



TRUSTEES' ANNUAL REPORT & ACCOUNTS
for the period ending
31 MARCH 2021

Charity Registration Number 1151872

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

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





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



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



Trustees' Report

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

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

Structure, Governance and Risk Management

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

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

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

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

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

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

Objects

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

- a) promoting social inclusion by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them to integrate into society
 - b) the advancement of education in the arts and music
 - c) the advancement of the arts and music
 - d) the relief of those in need by reason of disadvantage
 - e) the promotion of physical and mental health
- by means (not exclusively) of the teaching and encouragement of music in prisons and in other institutions established for the care or education of people.



Mission

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

Words from the Chair - Jonty Kinsella

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

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

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



Achievements and Performance

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

- **Music-making projects in prisons - We aim to deliver at least 17 music-making courses in prisons, engaging a total of 170 participants, making 17 albums of original music and employing approximately 25 professional musicians** - We have not been able to deliver prison projects in the current financial year, but we have consolidated our relationships with senior leadership teams, facilitating a return to institutions when the external environment positively evolves.
- **Providing holistic support by combining the creative experience, with more personalised coaching designed to help learners devise and fulfil person centred goals relating to behaviour, attitude, and progression** - We have developed a strong relationship with Only Connect, supporting ex-prisoners to create original music, whilst also empowering them to develop and fulfil personalised development plans. Furthermore, we have worked closely with community partners, to ensure that our delivery aids wider mentoring and individualised support provided to vulnerable participants.
- **Developing our programme of post-release music-based mentoring - In collaboration with partners who specialise in supporting ex-offenders, we plan to run three projects with young ex-prisoners** - We have delivered projects with Only Connect supporting ex-prisoners, through which six participants achieved a Prince's Trust Level 1 qualification in Supporting Employability and Personal Development. Moreover, we have delivered workshops at Ark Resettlement in Haringey, a charity aiding ex-prisoners with housing, access to addiction services and employment opportunities.
- **Extending our work with young people in the community - Working in partnership with youth mentoring charities and statutory agencies to provide music recording and skills development opportunities for disadvantaged young people. We expect to run at least four music-making projects with this population** - We have delivered a series of projects with our voluntary/community partners including School Ground Sounds, Element, YMCA Hostel and Rugby Portobello Trust mainly through in-person projects. We also delivered a range of projects in schools and alternative provisions both through in person projects with smaller groups of vulnerable individuals and online projects supporting larger groups.
- **Live performance and digital dissemination of music - Building our programme of live showcases and opportunities for our recorded music to be heard by an audience** - Live performances have not been possible, but we have increased followers and individual listens on our Bandcamp platform, and had music celebrated in the Youth Music and Koestler Awards. Furthermore, our music has been played on BBC Radio, and various online radio platforms.
- **Training and professional development for practitioners - At least two practitioner training days during the period** - Our Creative Director delivered a series of training workshops for current and new practitioners both online and in person. Podcasts were produced, crucial to the training of practitioners working in challenging environments. Moreover, the Creative Director worked with a coaching expert to devise a structured programme of training, which will be integrated in our processes before we return to prisons in the next financial year.
- **Diversifying income - Maintaining our healthy commissioning income and exploring other revenue-generation opportunities to fund our charitable activity** - Commissioning opportunities from prisons have contracted, but we have secured funding from voluntary organisations, schools, and statutory agencies to deliver projects. We also secured higher contributions from crowdfunding, donations from individuals and in-kind support from corporate sources than the previous year.



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

Impact

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

Identity

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

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

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



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

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



Relationships

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

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

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

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

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

Employment

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

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

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



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

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

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

Below is a summary of our activities over the last year

15 musicians and producers lead our projects

78 people participated in our intensive programmes

11 programmes were delivered, including projects with 6 new partners

2 former beneficiaries took up roles in the organisation as ambassadors

2 former beneficiaries supported our delivery and recruitment process



Statement of Public Benefit

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

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

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

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

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



The Finding Rhythms Team

Robin Harris | Trustee & Creative/Operations Director

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

Dami Solebo | Business Director

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

Louisa Austin | Operations Manager from August 2021

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

George Barrett | Project Leader

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

Tom Wright Goss | Project Leader

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

Trustees

Jonty Kinsella | Chair from October 2020

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

David Jenkins | Treasurer

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

John Reiss

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

Kieron Tilley

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

Mykaell Riley

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

Mike Conway

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

Plans for 2021-22

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

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

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



Financial Statements

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

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

Reserves Policy

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

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

Benefactors in 2020-21

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

Statement of Trustees' Responsibilities

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

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

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

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

Signed:

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

Jonty Kinsella

Chair of Trustees, on behalf of the Board

Date: 30.09.2021



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

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

Respective responsibilities of the trustees and examiner

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

It is my responsibility to:

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

Basis of independent examiner's statement

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

Independent Examiner's statement

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

- 1 which gives me reasonable cause to believe that in any material respect, the requirements to keep accounting records in accordance with section 130 of the Charities Act; and to prepare accounts which accord with the accounting records, comply with the accounting requirements of the Charities Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities.
- 2 have not been met; or 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: 01-Oct-21



