



TRUSTEES' ANNUAL REPORT AND ACCOUNTS

For the period ending
31 March 2024

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

TRUSTEES' REPORT

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

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

CHARITY OVERVIEW

Our impact

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

Our values

We believe in:

Empowerment (we provide a positive alternative to effect change)

Openness (we are authentic, non-judgemental and empathetic)

Quality (we create positive outcomes through professional interventions)

Collaboration (we work together to forge connections)

Equity (we respect and celebrate difference)

Our purpose

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

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

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



Statement of public benefit

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

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

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

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

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

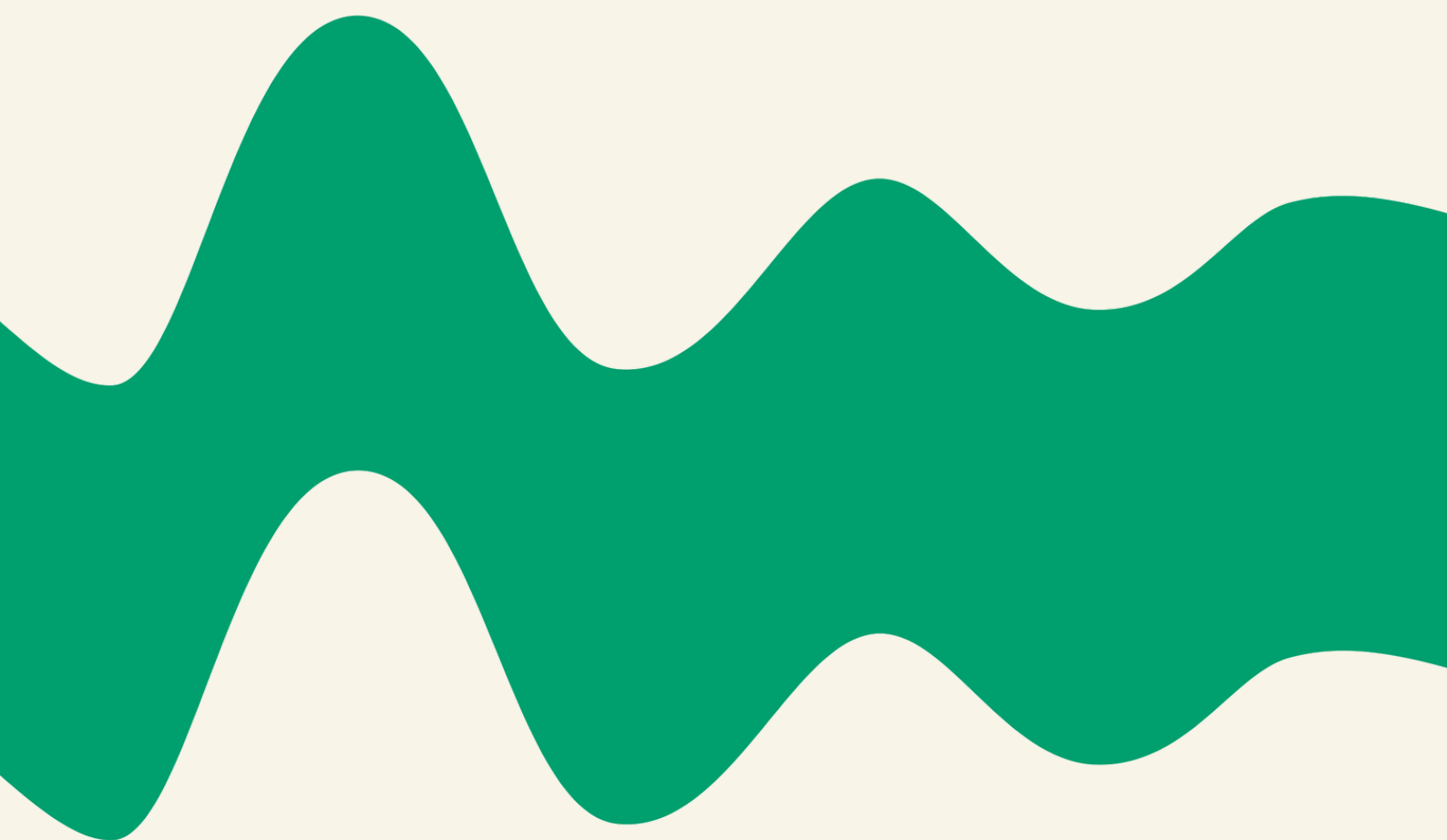
Another area shown to support desistance is by increasing social capital. Being imprisoned or caught up in the criminal justice system severs social ties and support systems which may not have been there in the first place. The arts can facilitate 'increasing empathy and respect for others' and can 'change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

