

Spark the Noise

England & Wales · Charity number 1170457

Details

Other names	GIRLS ROCK LONDON
Status	Registered
Legal form	CIO
Registered	2016-11-29
Register	View on the Charity Commission register

Contact

Address	Flat 8 Chestnut Court Middle Lane London N8 8NU
Phone	07528852957
Email	info@sparkthenoise.com
Website	www.sparkthenoise.com

Activities

Objects: (1) TO PROMOTE EQUALITY AND DIVERSITY FOR THE PUBLIC BENEFIT IN PARTICULAR FOR THE BENEFIT OF WOMEN AND GIRLS WHO ARE PARTICIPATING OR WORKING IN MUSIC CREATION AND PERFORMANCE PRIMARILY IN LONDON BUT ALSO IN THE REST OF ENGLAND BY:(A) THE ELIMINATION OF DISCRIMINATION ON THE GROUNDS OF GENDER; AND BY(B) ADVANCING EDUCATION AND RAISING AWARENESS OF GENDER EQUALITY.(2) TO PROMOTE THE ART OF MUSIC AND TO EDUCATE IN THE ART OF MUSIC FOR THE PUBLIC BENEFIT IN PARTICULAR, BUT NOT EXCLUSIVELY, THROUGH THE PROVISION OF (OR SUPPORTING THE PROVISION OF) MUSIC EDUCATION ACTIVITIES FOR GIRLS AND WOMEN PRIMARILY IN LONDON BUT ALSO IN THE REST OF ENGLAND, IN ORDER TO INCREASE THE PARTICIPATION OF WOMEN AND GIRLS IN MUSIC CREATION AND PERFORMANCE, AND TO BUILD THEIR CONFIDENCE, SELF-ESTEEM AND MUSICAL ABILITIES.

Activities: Spark the Noise works with girls, women, trans and non-binary people to increase the numbers making and performing music, and to improve individuals' confidence and self-esteem. We do this through high-quality, affordable music programming where participants have the opportunity to develop musical skills in a supportive and nurturing environment. The charity predominantly operates in London.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, Other Defined Groups

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£24,853	£73,026	-	-
2024-03-31	£122,760	£50,843	-	-
2023-03-31	£169,859	£191,693	-	-
2021-11-28	£79,085	£101,611	-	-
2020-11-28	£73,793	£32,060	-	-

Trustees

Name	Role	Appointed
Ishani Jasmin		2024-09-01
Katie Leanne Weeks		2024-09-01
Kelli Jaine Blanchett		2024-09-01
Wai Ting Victoria So		2024-09-01

Spark the Noise

England & Wales - Charity number 1170457

Accounts

Charity no. 1170457

Spark the Noise
Receipts and Payments Accounts
31 March 2025

Spark the Noise

Reference and administrative details

For the year ended 31 March 2025

Charity number 1170457

Registered office and operational address Flat 8
Chestnut Court
Middle Lane
London
N8 8NU

Trustees The trustees who served during the year and up to the date of this report were as follows:

Kelli Blanchett	appointed 1 September 2024
Lorna Gemmell	term ended 1 October 2024
Sarah Higham	appointed 1 September 2024
Roxanne Horton	term ended 1 October 2024
Ishani Jasmin	appointed 1 September 2024
Wai Ting So	appointed 1 September 2024
Daisy Swift	term ended 7 October 2025
Maria Turley	term ended 1 October 2024
Grace Veenman	term ended 1 November 2024
Katie Weeks	appointed 1 September 2024

Bankers The Co-Operative Bank
PO Box 250
Skelmersdale
WN8 6WT

Independent examiners Godfrey Wilson Limited
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Spark the Noise

Report of the trustees

For the year ended 31 March 2025

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements and the charity's governing document.

Objectives and activities

Formal purposes (objectives) of the charity, as set out in its governing document

- 1) To promote equality and diversity for the public benefit, in particular for the benefit of women and girls who are participating or working in music creation and performance, primarily in London but also in the rest of England by:
 - (a) the elimination of discrimination on the grounds of gender; and by
 - (b) advancing education and raising awareness of gender equality.
- 2) To promote the art of music, and to educate in the art of music for the public benefit in particular, but not exclusively, through the provision of (or supporting the provision of) music education activities for girls and women primarily in London, but also in the rest of England, in order to increase the participation of women and girls in music creation and performance, and to build their confidence, self-esteem and musical abilities.

Main activities (the things the charity does in order to achieve the objectives)

- Participatory music workshops in-person and online; these are aimed at young and adult women, trans people, and non-binary people, with a particular emphasis on those with limited experience of and/or who face additional barriers to participating in music-making;
- Distribution of resources to promote music-making and creativity, with a focus on wellbeing and access, including the provision of instruments and equipment to participants who would otherwise be unable to engage;
- Training and support for volunteers, staff and freelancers in order to build skills, confidence and networks; and
- Advocating for gender equality in music and sharing our practice through conferences, training and the media.

How these activities benefit the public

- The charity's programmes are open to members of the public. Participants benefit through the development of musical, social and personal skills, increased confidence and self-esteem, and improved understanding of education and career pathways within the music industry; and
- Audiences benefit from attending public showcases and events, both online and in person, which celebrate music created and performed by people who are currently under-represented in music-making and performance.

In setting our objectives and planning our activities, the Trustees have given careful consideration to the Charity Commission's general guidance on public benefit.

Structure, governance and management

Spark the Noise is a Charitable Incorporated Organisation (CIO) governed by a Constitution dated 7 October 2024. The organisation is governed by a Board of Trustees who are appointed by a resolution of the Board, and are responsible for setting the strategic direction of the charity, ensuring it is solvent, well run, and delivering public benefit in line with its charitable objectives.

During the year, the charity completed a transition to a refreshed trustee board following the ending of existing Trustee terms. Trustees were recruited to bring a balance of lived experience reflective of our beneficiaries, alongside skills across charity governance, finance, safeguarding, music industry and education and equality, diversity and inclusion. New trustees received induction support, including an overview of the charity's strategy, finances, policies and regulatory responsibilities.

Spark the Noise

Report of the trustees

For the year ended 31 March 2025

The Board meets regularly and maintains oversight of strategy, financial performance, safeguarding, risk management and compliance. Day-to-day management is delegated to the Director, with clear reporting lines and budgetary controls in place. Trustees review budgets, management accounts and material expenditure, and oversee the use of freelancers and consultants to ensure value for money and effective delivery.

The charity maintains key policies and procedures, including safeguarding, financial controls, conflicts of interest, health and safety, and data protection. Trustees regularly review risks to the organisation and take appropriate steps to mitigate them.

Activities, projects or services identified in the accounts

The year ended 31 March 2025 was a period of consolidation and transition for the charity, following a significant organisational review and strategic development process undertaken in the previous year.

Activity during the year focused on the delivery and completion of the Youth Music-funded **Creative Sound Sessions** programme, embedding learning from this work, continuing the charity's transition to its new name, Spark the Noise, and preparing for the next phase of programme delivery.

The charity continued to operate with a deliberately lean staffing and governance structure, prioritising direct delivery, safeguarding, and financial sustainability during a challenging funding environment for the sector.

Achievements and performance

Summary of the charity's main achievements

Programmes

During the year, the charity delivered the latter stages of **Creative Sound Sessions**, a long-form youth music programme supported by Youth Music. The programme involved regular music education workshops and practice sessions delivered across an 8-month period in a rehearsal space and recording studio in east London, serving 22 young people.

The project was delivered by an experienced team of women, trans and non-binary music leaders, facilitators, wellbeing volunteers and project staff. Young people were supported to co-design elements of the programme, ensuring activities responded to their needs, interests and skill levels.

The programme culminated in a live showcase for 50 friends and family, where participants performed original songs written during the project. Young people were also supported to record their tracks in a professional recording studio, engineered and mixed by women, trans and/or non-binary sound engineers.

Community and youth voice

A significant focus of the programme was embedding youth voice into our decision-making, programme development and delivery. For the first time, the charity delivered a programme that was both designed and led in part by young people, and actively invited participants to contribute to wider organisational decision-making.

Spark the Noise

Report of the trustees

For the year ended 31 March 2025

This included contributing ideas and feedback on future programmes, policy development, and the charity's new name. Young people who engaged in this process reported a stronger sense of belonging and ownership within the organisation.

The trustees recognise that this work provided valuable learning about the balance between youth-led approaches and the need for clear structure and leadership, and this learning is informing future programme design.

Partnerships

The period included STN's representation at the Girls Rock Camp Alliance international conference in upstate New York. The Head of Programmes and a long-standing volunteer represented the organisation at the event, building relationships with other organisations globally, working at the intersections of music, gender justice and youth work. This is a vital part of our role as the leading UK charity dismantling barriers facing young women, trans and non-binary people in music. We gained useful insights into sector best practices, fundraising and grew opportunities for greater partnership working with other organisations - particularly those based in Europe and South America.