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

		<u>2021</u> <u>Unrestricted funds</u>	<u>2021</u> <u>Restricted funds</u>	<u>2021</u> <u>TOTAL FUNDS</u>	<u>2020</u> <u>TOTAL FUNDS</u>
	NOTES	£	£	£	£
Income					
Income from donations	2	72,393	104,354	176,747	91,817
Income from charitable activities	3	5,178	10,400	15,578	72,768
Investment income	4	228	0	228	375
Total Income		<u>77,799</u>	<u>114,754</u>	<u>192,553</u>	<u>164,960</u>
Expenditure					
Costs of raising funds		900	0	900	1,400
Expenditure on charitable activities	5	76,586	21,580	98,166	167,303
Total expenditure		<u>77,486</u>	<u>21,580</u>	<u>99,066</u>	<u>168,703</u>
Net Income/(expenditure) and net movement in funds for the year		313	93,174	93,487	(3,743)
Transfers between funds		3,000	(3,000)	0	0
RECONCILIATION OF FUNDS					
Total funds brought forward		92,943	30,500	123,443	127,186
Total funds carried forward		<u>96,256</u>	<u>120,674</u>	<u>216,930</u>	<u>123,443</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 20 to 26 form part of these accounts



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

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

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

Trustees and authorised for issue on:

Signed: _____

They were signed on its behalf by

Name:

Jonty Kinsella, Chair

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



FINDING RHYTHMS Notes to the accounts

1. ACCOUNTING POLICIES

a) Basis of preparation

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

b) Preparation of the accounts on a going concern basis

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

c) Income

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

d) Donated services and facilities

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

e) Fund accounting

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

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

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



FINDING RHYTHMS
Notes to the accounts

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



FINDING RHYTHMS
Notes to the accounts

	2021	2021	2021	2020
	<u>Unrestricted</u>	<u>Restricted</u>	<u>TOTAL</u>	<u>TOTAL</u>
	£	£	£	£
3. INCOME FROM CHARITABLE ACTIVITIES				
Sale OF CD's and merchandise	90	0	90	198
Commercial Service fees	5,088	10,400	15,488	36,140
Contributions from prisons	0	0	0	36,430
	<u>5,178</u>	<u>10,400</u>	<u>15,578</u>	<u>72,768</u>
4. INVESTMENT INCOME			£	£
Deposit account interest			<u>228</u>	<u>375</u>
5. EXPENDITURE ON CHARITABLE ACTIVITIES			£	£
Musicians' fees and related costs			15,566	87,216
Workshop equipment, instruments & materials			3,484	2,656
Participant BTEC/EDexcel certification			180	8,614
CD design and printing			324	1,670
Support costs (note 6)			76,332	65,797
Governance Costs (note 7)			1,750	1,350
			<u>98,166</u>	<u>167,303</u>
6. SUPPORT COSTS			£	£
Staff costs (note 9)			63,679	55,213
Staff travel, training and recruitment			414	1,607
Office and general costs			3,779	8,207
Development of new website			5,495	0
Promotional materials/podcasts			2,965	770
			<u>76,332</u>	<u>65,797</u>
7. GOVERNANCE COSTS			£	£
Accountancy fees			750	350
Independent examiner fees			1,000	1,000
			<u>1,750</u>	<u>1,350</u>
8. NET OUTGOING RESOURCES				
The Operating Surplus is stated after charging:			£	£
Depreciation			0	0
Trustee Emoluments (see Note 9)			20,195	0
			<u>20,195</u>	<u>0</u>
9. ANALYSIS OF STAFF COSTS, AND TRUSTEE REMUNERATION AND EXPENSES			£	£
Salaries			62,241	53,615
Employer's National Insurance Contributions			4,979	3,546
Reduced by: Employment Allowance			(4,000)	(3,000)
Employer pension contribution			459	1,052
			<u>63,679</u>	<u>55,213</u>

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



FINDING RHYTHMS

Notes to the accounts

Trustee remuneration and expenses

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

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

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

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

10. STAFF PENSION

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

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

11. STAFF NUMBERS

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

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

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



FINDING RHYTHMS

Notes to the accounts

	2021	2020
13. DEBTORS	£	£
Trade debtors	0	26,550
H M Revenue & Customs	4,714	0
Prepaid expenses	0	660
	<u>4,714</u>	<u>27,210</u>
14. CREDITORS	£	£
Deferred Income (note 15)	0	5,000
Trade Creditors and accruals	1,930	3,925
H M Revenue & Customs	5,208	433
Pension provider	474	244
Other creditors	531	0
	<u>8,143</u>	<u>9,602</u>
15. DEFERRED INCOME	£	£
Grants allocated to future	0	5,000
Total deferred	<u>0</u>	<u>5,000</u>
Balance at 1 April	5,000	0
Amount released to Income from Charitable Activities	(5,000)	0
Amount deferred in year	0	5,000
Balance at 31 March	<u>0</u>	<u>5,000</u>



**FINDING RHYTHMS
Notes to the Accounts**

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

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

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

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

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

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

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



FINDING RHYTHMS CIO Notes to the Accounts

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds	Designated Funds	Restricted Funds	Total Funds
	£	£	£	£
Cash at bank and in hand	64,684	35,000	120,674	220,359
Other net assets /(liabilities)	(3,429)	0	0	(3,429)
	<u>61,256</u>	<u>35,000</u>	<u>120,674</u>	<u>216,930</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 2021 (2020 none).

20. RELATED PARTIES

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