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

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

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

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



STRUCTURE, GOVERNANCE AND RISK MANAGEMENT

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

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

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

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

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

OUR CURRENT POSITION

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

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

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

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

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

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

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

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

2023-24 ACHIEVEMENTS AND PERFORMANCE

“This was the best thing I have done in my life. I feel more confident than ever. This course is less about music and more about building relationships.”

– Project participant at HMP La Moye, 2024

A snapshot of our project delivery

27

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

21

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

210

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

20

albums produced, available on CD, Spotify and Bandcamp

28K

streams of our music on Spotify and Bandcamp

Achievements

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

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

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

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

Solidify and grow our work in the community

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

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

Rationalise and grow our work in prisons

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

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

Developing our delivery model to achieve the most impact for participants

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

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

Recruitment, training and professional development for practitioners

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

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

Develop further our communications strategy

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

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

Diversifying sources of funds

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

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

Growing our volunteer base and creating opportunities for former participants

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

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

Measurement and evaluation of impact

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

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

Impact

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

Wellbeing

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

72%

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

76%

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

*"I'm a very anxious person who carries a lot of anxiety around with me on a daily basis. **The process of making the album helped me to release some of that.**"*

– Project participant at HMP Woodhill

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

– Project participant at Young Lewisham Project

CASE STUDY

"JAY" FROM NORTHWICK PARK HOSPITAL PROJECT

written by Dr Shona Herron, Clinical Psychologist

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

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

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



Skills

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

87%

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

85%

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

83%

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

100%

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

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

– Project participant at HMP Bronzefield

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

- Project participant at Maximus

Relationships

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

89%

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

85%

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

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

– Project participant at HMP Woodhill

*“I feel like I've achieved friendship. I've spoken to guys that I wouldn't have spoken to before. **I feel like it's brought us all together**, creating something that we all had a hand in, we've all done a good thing here.”*