Workforce development

The charity provided paid, supervised roles and training opportunities for young people interested in developing skills in music leadership and project delivery. These roles included close mentoring and support from senior staff, enabling participants to build confidence, gain practical experience and progress into further employment or training.

Volunteers, freelancers and staff were also supported through training in safeguarding, health and safety, trauma-informed practice, music facilitation and contextual issues affecting the young people the charity works with.

The difference the charity's work has made to beneficiaries

Evaluation of Creative Sound Sessions was undertaken using a combination of demographic data, self-assessment scales, surveys, group feedback and one-to-one interviews, collected before, during and after the programme.

Key findings indicated that participants:

- Improved their confidence and self-esteem, with 100% reporting positive change;
- Gained new musical and technical skills, including playing instruments, songwriting and performance;
- Developed friendships and a stronger sense of belonging and community; and
- Felt empowered and respected through having an active role in shaping their learning and experiences.

Participants consistently described the programme as supportive, inclusive and enjoyable, and most expressed strong interest in taking part in future Spark the Noise programmes.

The decision to provide long-term instrument loans in response to participant feedback proved particularly impactful, addressing a significant barrier to participation and informing plans to develop a permanent gear-loan offer for future participants and alumni.

Spark the Noise

Report of the trustees

For the year ended 31 March 2025

The majority of participants experienced intersecting and complex disadvantages, including bullying and exclusion from mainstream education. Participation in the programme supported some young people to re-engage with education and build confidence and resilience, reinforcing the charity's intention to explore more formal referral partnerships in the future.

Organisational development and transformation

Name change and rebrand

During the year, the charity completed a significant organisational change project to adopt a new name: **Spark the Noise**.

The name change project began in September 2023 and was led by a working group comprising trustees, staff, volunteers, freelancers and young people from the charity's community. The rationale for the change was to better reflect the full range of communities, musical genres and geographical locations served by the charity.

Following consultation and testing with stakeholders, the new name was agreed in October 2024. During the reporting period, the charity worked with Folks, a creative agency based in Norwich, to develop a new visual identity, marketing assets and website. The new website was launched after the reporting period (in April 2025), alongside a coordinated social media campaign and a public launch event (held in May 2025).

Public and partner feedback has been positive, with a significant increase in online engagement following the launch. The charity's legal name has been formally changed to Spark the Noise and this is reflected in Charity Commission records. Systems, domains and communications have been updated accordingly, with mitigations in place to maintain continuity and recognition during the transition period.

The trustees consider the name change to be a key milestone in strengthening the charity's inclusivity, clarity of purpose and long-term sustainability.

Planning for enhanced programmes

Alongside programme delivery, the charity used this period to plan for the next phase of its work.

Learning from Creative Sound Sessions highlighted the importance of longer-term engagement, clearer structure, and stronger progression routes for young people. Planning during the year therefore focused on:

- Developing a structured **youth traineeship programme** to support young people aged 18–25 to gain skills in music leadership, facilitation and project delivery through paid roles, mentoring and training; and
- Preparing for a return to **flagship programme delivery**, including the charity's intensive summer music camp model, refined to reflect learning around access, safeguarding, trauma-informed practice and youth voice.

These developments are intended to provide clearer pathways from participation to leadership and employment, and to strengthen the charity's impact over the medium term.

Governance, board and staffing transition

The year marked the consolidation of a significant period of organisational change following the departure of founding directors, Trustee terms coming to an end and a formal organisational review.

Spark the Noise

Report of the trustees

For the year ended 31 March 2025

During this time, the charity transitioned to a new, skilled trustee board, refreshed governance structures, and a revised staffing model responding to the evolving needs of the organisation and its beneficiaries. This included clarifying roles and responsibilities, reducing fixed staffing costs, and maintaining flexibility through freelance and project-based delivery.

By the end of the reporting period, Spark the Noise had a fully constituted board, a clear strategic direction, and an operational structure aligned with its future plans. The trustees consider this consolidation phase critical to positioning Spark the Noise for sustainable growth and renewed fundraising activity

Financial review

Review of the charity's financial position at the end of the reporting period

Total income for the year was **£24,853**, generated through corporate and individual donations, match funding via The Big Give, Gift Aid, and restricted grants from Arts Council England and Youth Music.

Total expenditure for the year was **£73,026**, reflecting continued investment in programme delivery, consultant fees for music leaders and project staff, and essential support and governance costs including insurance, storage and IT.

The charity therefore recorded a **planned deficit of £48,173** for the year.

The trustees wish to emphasise that this deficit formed part of a **planned three-year strategic investment of a significant unrestricted donation**. The Board consciously authorised a deficit budget to fund this transformation, ensuring the charity has the brand, infrastructure, and governance required for long-term sustainability. These funds have been intentionally deployed to support organisational transformation across four key areas:

- Brand development, including the transition to Spark the Noise;
- Programme development, testing and evaluation;
- Governance and staffing restructuring; and
- Fundraising and organisational development.

At the end of the reporting period, the charity held **cash reserves of £33,229**. The trustees have reviewed financial forecasts and are satisfied that the charity remains a **going concern for at least 12 months** from the date of approval of the accounts.

Reserves policy

Spark the Noise has a written Reserves Policy, reviewed annually, which ensures reserves are held to:

- Cover unforeseen day to day operational costs;
- Manage short-term cash flow requirements;
- Meet planned commitments; and
- Meet financial obligations in the event of unplanned closure.

Spark the Noise

Report of the trustees

For the year ended 31 March 2025

The trustees consider a reserves target equivalent to approximately **three months of core operating costs (£12,000)** to be appropriate. At 31 March 2025, reserves were **above this target** despite the planned use of unrestricted funds to support organisational transformation. The trustees agreed to spend down this excess to ensure core strategic work is achievable in spite of anticipated cash flow shortages between active programme delivery and incoming grants. This reflects and addresses the challenges of securing core cost funding, and ensures staff continue working on strategic planning, evaluation, fundraising and governance. The charity intends to rebuild reserves over the coming years through renewed fundraising activity and programme delivery.

Subsequent events (post year end)

Following the end of the reporting period:

- The charity's new website and brand identity under the name **Spark the Noise** were launched in April 2025;
- A public launch event was held in May 2025;
- The charity's legal name was formally changed to Spark the Noise and updated on Charity Commission records; and
- Communications systems, domains and partner communications were updated to reflect the new name.

These events did not affect the financial position at 31 March 2025 but represent a significant milestone in the charity's development.

Independent examiners

Godfrey Wilson Limited were re-appointed as independent examiners to the charity during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 29 January 2026 and signed on their behalf by



Sarah Higham - Trustee



Ishani Jasmin - Trustee

Independent examiner's report

To the trustees of

Spark the Noise

I report to the trustees on my examination of the accounts of Spark the Noise (the charity) for the year ended 31 March 2025, which are set out on pages 9 to 12.

Respective responsibilities of trustees and examiner

As the 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 2011 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

Godfrey Wilson Limited also carried out a grant audit for the CIO during the reporting period. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2024, which I have applied with respect to this engagement.

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.

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.

William Guy Blake

Date: 29 January 2026

William Guy Blake ACA

Member of the ICAEW

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Spark the Noise

Receipts and payments account

For the year ended 31 March 2025

	Note	Restricted £	Unrestricted £	2025 Total £	2024 Total £
Receipts					
Grants and donations	2	7,598	2,724	10,322	118,023
Individual giving		-	3,880	3,880	2,251
Corporate giving		-	10,000	10,000	-
Other donations and fundraising		-	-	-	484
Gift aid		-	651	651	2,002
Total receipts		7,598	17,255	24,853	122,760
Payments					
Contractor costs		10,680	49,397	60,077	43,082
Venue and room hire		-	2,042	2,042	1,967
Office costs		-	2,878	2,878	1,128
Insurance		-	1,272	1,272	1,154
Equipment and materials		-	510	510	1,217
DBS check		-	-	-	244
Website & IT costs		-	2,397	2,397	170
Communications		-	259	259	195
Training and conferences		-	30	30	294
Transport		-	114	114	179
Food and refreshments		-	57	57	228
Membership		-	-	-	251
Legal and compliance		-	3,325	3,325	714
Miscellaneous		-	65	65	20
Total payments		10,680	62,346	73,026	50,843
Net receipts / (payments)		(3,082)	(45,091)	(48,173)	71,917
Cash funds at 1 April 2024		3,082	78,320	81,402	9,485
Cash funds at 31 March 2025	3	-	33,229	33,229	81,402

Spark the Noise

Statement of assets and liabilities

As at 31 March 2025

	2025 £	2024 £
Cash funds		
Cash at bank and in hand	<u>33,229</u>	<u>81,402</u>
Total cash funds	<u><u>33,229</u></u>	<u><u>81,402</u></u>
Cash funds		
Restricted funds	-	3,082
Unrestricted funds		
General funds	<u>33,229</u>	<u>78,320</u>
Total cash funds	<u><u>33,229</u></u>	<u><u>81,402</u></u>

Approved by the trustees on 29 January 2026 and signed on their behalf by



Sarah Higham - Trustee



Ishani Jasmin - Trustee

Spark the Noise

Notes to the financial statements

For the year ended 31 March 2025

1. Receipts & payments accounts

Receipts and payments accounts contain a summary of money received and money spent during the period and a list of assets and liabilities at the end of the period. Usually, cash received and cash spent will include transactions through bank accounts and cash in hand.

