2022)

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



Louise Cooke - Administrator from November 2021

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

Aron Kyne - Project Leader

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

Fred Harper - Project Leader

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

Thabo Mkwanzani - Project facilitator

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

Andre Hall - Project facilitator

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

Zola Marcelle - Project facilitator

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



Trustees

Jonty Kinsella | Chair

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

Robin Harris

See above.

David Jenkins | Treasurer

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

John Reiss

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

Kieron Tilley (retired April 2022)

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

Mykaell Riley (retired April 2022)

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

Mike Conway

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



Prof. James Crabbe

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

Board Associate

Julie Dark

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

Benefactors in 2021-22

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



Financial Statements

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

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

Reserves Policy

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

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

The financial statements have been prepared in accordance with the accounting policies set out in notes to the accounts and comply with the charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019.

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

A handwritten signature in black ink, appearing to read 'Jonty Kinsella'.

Jonty Kinsella
Chair

Date: 6.12.2022



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

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

Respective responsibilities of the trustees and examiner

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

It is my responsibility to:

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

Basis of independent examiner's statement

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

Independent Examiner's statement

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

- 1 which gives me reasonable cause to believe that in any material respect, the requirements to keep accounting records in accordance with section 130 of the Charities Act; and to prepare accounts which accord with the accounting records, comply with the accounting requirements of the Charities Act 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

Independent Examiner

Date: 10-Jan-23



FINDING RHYTHMS

A Charitable Incorporated Organisation - Reg. no 1151872
Statement of Financial Activities
incorporating an Income and Expenditure Account
For year ended 31 March 2022

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

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

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



FINDING RHYTHMS
A Charitable Incorporated Organisation - Reg. no 1151872
Balance Sheet as at 31 March 2022

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

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

They were signed on its behalf by

Signed:

Name: Jonty Kinsella

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



FINDING RHYTHMS

Notes to the accounts

1. ACCOUNTING POLICIES

a) Basis of preparation

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

b) Preparation of the accounts on a going concern basis

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

c) Income

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

d) Donated services and facilities

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

e) Fund accounting

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

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

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



FINDING RHYTHMS

Notes to the accounts

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



FINDING RHYTHMS
Notes to the accounts

	<u>Unrestricted</u>	<u>Restricted</u>	<u>2022</u> <u>TOTAL</u>	<u>2021</u> <u>TOTAL</u>
	£	£	£	£
3. INCOME FROM CHARITABLE ACTIVITIES				
Sale of CDs and merchandise	200	0	200	90
Commercial Service fees	0	10,040	10,040	15,488
Contributions from prisons	0	21,067	21,067	0
	<u>200</u>	<u>31,107</u>	<u>31,307</u>	<u>15,578</u>
4. INVESTMENT INCOME			£	£
Deposit account interest			<u>62</u>	<u>228</u>
5. EXPENDITURE ON CHARITABLE ACTIVITIES			£	£
Musicians' fees and related costs			53,181	15,566
Workshop equipment, instruments & materials			4,807	3,484
Participant BTEC/EDexcel certification			116	180
CD design and printing			360	324
Support costs (note 6)			78,248	76,332
Governance Costs (note 7)			1,750	1,750
			<u>138,462</u>	<u>98,166</u>
6. SUPPORT COSTS			£	£
Staff costs (note 9)			58,389	63,679
Staff travel, training and recruitment			2,985	414
Office and general costs			2,650	3,779
Development of new website			6,000	5,495
Promotional materials/podcasts			8,224	2,965
			<u>78,248</u>	<u>76,332</u>
7. GOVERNANCE COSTS			£	£
Accountancy fees			750	750
Independent examiner fees			1,000	1,000
			<u>1,750</u>	<u>1,750</u>
8. NET OUTGOING RESOURCES			£	£
The Operating Surplus is stated after charging :-			£	£
Depreciation			0	0
Trustee Emoluments (see Note 9)			16,527	20,195
			<u>16,527</u>	<u>20,195</u>
9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES			£	£
Salaries			56,663	62,241
Employer's National Insurance Contributions			5,117	4,979
Reduced by: Employment Allowance			(4,000)	(4,000)
Temporary staff			193	0
Employer pension contribution			416	459
			<u>58,389</u>	<u>63,679</u>

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

Trustee remuneration and expenses

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

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

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

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



FINDING RHYTHMS
Notes to the accounts

10. STAFF PENSION

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

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

11. STAFF NUMBERS

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

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

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

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

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

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



16. STATEMENT OF FUNDS

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



FINDING RHYTHMS

Notes to the accounts

Note 16 continued

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

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

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

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

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

18. POST BALANCE SHEET EVENTS

There were no significant post balance sheet events.

19. CONTINGENT LIABILITIES

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

20. RELATED PARTIES

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