– Project participant at HMP Wayland

Testimonials from our partners

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

- DIVERT Intervention Coach

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

- Learning and Skills Manager, HMP Wayland

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

- Head of Education, HMP La Moye

PLANS FOR 2024-25

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

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



THE TEAM



KATIE WEATHERALL
Business Director

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



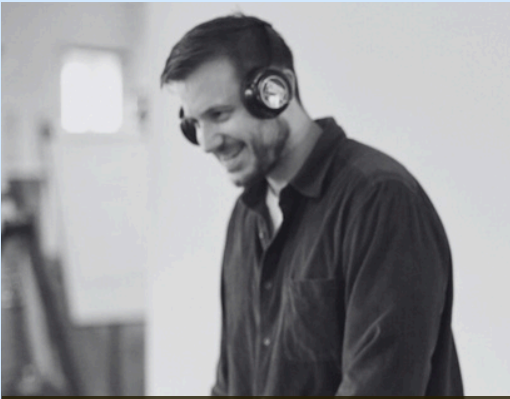
CATHERINE BULLOUGH
Project Manager

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



CATRIONA DARROCH
Project Coordinator

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



FRED HARPER
Project Leader

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



ARON KYNE
Project Leader

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



TOM IRELAND
Project Leader

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



THABO MKWANANZI
Project Facilitator

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



MARCELLE
Project Facilitator

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



DWAYNE KILVINGTON
Project Facilitator

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



DRE HALL
Project Facilitator

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



GEORGE HANDLEY
Project Facilitator

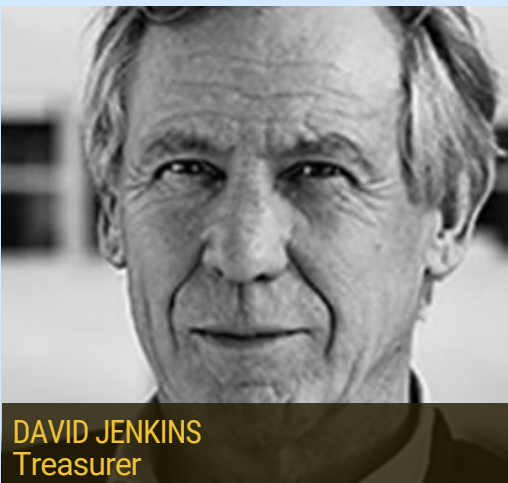
George is a bass player, producer, and DJ from London. Having studied at Leeds Conservatoire, he's toured all over Europe with various projects and played at venues such as The Barbican, Royal Festival Hall, The Natural History Museum, O2 Academy Leeds, and many others. Adept on several instruments,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

TRUSTEES



JULIE DARK
Chair

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



DAVID JENKINS
Treasurer

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



JONTY KINSELLA

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



JOHN REISS

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



PROF. JAMES CRABBE

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



ROBIN HARRIS

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



DR RON DODZRO

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



JUSTIN KITSON

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



GURPREET SANGHERA

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



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

FINANCIAL REVIEW & RESERVES POLICY

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

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

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

Reserves Policy

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

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

Benefactors in 23-24

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

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

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

Trustees' responsibilities in relation to the financial statements

The charity's trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period.

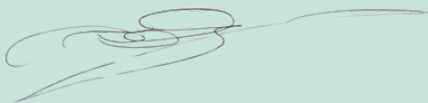
In preparing the financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the applicable Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures that must be disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the provisions of the Trust deed. They are also responsible for safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

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



Julie Dark
Chair

Independent Examiner's Report to the Trustees of Finding Rhythms

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

Responsibilities and basis of report

As the charity trustees of the Charity you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:



Date: 21/01/2025

Teresa Fennell, ACMA CGMA

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

Statement of Financial Activities

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

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

The notes on pages 36 to 42 form part of these accounts.

Balance Sheet

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

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

Approved by the trustees on 21/01/2025

and signed on their behalf by:



Julie Dark, Chair of Trustees

Notes to the Accounts

Note 1: Accounting Policies

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

a) Basis of preparation

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

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

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

b) Preparation of the accounts on a going concern basis

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

c) Income

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

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

Donations are recognised when the charity receives the funds.

d) Tax reclaim on donations and gifts

Gift aid is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of the gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.

e) Donated services and facilities

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

f) Fund accounting

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

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

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

g) Interest receivable

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

h) Expenditure

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

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

All expenditure is shown inclusive of irrecoverable VAT.

i) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs. Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

j) Debtors

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

Prepayments are valued at the amount prepaid.

k) Cash at bank and in hand

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

l) Creditors and provisions

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

m) Corporation Tax

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

n) Key estimates and accounting judgements

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

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

Note 2: Analysis of Income from Grants and Donations

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

Analysis of Government grants included above:

Arts Council England	-	1,450	1,450	-
Southwark Council	-	950	950	-
VRU Fund	-	7,250	7,250	-
	-	9,650	9,650	-

Note 3: Income from Charitable Activities

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

Note 4: Income from Investments

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

Note 5: Expenditure on Charitable Activities

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

Note 6: Support Costs

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

Note 7: Governance Costs

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

Note 8: Details of Certain items of expenditure

Net income/(expenditure) is stated after charging:

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

Note 9: Staff Costs

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

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

9a Average head count in the year

	2024	2023
	<u>3</u>	<u>3</u>
Total	<u>3</u>	<u>3</u>

9b Key Management Personnel

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

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

Note 10: Trustee Remuneration, benefits and expenses

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

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

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

Trustee indemnity insurance is covered in the Charity insurance policy.

Note 11: Debtors

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

Note 12: Creditors

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

Note 13: Deferred Income

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

Note 14: Statement of Funds

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

Prior Year Comparative

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

Note 15: Analysis of Net Assets Between Funds

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

Prior Year Comparative

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

Note 16: Related Parties

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