2. Grants and donations

	Restricted £	Unrestricted £	2025 Total £
Youth Music	2,984	-	2,984
Arts Council England	4,614	-	4,614
The Big Give	-	2,724	2,724
	7,598	2,724	10,322

Prior period comparative

	Restricted £	Unrestricted £	2024 Total £
Youth Music	26,852	-	26,852
Sharegive	-	5,000	5,000
Beggars Group	-	11,171	11,171
Thierry Noir	-	75,000	75,000
	26,852	91,171	118,023

3. Movements in funds

	At 1 April 2024 £	Receipts £	Payments £	At 31 March 2025 £
Restricted funds				
Youth Voice	7,696	2,984	(10,680)	-
Album Programming 2022-23	(4,614)	4,614	-	-
Total restricted funds	3,082	7,598	(10,680)	-
Unrestricted funds				
General funds	78,320	17,255	(62,346)	33,229
Total unrestricted funds	78,320	17,255	(62,346)	33,229
Total funds	81,402	24,853	(73,026)	33,229

Spark the Noise

Notes to the financial statements

For the year ended 31 March 2025

3. Movements in funds (continued)

Prior period comparative

	At 1 April 2023 £	Receipts £	Payments £	At 31 March 2024 £
Restricted funds				
Youth Voice	-	26,852	(19,156)	7,696
Album Programming 2022-23	<u>(4,614)</u>	<u>-</u>	<u>-</u>	<u>(4,614)</u>
Total restricted funds	<u>(4,614)</u>	<u>26,852</u>	<u>(19,156)</u>	<u>3,082</u>
Unrestricted funds				
General funds	<u>14,099</u>	<u>95,908</u>	<u>(31,687)</u>	<u>78,320</u>
Total unrestricted funds	<u>14,099</u>	<u>95,908</u>	<u>(31,687)</u>	<u>78,320</u>
Total funds	<u>9,485</u>	<u>122,760</u>	<u>(50,843)</u>	<u>81,402</u>

Purpose of restricted funds

Youth Voice

This fund is for a specific programme to deliver a Youth Voice programme.

Album Programming 2022-23

This fund provides support, activities and events related to the production of an album for the adult community.

4. Trustee' remuneration

Trustees received no expenses, remuneration or benefits in this period.

5. Related party transactions

There were no related party transactions during the year.

Spark the Noise

England & Wales - Charity number 1170457

Accounts

Charity no. 1170457

Girls Rock London
Receipts and Payments Accounts
31 March 2024

Girls Rock London

Reference and administrative details

For the year ended 31 March 2024

Charity number 1170457

Registered office and operational address Flat 8
Chestnut Court
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N8 8NU

Trustees The trustees who served during the year and up to the date of this report were as follows:

Kelli Blanchett	appointed 1 September 2024
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Bankers The Co-Operative Bank
PO Box 250
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Independent examiners Godfrey Wilson Limited
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
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Girls Rock London

Report of the trustees

For the year ended 31 March 2024

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements and the constitution.

Objectives and activities

Formal purposes (objectives) of the charity, as set out in its governing document:

- 1) To promote equality and diversity for the public benefit, in particular for the benefit of women and girls who are participating or working in music creation and performance, primarily in London but also in the rest of England by:
 - (a) the elimination of discrimination on the grounds of gender; and by
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- 2) To promote the art of music, and to educate in the art of music for the public benefit in particular, but not exclusively, through the provision of (or supporting the provision of) music education activities for girls and women primarily in London, but also in the rest of England, in order to increase the participation of women and girls in music creation and performance, and to build their confidence, self-esteem and musical abilities.

Main activities (the things the charity does in order to achieve the objectives):

- Participatory music workshops in-person and online; these are aimed at young and adult women, trans people, and non-binary people, with a particular emphasis on those with limited experience of and/or who face additional barriers to participating in music-making;
- Distribution of resources to promote music-making and creativity, with a focus on well-being, and an emphasis on the creation of resources that can be used by people with limited or no access to privacy, the internet or instruments;
- Training and support for volunteers, staff and freelancers in order to build skills, confidence and networks; and
- Advocating for gender equality in music and sharing our practice through conferences, training and the media.

How these activities benefit the public:

- Our programmes are open to members of the public. Members of the public benefit from participating in our programmes by developing musical, social and personal skills, as well as through building new friendships and relationships, and learning about careers and education pathways available in the music industry; and
- Audiences, both online and in-person, benefit from our programmes by being able to attend our public concerts at which they enjoy music performed and created by people currently under-represented in music-making and performance.

Activities, projects or services identified in the accounts:

The period from April - December 2023 was spent primarily finalising the charity's new strategy and organisational structure, including working with a new team and embedding community voice (through setting up volunteer working groups with members of the wider community of volunteers, participants and freelancers) to reflect on our programmes and support us to develop new ways of working from 2024 onwards.

Girls Rock London

Report of the trustees

For the year ended 31 March 2024

Projects that were developed and delivered during this time included:

- **Programming** - devising plans for a new long-form Youth Programme;
- **Governance** - looking at our decision making processes, HR and recruitment;
- **Communications** - exploring how we can better connect with our community and how we articulate our work and offer to the general public, to improve access and support; and
- **Name Change** - a project to begin the process of changing our name, to be more inclusive of the genders, musical genres and geographical locations we serve.

From August 2023, we began planning and delivery of our Youth Programme, supported by Youth Music, which ran until September 2024. The programme supported marginalised young women, trans and non-binary people to access music education in an inclusive and supportive environment.

Achievements and Performance:

Summary of the charity's main achievements:

Programmes:

We delivered the first part of our 2024 Youth Programme - *Creative Sound Sessions*, which involved monthly music education workshops and practice sessions in a rehearsal space and recording studio in east London. The project was delivered by an experienced team of women, trans and non-binary music leaders, facilitators, wellbeing volunteers, and project managers, and ran for eight months in total.

Young people were supported to co-design the programme, ensuring we tailored activities and outputs to their needs and interests, culminating in a live showcase for friends and family where young people performed songs they had written over the duration of the project. Young people were also supported to record their tracks in a professional recording studio, engineered and mixed by women, trans and/or non-binary sound engineers.

Community:

During the period we also held events online and in-person for the adult volunteer community to come together. Part of our work is to connect women, trans and non-binary people, often experiencing intersecting marginalisation, working in and creating music, to build stronger networks supporting their professional and creative work by sharing opportunities and building confidence.

This happened alongside holding regular meetings for people in the community to contribute their ideas and feedback for our programmes, strategy and policy work ensuring our activities reflect the needs of the communities we are set up to support.

Fundraising:

We received a large donation from the sale of an artwork from renowned visual artist Thierry Noir in 2023, which made a significant contribution to our operational capabilities in 2023/24 and beyond. This, alongside additional unrestricted donations, has enabled us to create a sustainable business model and strategy for the organisation during a particularly challenging time in the traditional fundraising landscape, following the impacts of the pandemic and cost of living crisis.

Girls Rock London

Report of the trustees

For the year ended 31 March 2024

Organisational Change:

As above, we embedded community voice in the work undertaken to finalise details of our organisational review, which covered programming and staffing structures. During this time, we focused on creating efficiency savings by reducing staffing costs and remaining flexible with contracted work, allowing us to focus resources on planning for the future.

This paid off, as we now have five new Trustees, a new organisational and programming strategy, and a new staffing structure that are currently being implemented.

The difference the charity's work has made to the circumstances of its beneficiaries:

Programmes

We collected demographic data and feedback before, during and after the Creative Sound Sessions Youth Project which asked about participants' musical skill, experience and confidence, as well as their self esteem and confidence more generally. We used a combination of self-assessment scales, free text boxes as well as inviting qualitative modes for feeding back on their experience (group feedback and 1-2-1 interviews).

We used insight from the start of the project to tailor it to participants' needs, skill level and interests and debriefed as a team after each session (Head of Programmes, Young Programme Assistant, volunteers, freelance music leaders/staff, Director, Trustees).

The core programme team worked closely to iterate and troubleshoot throughout the project, to ensure we could respond to the changing needs and interests of the cohort on the programme.

At the end of the programme we collected feedback from participants using surveys and interviews, and key findings indicate that participants:

- Improved their confidence and self-esteem;
- Grew in confidence and gained new technical skills in playing instruments, performing and songwriting;
- Found GRL to be a supportive, inclusive and fun environment, and most expressed interest in attending future programmes; and
- Felt empowered and respected by taking an active role in their learning and experiences across the programme.

Quotes from participants include:

"Performing on stage boosted my confidence and helped me commit to every part of the process."

"I learned how to collaborate with others and felt more comfortable expressing myself through music."

"I made friends, created a song, and discovered how important each part of song-writing works."

"It's a really fun and kind community where ideas are welcome and encouraged."

"It's supportive, engaging, and a great environment, even if you're shy."

Girls Rock London

Report of the trustees

For the year ended 31 March 2024

The decision to loan instruments to participants in response to their feedback, was very positive, and we are now exploring further gear-loan offers to future participants and alumni as a result. We knew before the project started that access to instruments is a significant barrier to participation in music education, but this programme confirmed that long-term loans coupled with the music leadership on the project, was a successful way to address that directly.

The majority of participants experienced intersecting and complex disadvantages, which included bullying and/or exclusion at school. Participating in the project supported some to overcome pre-existing challenges with education and to re-engage as a result - which has been the case with our previous programmes too. We are exploring the potential to work more formally with referral partners to develop an enhanced offer for those young people struggling with mainstream education as a result.

Workforce development

We provided a paid, supervised role including training, to a young person who wanted to gain skills in music leadership and project management on the programme. As well as being provided with training and opportunities to develop their ideas and skills, they were also given close management and mentoring support from the Head of Programmes.

As a result, they have been able to use the skills and confidence gained on the project to secure further employment.

During this period volunteers, freelancers and staff have had the opportunity to participate in training to support them in their roles. All volunteers delivering our programmes participated in training on music facilitation, safeguarding, health and safety, trauma-informed practice, contextual issues affecting young people we work with, and healing-centred community engagement.

Youth Voice

We learned that putting more agency into the hands of young people working on the youth project (e.g. the Young Assistant Producer and participants) was really beneficial to both the project itself and to the ongoing development of our programming strategy, and has resulted in a new strand of programmes for 2025.

Wider public benefit:

We were the charity partner of Thierry Noir Studio's exhibition and auction at Christie's Auction House in central London, celebrating the artist's work and relationship with the music industry. This led to a public launch event and a ten day art exhibition in partnership with live music venue, Fabric, which was open to the public for free, ahead of the auction.

Financial review:

Review of the charity's financial position at the end of the reporting period:

We started 2023 with very limited financial resources following a period of reduced activity and fundraising in light of the founding directors stepping down at the end of 2022/23 and the planned organisational review.

We dedicated the available time and resources to completing further work to review the organisational aims, objectives, activities and structure leading to new programming plans in 2024 and a new strategy for the organisation.

Girls Rock London

Report of the trustees

For the year ended 31 March 2024

We made a successful grant application to Youth Music to deliver our Youth Programme 2024, alongside successfully bidding to become the charity partner of visual artist Thierry Noir as part of his public show and auction at Christie's Auction House. We also secured a new relationship as the charity partner of Beggar's Group leading to a two-year unrestricted donation.

Following reduced staffing and activity costs and increased fundraising efforts, we finished the year with refloated reserves and a healthy closing balance of £81,402.

Deficit Funds:

We finished the financial year with an overspend on a restricted 2022/23 Arts Council England grant, to the sum of £4,614. This was due to a requirement of our final report to have the project budget reviewed by a certified accountant. Due to reduced capacity and changing personnel at our former accountancy firm, this did not happen in time for year-end, resulting in an overspend on that project grant.

The deficit did not materially impact our financial position, however this is now being resolved following communication with Arts Council England and our current accountants.

Reserves Policy:

Girls Rock London has a written Reserves Policy, reviewed annually, which ensures a reserves fund is available in order to:

- Cover unforeseen day to day operational costs;
- Fund short-term deficits in a cash budget;
- Fund planned commitments; and
- Meet our contracted financial obligations in the event that the charity is wound up.

Girls Rock London's reserve fund of £12,000 helps to reduce the risks associated with unplanned closure for beneficiaries, funders, staff, customers and stakeholders. It will be sufficient to maintain essential services for a period of three months in the event of unplanned closure.

Independent examiners

Godfrey Wilson Limited were appointed as independent examiners to the charity during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 10 January 2025 and signed on their behalf by



Sarah Higham - Trustee



Ishani Jasmin - Trustee

Independent examiner's report

To the trustees of

Girls Rock London

I report to the trustees on my examination of the accounts of Girls Rock London (the charity) for the year ended 31 March 2024, which are set out on pages 8 to 11.

Respective responsibilities of trustees and examiner

As the 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 2011 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.

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.

William Guy Blake

Date: 10 January 2025

William Guy Blake ACA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Girls Rock London

Receipts and payments account

For the year ended 31 March 2024

	Note	Restricted £	Unrestricted £	12 months ended 31 March 2024 Total £	16 months ended 31 March 2023 Total £
Receipts					
Grants and donations	2	26,852	91,171	118,023	136,242
Individual giving		-	2,251	2,251	17,403
Corporate giving		-	-	-	348
Other donations and fundraising		-	484	484	3,579
Gift aid		-	2,002	2,002	3,347
Sales		-	-	-	1,705
Programme & service fees		-	-	-	7,235
Total receipts		26,852	95,908	122,760	169,859
Payments					
Staff costs		-	-	-	52,222
Contractor costs		15,902	27,180	43,082	110,378
Venue and room hire		1,397	570	1,967	11,630
Office costs		71	1,057	1,128	1,318
Insurance		-	1,154	1,154	1,009
Equipment and materials		1,217	-	1,217	1,322
DBS check		81	163	244	546
Website & IT costs		-	170	170	319
Fundraising costs		-	-	-	95
Communications		12	183	195	379
Accessibility costs		-	-	-	93
Training and conferences		219	75	294	2,737
Transport		64	115	179	4,999
Food and refreshments		173	55	228	2,259
Membership		-	251	251	517
Legal and compliance		-	714	714	984
Miscellaneous		20	-	20	886
Total payments		19,156	31,687	50,843	191,693
Net receipts / (payments)		7,696	64,221	71,917	(21,834)
Cash funds at 1 April 2023		(4,614)	14,099	9,485	31,319
Cash funds at 31 March 2024	3	3,082	78,320	81,402	9,485

Girls Rock London

Statement of assets and liabilities

As at 31 March 2024

	2024	2023
	£	£
Cash funds		
Cash at bank and in hand	<u>81,402</u>	<u>9,485</u>
Total cash funds	<u><u>81,402</u></u>	<u><u>9,485</u></u>
Cash funds		
Restricted funds	3,082	(4,614)
Unrestricted funds		
General funds	<u>78,320</u>	<u>14,099</u>
Total cash funds	<u><u>81,402</u></u>	<u><u>9,485</u></u>

Approved by the trustees on 10 January 2025 and signed on their behalf by

S Higham

IJ

Sarah Higham - Trustee

Ishani Jasmin - Trustee

Girls Rock London

Notes to the financial statements

For the year ended 31 March 2024

1. Receipts & payments accounts

Receipts and payments accounts contain a summary of money received and money spent during the period and a list of assets and liabilities at the end of the period. Usually, cash received and cash spent will include transactions through bank accounts and cash in hand.

2. Grants and donations

	Restricted £	Unrestricted £	Total £
Youth Music	26,852	-	26,852
Sharegive	-	5,000	5,000
Beggars Group	-	11,171	11,171
Thierry Noir	-	75,000	75,000
	26,852	91,171	118,023

3. Movements in funds

	At 1 April 2023 £	Receipts £	Payments £	Transfers between funds £	At 31 March 2024 £
Restricted funds					
Youth Voice	-	26,852	(19,156)		7,696
Album Programming 2022-23	(4,614)	-	-		(4,614)
Total restricted funds	(4,614)	26,852	(19,156)	-	3,082
Unrestricted funds					
General funds	14,099	95,908	(31,687)	-	78,320
Total unrestricted funds	14,099	95,908	(31,687)	-	78,320
Total funds	9,485	122,760	(50,843)	-	81,402

Girls Rock London

Notes to the financial statements

For the year ended 31 March 2024

3. Movements in funds (continued)

Prior period comparative	At 29 November 2021 £	Receipts £	Payments £	Transfers between funds £	At 31 March 2023 £
Restricted funds					
Adult Programming 2021	(1,500)	1,500	-	-	-
Youth Programming 2021	1,200	2,200	(1,410)	(1,990)	-
Youth Voice	2,978	42,307	(43,773)	(1,512)	-
Album Programming 2022-23	-	34,497	(42,929)	3,818	(4,614)
Stelpur Rokka Project 2022	-	3,158	(2,629)	(529)	-
Youth Summer Camp 2022	-	27,704	(26,126)	(1,578)	-
Total restricted funds	<u>2,678</u>	<u>111,366</u>	<u>(116,867)</u>	<u>(1,791)</u>	<u>(4,614)</u>
Unrestricted funds					
General funds	<u>28,641</u>	<u>58,493</u>	<u>(74,826)</u>	<u>1,791</u>	<u>14,099</u>
Total unrestricted funds	<u>28,641</u>	<u>58,493</u>	<u>(74,826)</u>	<u>1,791</u>	<u>14,099</u>
Total funds	<u>31,319</u>	<u>169,859</u>	<u>(191,693)</u>	<u>-</u>	<u>9,485</u>

Purpose of restricted funds

Youth Voice

This fund is for a specific programme to deliver a Youth Voice programme.

Album Programming 2022-23

This fund provides support, activities and events related to the production of an album for the adult community. The project has finished, with the final payment due upon completion of the funder grant audit.

Funds in deficit

The restricted fund in deficit is due to expenditure having been incurred but income is not receivable until the funder receives the grant audit report. The income is expected to be received in 24/25.

4. Trustee' remuneration

Trustees received no expenses, remuneration or benefits in this period.

5. Related party transactions

There were no related party transactions during the year.

Spark the Noise

England & Wales - Charity number 1170457

Accounts

Girls Rock London
(Registered charity, number 1170457)
Financial statements
for the period 29 November 2021 to 31 March 2023

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**Girls Rock London
Trustees' annual report
for the period 29 November 2021 to 31 March 2023**

Full name Girls Rock London

Organisation type Charitable incorporated organisation

Registered charity number 1170457

Principal address
7 Felix Avenue, N8 9TL

Trustees

Daisy Swift

Roxanne Horton

Lowell Black, resigned 18/4/2023

Jyotsna Ram, resigned 19/10/22

Maria Turley

Lorna Gemmell

Grace Veenman, Secretary

Independent examiner

John O'Brien, employee of Community Accounting Plus, Units 1 & 2 North West, 41 Talbot Street, Nottingham, NG1 5GL

Governance and management

The CIO Foundation is operated under the rules of its constitution adopted 29th November 2016.

Objectives and activities

(1) To promote equality and diversity for the public benefit in particular for the benefit of women and girls who are participating or working in music creation and performance primarily in London but also in the rest of England by:

- (a) the elimination of discrimination on the grounds of gender; and by
- (b) advancing education and raising awareness of gender equality.

(2) To promote the art of music and to educate in the art of music for the public benefit in particular, but not exclusively, through the provision of (or supporting the provision of) music education activities for girls and women primarily in London but also in the rest of England, in order to increase the participation of women and girls in music creation and performance, and to build their confidence, self-esteem and musical abilities.

Summary of the main activities undertaken for the public benefit

Participatory music workshops in-person and online; these are aimed at young and adult women, trans people, and non-binary people, with a particular emphasis on those with limited experience of and/or who face additional barriers to participating in music-making.

Distribution of resources to promote music-making and creativity, with a focus on well-being, and an emphasis on the creation of resources that can be used by people with limited or no access to privacy, the internet or instruments.

Girls Rock London

Training and support for volunteers, staff and freelancers in order to build skills, confidence and networks

Advocating for gender equality in music and sharing our practice through conferences, training and the media.

Activities include:

Our programmes are open to members of the public and have no entry criteria; they are aimed at people who have no previous experience of music-making. Members of the public benefit from participating in our programmes by developing musical, social and personal skills, as well as through building new friendships and relationships, and learning about careers and other pathways available in the music industry. Audiences, both online and in-person, benefit from our programmes by being able to attend our public concerts at which they enjoy music performed and created by people currently under-represented in music-making and performance.

Public benefit statement

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

Summary of the main achievements during the period

Between December 2021 and the end of March 2023 we delivered a mixture of in-person and online programmes with and for adults and young people. We also invested in the development of our staff, freelancers and volunteers, participated in a knowledge exchange with peers in Iceland, continued to develop mechanisms to promote community and youth voice in our work, and advocated in the media about gender equality in music.

Youth Programme

With support from Youth Music, The National Lottery, The Childhood Trust, The Big Give, DCMS and Comic Relief, we worked with 27 young people in a variety of contexts, including our 'Musical Care Package' programme, a six-day summer music camp, 'post-camp' sessions throughout the autumn, and Youth Volunteer and Trainee Community Music Leader (TCML) programmes. We delivered the following activities:

Musical Care Package Programme

In December 2021 we distributed 200 Musical Care Packages to young people across the UK, all but 11 of whom were new to GRL. The pack was developed during the Covid 19 pandemic, and contains music-making and confidence-building resources aimed at young women and trans youth. The resources are specifically designed to be used regardless of the young person's access to privacy, space, musical instruments or money. The pack was sent to individuals with whom we had direct contact and through organisations who we have had limited or no contact with before including Art Against Knives, Hackney Quest, Into University, Solace Women's Aid, Resources for Autism, Street Games, Education Links, Skyway and Fight for Peace and Action for Children. This project coincided with the Omicron

Girls Rock London

surge at Christmas which led to increased isolation for young people, which is the scenario these resources were specifically designed for. With funding from The Childhood Trust and donations from the public we were able to send this back to double the number of young people we had previously distributed it to.

Trainee Community Music Leader Programme

With support from Youth Music and Comic Relief we recruited a Trainee Community Music Leader (TCML) aged under 25 who worked on our youth programming between June and November 2022. This was a supported work experience placement which included training, mentoring, shadowing and on-the-job experience. Our TCML worked closely with the Creative Director to develop and lead activities at our summer camp and also led the post-camp sessions (more information below).

Summer Youth Camp

In August 2022 we delivered our sixth six-day summer music camp for 22 young women, trans and non-binary youth aged 9-16, at which participants learned the basics of an instrument, formed a band, and wrote and performed an original piece of music. The camp featured instrument tuition, band coaching, workshops, an open mic, visiting artists and jam sessions and culminated in a live performance to family, friends and community members. Recruitment of young people took place through a combination of public promotion and partner referrals from Akwaaba (service for asylum seeker and immigrant families), Hackney CAMHS, local primary and secondary schools, Young Hackney and Gendered Intelligence. Half of the places were provided for free with half being offered on a sliding scale basis, allowing families to pay an amount related to their household income.

This project was delivered by a team of 19 paid staff and freelancers and 27 volunteers.

Autumn Programme

We delivered 6 'post-camp' sessions, the content of which was developed by our Trainee Community Music Leader in collaboration with youth participants following camp; the direction of these sessions was led by young people who wanted a space to jam, experiment and collaborate, and culminated in a live showcase session in November at which all participants performed, and which was captured by a photographer and videographer. Our TCML also provided one-to-one follow up with camp participants during this period to support them to access additional music-making activities in their local area.

This programme was delivered by our TCML with support from the Creative Director, Youth Volunteers, and a team of 17 volunteers and paid staff.

Youth Volunteer Programme

We recruited two Youth Volunteers into supported volunteering roles; these two young people worked with a professional videographer to make a film about the

Girls Rock London

summer camp, designed and led a workshop exploring performance styles at camp, and supported the guitar tuition and sound teams; they also attended the post-camp sessions, supporting the young people in their music-making.

Impact of youth programming

Taken together, outcome indicators show that young people who participated in our camp and post-camp programme improved their confidence and skills in writing, playing and performing music.

- All camp participants identified that they had either collaborated on writing a song for the first time (82%), or felt they had improved their skills in this area (18%).
- All but one young person performed live at least once at camp; and all but one shared more than one musical piece at the post-camp programme
- All but one young person reported that their skill level had increased on their chosen instrument
- Young people who participated in the post-camp programme articulated an additional shift in confidence after those sessions
- Parents noted a growth in confidence after the camp, and that the post-camp sessions enabled participants to build on the skills and confidence they had started to develop at camp.

This quote illustrates the impact on performing confidence on one young person in their own words:

“My name is X, music is my passion. I play guitar & drums at home but struggled to get the confidence to perform for others. GRL gave me a positive, supportive & fun environment with great leaders & camp mates I made a real connection with. The camp process of forming a band & creating our own music gave me so much inspiration & confidence. On the day of our concert I was able to put the nerves to one side for the first time & totally enjoy the performance. Since finishing camp I’ve now joined some local groups to ensure I build on my camp experience & perform regularly as I am now addicted!”

And this is a quote from a parent about their perspective on their child’s experience:

“It has been such a total pleasure for me to see X engage in something so wholeheartedly as she has done with GRL. To hear stories about what she has done in the day is unheard of when she comes home from school but from GRL she was full of enthusiasm for the things she had done in the day. The fact she wants to come back, again and again, speaks volumes. The volunteers seem to have an unending amount of passion and talent and enthusiasm, which makes GRL total magic.”

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Youth Voice

Taken together, the data suggest that this programme, building on previous learning, marked a step change in terms of embedding youth voice into GRL's programme development, planning, delivery and evaluation.

Youth Volunteers

The data gathered shows that the Youth Volunteers had a meaningful impact on programming, underpinned by a balance of support and agency:

- Youth volunteers identified their own goals in participating in this placement, and met those goals;
- They gathered feedback from young people and presented this through creative media (a film);
- They designed and delivered a workshop for young people at the camp;
- They were involved in numerous conversations about the timetable design and how to deliver new and established sessions at this year's camp;
- They actively participated in debrief/evaluation sessions;
- After just two years, this role is now seen as an integral part of our youth programme.

Trainee Community Music Leader

The role is a central element of our Youth Voice strategy and this year the data gathered shows that the TCML had significant levels of involvement in both the design of camp and the post-camp sessions:

- The TCML contributed meaningfully to the design and delivery of our youth camp, feeding into the planning and evaluation at multiple points, creating and facilitating a workshop, and taking on a support band coach role;
- With support from the Creative Director, the TCML worked with young people to develop the post-camp sessions, and regularly collected feedback from young people throughout to check that they were still happy with the direction that the sessions were taking;
- They set their own goals for participating in this placement, which they met, and identified that they have been given a significant amount of responsibility as well as support;
- The TCML accessed paid employment through the Wigmore trainee scheme as a direct outcome of participating on our programme.

Overall, our findings demonstrate the importance of prioritising Youth Voice mechanisms in our programming, as these have led to:

- more relevant, inclusive and consistent programming, better able to deliver our desired outcomes;
- better designed placements for older young people which empower them to shape programming and gain valuable experience;

Girls Rock London

- the development of clear pathways throughout the organisation (from new to experienced youth camper, to Youth Volunteer, to Trainee Community Music Leader, to adult volunteer/paid worker).

Adult Programme

Album Project

Supported with funding from Arts Council England, we delivered a six-month programme designed to support emerging musicians to take the next steps in their music-making. 18 women, trans and non-binary people completed this new programme, the first time we had worked with musicians to record and release an album of original new music.

We worked in partnership with women, trans and non-binary production and electronic music collective Omnii to deliver the project, building on the relationship we developed with them to deliver our Connect and Create programme in 2021.

The project funding enabled us to offer places on a sliding scale basis according to household income, which included completely subsidised places. Participants could take part through two tracks - online and in-person. This enabled us to work with people outside of London and cater to different people's schedules and needs.

The programme consisted of accountability sessions, opportunities for sharing works in progress and gathering feedback, music industry workshops, mentoring and reflective work. Participants had the opportunity to learn more about song-writing, collaboration, performance, production and recording, and about developing a career in the music industry.

Participants were also able to draw inspiration from more established women, trans and non-binary artists through our 'inspiration sessions', workshops and live performances. Acts and individuals involved in this element of the programme included Bad Laydee, Dream Nails, All Cats Are Beautiful, Emma Hall, Boomvision and Nadia Javed.

Eight bands recorded their songs, mixed and mastered by Omnii, seven of which were released on an album, and the majority of participants went onto perform original material at the showcase gig at the end of the programme. An accompanying 'zine' was produced, showcasing written and artistic material produced by the musicians on the project.

Respondents to our evaluation survey reported:

- 100% agreed or strongly agreed that their needs were met during the programme, that they enjoyed taking part and that they learned something new;
- 97% agreed or strongly agreed that they made new friends as a result of taking part;

- Across all nine key indicators measuring musical confidence, musical skill, perceptions of the quality of the music they make and understanding of how to **Girls Rock London**
- progress and market their music, participants reported significant increases (by 2 points or more) after taking part.

Respondents reflected that they:

- Gained confidence in themselves and their music;
- Felt pride in finishing their projects;
- Wrote and collaborated with others for the first time (or the first time since school);
- Felt they were able to share their music with others for the first time.

The team at GRL are absolutely incredible, genuinely go above and beyond to support you and really have your back. I feel forever grateful for my experiences with

GRL... the team have given me the confidence to start singing, DJing and now producing.”

The project provided employment opportunities for 29 women, trans and non-binary musicians and music education professionals, and volunteering opportunities for eight people. 145 members of the public attended our album launch event and recordings of the event were viewed online upwards of 3,000 times.

International Conference

We worked in partnership with Stelpur Rokka, a member of the Girls Rock Camp Alliance based in Reykjavík, Iceland, to deliver a conference for workers and volunteers from both of our organisations to explore shared challenges and best practice in relation to our youth-centred music-making. We sent seven of our team, including trustees, volunteers and freelancers, to Reykjavík in May 2022 to attend the conference, the content of which was created by the two organisations' teams. The GRL team delivered sessions exploring strategic decision-making, antiracist practice, safeguarding, sampling in electronic music making, and vocal chanting.

Workforce development

During this period volunteers, freelancers and staff have had the opportunity to participate in training to support them in their roles. All volunteers delivering our programmes participated in training on music facilitation, safeguarding, health and safety, trauma-informed practice, contextual issues affecting young people we work with, and healing-centred community engagement.

We also delivered bespoke training sessions for the TCML and Youth Volunteers to support them to prepare for their roles at camp and the post-camp sessions. All volunteers and freelancers engaged in our work were also invited to participate in disability inclusion training, exploring how to make our practice more accessible for neuro-diverse young people and young people with physical disabilities.

During this period four younger adults (aged under 30) in the organisation have been engaging in training and coaching using funding from Youth Music. This included

Girls Rock London

music leading training, coaching, mentoring, and our Young Trustee undertook Secretary training and has subsequently taken on this role on the trustee board. This investment in external training and development forms part of the strategy to support the meaningful participation and development of younger people in the organisation.

Towards the end of this period we established a new Community Voice group, open to all adult volunteers, freelancers and alumni to provide a new platform for greater community engagement in our work.

Advocacy

Girls Rock London achieved significant press coverage related to our album programme which enabled us to advocate about gender equality in the music industry to a wide audience.

<https://www.standard.co.uk/culture/music/girls-rock-london-gender-imbalance-music-brit-awards-women-shortlist-b1061087.html>

Strategic Review

GRL undertook a Strategic Review process between August 2022 and December 2022 to decide on next steps in light of the challenges around fundraising for long-term core costs and two founding Co-Directors stepping down.

This included:

- consultation with the wider GRL community of previous and current participants, volunteers, facilitators and workshop leaders, alongside staff and Trustees to understand the core benefits to participants and how best to uphold these;
- consultation with key funders;
- research into sector trends and other organisations that have undergone transitions to more sustainable funding models;
- review of business model and funding streams.

As a result of this work a new Community Voice Group (of alumni, volunteers and previous freelance music leaders) was established in January 2023 to act as a regular consultation group advising and feeding back on strategy and programming going forward.

This and the consultation process has informed development of a new strategy, outline of a new team structure and a successful funding application to Youth Music to support a new long-form youth programme. We are now embarking on a new fundraising plan to resource this over the next 12-18 months.

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Financial review

During this financial period our target was to fundraise enough to support our most ambitious programme to date. We were largely successful in this endeavour, securing 94% of the funds required to support our programming and operations in this financial period (the additional 6% was underpinned by reserves). The majority of these funds were granted by major funders: Youth Music, Arts Council England, Comic Relief, The National Lottery and DCMS. Further significant funding c. £40,000 was also generated through programme fees, individual and corporate donations, community fundraising efforts and merchandise and events ticket sales. Our total income during the first 12 months of this period was £136,337, an increase on the previous year's income of 72%. In total over the 16-month period we are reporting on, we generated an income of £169,859.

Whilst this period has been our most active to date, we end the financial period in a challenging financial position, having had to spend a proportion of our reserves to cover core costs during a period of strategic review before beginning a cycle of fundraising again. This means at the time of writing we have minimal ongoing funding, but with a sufficient reserves level. Despite our fundraising success, we have found it increasingly challenging post-covid, both in terms of the general fundraising climate, and specifically in generating sustainable core funding to support the staffing costs required to both recruit stable long-term roles and to develop our strategy and business model.

The current strategic review is well underway and will result in a revised strategic plan and structure for GRL, after which fundraising will recommence with a renewed focus. We have already been successful in receiving a significant programme-focused grant for youth activity in 2023 and Trustees are confident that this new approach will place the organisation in a strong financial position going forward into the next financial year.

*We changed our financial year end date this year, resulting in a one-off 16-month reporting period.

We would like to thank all of the generous individuals who have donated to Girls Rock London, as well the following grant-making bodies, without whom we could not do our work, for their support:

Arts Council England
The Batchworth Trust
The Childhood Trust
London Community Response Fund
The Big Give
DCMS
Comic Relief
The National Lottery Awards for All
Youth Music

Kyne Family Trust

Girls Rock London

We would also like to celebrate our community fundraisers, who have raised funds for us through activities including sponsored marathons, raffles and gigs.

We are very grateful to our partner Fame Design who have supported us through developing and delivering an online merchandise shop to fundraise for Girls Rock London.

We would also like to thank the following organisations for continuing to support our work through providing discounted or free loan of musical equipment:

Marshall
Roland
Focusrite/Novation
Gear4Music
John Henry Ltd

Finally we would like to thank all of the amazing volunteers who generously and tirelessly give their time to Girls Rock London - we couldn't do any of this without them. Thank you!

Reserves policy

Girls Rock London has a written Reserves Policy, reviewed annually, which ensures a reserves fund is available in order to:

- cover unforeseen day to day operational costs;
- fund short-term deficits in a cash budget;
- fund planned commitments;
- meet our contracted financial obligations in the event that the charity is wound up.

Girls Rock London's reserve fund helps to reduce the risks associated with unplanned closure for beneficiaries, funders, staff, customers and stakeholders. It will be sufficient to maintain essential services for a period of three months in the event of unplanned closure.

Girls Rock London

During this financial period, we had a deficit of £16,333 in our unrestricted funds, after a series of funding setbacks meant we were unable to meet ongoing operating costs without doing so. Trustees approved the use of these funds in order to ensure fundraising, strategic planning and volunteer management could continue along with uninterrupted delivery of planned programming, and to minimise the impact on our beneficiaries. The trustees retained £7,000 in reserves, the figure budgeted to enable the organisation to wind down should that be necessary. At the end of the 2021/23 financial period, we therefore held a total of £7,000 in reserves included within the £14,099 of unrestricted funds.

Signed on behalf of the charity's trustees:

Signed _____
Daisy Swift, Trustee



Date 14/09/2023

**Independent examiner's report to the trustees of
Girls Rock London
for the period 29 November 2021 to 31 March 2023**

I report to the trustees on my examination of the accounts of Girls Rock London (the charity) for the period ended 31 March 2023.

Responsibilities and basis of report

As the 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').

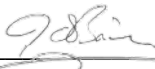
I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no 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.

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 17/9/2023
John O'Brien MSc, FCCA, FCIE
Employee of Community Accounting Plus

Girls Rock London
Statement of assets and liabilities
at 31 March 2023

2021		Note	2023
£			£
<u>31319</u>	Cash assets		
<u>31319</u>	Bank accounts		<u>9485</u>
			<u>9485</u>
	Other monetary assets		
<u>2700</u>	Debtors	3	<u>6589</u>
<u>2700</u>			<u>6589</u>
	Assets retained for the charity's own use		
	General equipment.		
	Total value of instruments owned at replacement cost is £24109		
	Reverb Bucks instrument vouchers at a value of £213		
	Liabilities		
<u>(7037)</u>	Creditors	4	<u>(714)</u>
<u>(7037)</u>			<u>(714)</u>

These financial statements are accepted on behalf of the charity by:

Signed _____
Daisy Swift, Trustee



Dated 14/09/2023

Girls Rock London
Notes to the accounts
for the period 29 November 2021 to 31 March 2023

1. Receipts & payments accounts

Receipts and payments accounts contain a summary of money received and money spent during the period and a list of assets and liabilities at the end of the period. Usually, cash received and cash spent will include transactions through bank accounts and cash in hand.

2. Grants & donations

	Unrestricted £	Restricted £	Total £
Arts Council England	7033	35997	43030
City Bridge Trust	6959	-	6959
Youth Music	11036	33973	45009
Comic Relief	2165	8335	10500
Stelpur Rokka	-	3158	3158
Amplify London	-	1200	1200
Clarion Futures	-	1000	1000
The Big Give/DCMS	-	9887	9887
Batchworth Trust	5000	-	5000
Kyne Family Trust	500	-	500
The National Lottery Community Fund	-	10000	10000
	<u>32693</u>	<u>103550</u>	<u>136243</u>

3. Debtors

	£
Grants receivable	4614
HMRC gift aid	1975
	<u>6589</u>

4. Creditors

	£
Independent examination	714
	<u>714</u>

Girls Rock London

5. Funds analysis

	Opening balance £	Receipts £	(Payments) £	Fund transfers £	Closing balance £
Restricted funds					
Adult Programming 2021	(1500)	1500	-	-	-
Youth Programming 2021	1200	2200	(1410)	(1990)	-
Youth Voice 2021-23	2978	42307	(43773)	(1512)	-
Album Programming 2022-23	-	34497	(42929)	3818	(4614)
Stelpur Rokka Project 2022	-	3158	(2629)	(529)	-
Youth Summer Camp 2022	-	27704	(26126)	(1578)	-
	<u>2678</u>	<u>111366</u>	<u>(116867)</u>	<u>(1791)</u>	<u>(4614)</u>
Unrestricted funds					
General	<u>28641</u>	<u>58493</u>	<u>(74826)</u>	<u>1791</u>	<u>14099</u>
	<u>28641</u>	<u>58493</u>	<u>(74826)</u>	<u>1791</u>	<u>14099</u>

The Adult Programming 2021 fund provides support, activities and events including music camps for adults.

The Youth Programming 2021 fund provides support, activities and events including music camps for the local youth.

Youth Voice 2021-23 is a specific programme to deliver a Youth Voice Programme.

Album Programming 2022-23 fund provides support, activities and events related to the production of an album for the adult community.

Stelpur Rokka 2022 fund provides funds to support engagement in the conference.

Youth Summer Camp 2022 fund supports our Youth Summer Camp.

Transfer between the Youth Programme 2021 and the General fund represents the overhead charges incurred by the General fund to administer the project.

The transfer from the restricted fund to the Album Programming 2022-23 represent the match funding costs incurred to run the project.

The negative balance in the Album planning is covered by the grant debtor.

The transfers from the Youth programming 2021, Youth Voice 2021-23, Stelpur Rokka Project 2022 and Summer Camp 2022 represents the overhead and match funding costs covered by the general fund.

6. Trustees' remuneration

Trustees received no expenses, remuneration or benefits in this period.

7. Related party transactions

There were no related party transactions during the year.

Girls Rock London

8. Glossary of terms

Debtors: These are amounts owed to the charity, but not received during the accounting period.

Creditors: These are amounts owed by the charity, but not paid during the accounting period.

Restricted funds: These are funds given to the charity, subject to specific restrictions set by the donor, but still within the general objects of the charity.

Spark the Noise

England & Wales - Charity number 1170457

Accounts

Girls Rock London
(Registered charity, number 1170457)
Financial statements
for the year ended 28 November 2021

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9	Independent examiner's report
10	Receipts & payments account
11	Statement of assets & liabilities
12 - 13	Notes to the accounts

**Girls Rock London
Trustees' annual report
for the year ended 28 November 2021**

Full name Girls Rock London

Organisation type Charitable incorporated organisation

Registered charity number 1170457

Principal address

27 Speranza Street, London SE18 1NX

Trustees

Daisy Swift, Chair

Roxanne Horton

Lowell Black

Jyotsna Ram, from 07/12/2021

Maria Turley, Secretary

Lorna Gemmell

Grace Veenman, from 07/12/2021

Independent examiner

John O'Brien, employee of Community Accounting Plus, Units 1 & 2 North West, 41 Talbot Street, Nottingham, NG1 5GL

Governance and management

The CIO Foundation is operated under the rules of its constitution adopted 29th November 2016.

Objectives and activities

(1) To promote equality and diversity for the public benefit in particular for the benefit of women and girls who are participating or working in music creation and performance primarily in London but also in the rest of England by:

- (a) the elimination of discrimination on the grounds of gender; and by
- (b) advancing education and raising awareness of gender equality.

(2) To promote the art of music and to educate in the art of music for the public benefit in particular, but not exclusively, through the provision of (or supporting the provision of) music education activities for girls and women primarily in London but also in the rest of England, in order to increase the participation of women and girls in music creation and performance, and to build their confidence, self-esteem and musical abilities.

Summary of the main activities undertaken for the public benefit

Our programmes are open to members of the public and have no entry criteria; they are aimed at people who have no previous experience of music-making. Members of the public benefit from participating in our programmes by developing musical, social and personal skills, as well as through building new

Girls Rock London

friendships and relationships and learning about careers and other pathways available in the music industry.

Audiences, both online and in-person, benefit from our programmes by being able to attend our public concerts at which they enjoy music performed and created by people currently under-represented in music-making and performance.

Activities include:

- Participatory music workshops in-person and online; these are aimed at young and adult women, trans people, and non-binary people, with a particular emphasis on those with limited experience of and/or who face additional barriers to participating in music-making.
- Distribution of resources to promote music-making and creativity, with a focus on well-being, and an emphasis on the creation of resources that can be used by people with limited or no access to privacy, the internet or instruments.
- Training and support for volunteers, staff and freelancers in order to build skills, confidence and networks.
- Advocating for gender equality in music and sharing our practice through conferences, training and the media.

Public benefit statement

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

Summary of the main achievements during the period

In 2020/21 we delivered a mixture of in-person and online programmes for adults and young people.

Connect and Create

With support from the Arts Council, we delivered a six-week online music production and songwriting programme for 18 adult women, trans people and non-binary people in April and May 2021. This project was delivered in place of our original plans to run a 3.5-day music camp and follow-up showcase in 2020, which was not possible because of the pandemic. Despite having to change the way we delivered the programme, our aims remained very similar to the camp: to support women, trans and non-binary musicians to make music, develop participants' creative and technical music production skills, improve their confidence, and foster creative collaboration. We also aimed to test new approaches: online delivery, music production, and providing free places to frontline workers as a way of strengthening our relationships in the community, and promoting the use of our methods and approach in contexts outside of Girls Rock London.

During the course, participants:

- learned how to create beats, bass lines and melodies using Soundtrap, a digital audio workstation (DAW)

Girls Rock London

- attended online workshops and tutorials in music production, vocals, lyric-writing, rapping, collecting and using samples, the history of Hackney, and alternative realities/counter-narratives in music
- watched online performances and interacted in Q&As with established women, trans and non-binary artists producing electronic music
- attended an in-person 'sound walk' in Hackney
- collaborated with other participants to produce original music which was shared at an online gig at the end of the course
- attended online tech surgeries, group sessions with a band coach, and 1:1 sessions.

Participants were provided with a zoom microphone to record vocals and sounds, headphones, and those who needed it were also provided with a laptop for the duration of the course. After the programme, participants had the opportunity to attend a follow-up Ableton workshop to support the transition to a more advanced DAW, and a few months later, a community-organised online event to share works-in-progress.

Feedback was incredibly positive, with participants commenting on the quality of delivery, attention to detail and planning, range of sessions and balance of technical and creative content. They also mentioned the safe and supportive atmosphere, the energy of our course leaders, how much they valued the space for creative self-discovery, gaining a new perspective on what it means to be musical, and developing technical skills which unlocked creative self-expression.

100% of participants said they gained new creative and musical skills, have musical ambitions for the future, now feel more able to express themselves creatively, feel more confident to create with others collaboratively, and feel more confident in general about doing new things.

We recruited five people working in frontline roles with young people and adults locally in school, mental health, and charity settings. 45% of participants were people of colour, 30% had a health condition or disability, 18% were not working at the time of the programme, and participants included those who identified as a carer, a mix of genders and sexualities, and working class.

Despite the uncertainty caused by the pandemic, the opportunity that it afforded us to design and deliver a completely new programme using online and digital platforms has been a valuable one, enabling us to learn new skills, test new approaches and develop as an organisation.

“GRL is an amazing initiative. Having a safe and non-judgemental space to create music with such a diverse, talented and inspiring community is rare. I learnt so much from the course practically and took away so much emotionally. They should be applauded for what they do. Such an amazing experience I will never forget.”

“GRL is an incredible organisation, with amazing facilitators and volunteers. It's a trauma informed approach to music making, that creates a community and leaves

Girls Rock London

you feeling inspired to make music. Once you've done a programme with GRL you will not want to leave. Forever grateful for this opportunity and it has changed me.”

“Connect and Create felt like the start of something wonderful. They fostered a safe, nurturing and inspiring environment and helped me harness my creativity in ways I didn't think were possible. All this, plus the fact I made amazing friends along the way!”

Youth Programme

In 2020/21 we were delighted to be able to work in person with young people again. Because of ongoing restrictions around Covid and in order to support a reduction in community transmission, we reduced the numbers of young people we worked with in person and expanded our postal Musical Care Package Programme.

We delivered the following activities and outputs:

Summer youth camp

6-day youth music camp for 14 young women, trans and non-binary youth aged 11-16. At the camp participants:

- attended instrument tuition classes where they learnt the basics of an instrument (synthesiser, drumpad or bass guitar) or new skills on one they already played
- formed a band, and with the support of a band coach wrote an original song
- participated in workshops on lyric-writing, rapping, sampling, identity, musical utopias, and T-shirt/poster design
- attended lunchtime performances/Q&As from visiting artists and a panel of music industry professionals who were women, trans and non-binary people currently active in the industry
- performed the song they had written live at a concert attended by friends, family and community members.

With funding from Youth Music we:

- delivered a Youth Volunteer Programme, where three GRL alumni aged 16-18 were recruited into a new role - Youth Volunteers - who took part in supported volunteering placements at camp. The youth volunteers created a film featuring young people attending the camp, participated in a social media takeover, MC'd the lunchtime gigs and music industry panel, performed at the open mic, and accompanied younger participants at the open mic.
- supported a young adult in a six month paid work placement; the aim of the Trainee Community Music Leader role was to support a young adult to develop community music facilitation skills, as well as to learn about the organisational side of our work.

Girls Rock London

Follow-up support for young people:

Our Trainee Community Music Leader

- led an open mic event for young people at which participants from all previous camps were invited to attend and perform music
- created a web resource for participants sharing opportunities for young people to support them to access further opportunities
<https://www.girlsrocklondon.com/nextsteps/>
- carried out 1-1 work with camp participants after camp to support them to take the next steps in their musicmaking; this led to a variety of outcomes including young people signing up to new courses, instrument lessons and accessing donated musical equipment.

Work with schools

Despite not being able to progress planned schools programming as a result of the pandemic, we developed a full day of activities online for 125 young people which a team of GRL facilitators and visiting artists delivered with Plashet School in February 2021.

Musical Care Package Programme

As we had to reduce the number of young people we worked with in person because of ongoing concerns around Covid transmission, we decided to once again distribute the Musical Care Packages we had developed during the first year of the pandemic, doubling the number of young people we reached. We began this project in 2020/21, with a view to distributing the packs during the Christmas holidays in 2021 (after the end of this financial year).

Impact of youth programming

Our evaluation shows that our youth programme had a significant impact on participants' confidence, both musical and personal, supported them to build new friendships, and enabled them to develop new skills. Almost 100% of participants reported increased self-esteem and confidence (personally and musically); they also told us they had made new friends, were inspired to keep making music, and had improved their musical skills. Parents/carers reported improved wellbeing/mood, greater confidence, new passion for music, re-engagement with school and new ideas for career/study prospects:

"She has grown in confidence...but the main benefit is the validating environment and making friends."

"School left [their] self-esteem and motivation really low...GRL showed [them] that they can learn, work in a group, finish something and are capable of amazing things!"

"She has ... learnt to interact with people she didn't know."

"You gave them a community to feel less different."

"GRL...puts emphasis on authenticity, agency, community and collective joy, love and care."

After the camp, young people told us:

Girls Rock London

"It was amazing, thank you so much!"

"I want to come back next time!"

"I want to continue writing songs with others."

Fundraising and staffing

We had a number of fundraising successes this year including a public match-funding campaign run with the support of The Childhood Trust and The Big Give, which raised a total of £14,653.98 (including Gift Aid) during seven days in June. We also fundraised successfully for funds from the London Community Response Fund to pay for an Interim Co-Director to support with fundraising and development, who began working with the organisation in October 2021.

Advocacy

In March 2021 our CEO, Geraldine Smith, presented a 'provocation' about Girls Rock London's practice at the Sound Connections Conference to an audience of several hundred music professionals.

The charity's policy on reserves

Girls Rock London has a written Reserves Policy, reviewed annually, which ensures a reserves fund is available in order to:

- cover unforeseen day to day operational costs;
- fund short-term deficits in a cash budget;
- fund planned commitments;
- meet our contracted financial obligations in the event that the charity is wound up.

Girls Rock London's reserve fund helps to reduce the risks associated with unplanned closure for beneficiaries, funders, staff, customers and stakeholders. It will be sufficient to maintain essential services for a period of three months in the event of unplanned closure.

At the end of the 2020/21 financial year, we added £3,000 to our reserves, meaning that we held a total of £18,112 in reserves. We are currently on target to reach our goal of holding reserves to support two full time staff by the end of 2022.

Thankyou

We would like to thank all of the generous individuals who have donated to Girls Rock London, as well the following grant-making bodies, without whom we could not do our work, for their valued support:

Amplify London - a partnership between London Music Fund and YouTube Music
Arts Council England
Clarion Futures
The Childhood Trust
London Community Response Fund
London Catalyst

Girls Rock London

Samuel Gardner Memorial Trust
St James' Place Charitable Foundation
Youth Music

We would also like to thank the following organisations for continuing to support our work through sponsorship:

Marshall
Roland
Focusrite/Novation
Gear4Music

Risks

At the end of this financial year, we are seeing increased competition for funds from trusts and foundations, and a reduction in individual donations after a period where donations were comparatively high. We will face these risks with strong financial controls, diversifying our income streams and increasing our fundraising capacity.

Signed on behalf of the charity's trustees:

Signed _____
Daisy Swift, Trustee



Date 22/09/22

**Independent examiner's report to the trustees of
Girls Rock London
for the year ended 28 November 2021**

I report to the trustees on my examination of the accounts of Girls Rock London (the charity) for the year ended 28 November 2021.

Responsibilities and basis of report

As the 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').

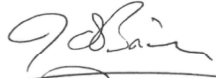
I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no 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.

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 22/09/2022
John O'Brien MSc, FCCA, FCIE
Employee of Community Accounting Plus

Girls Rock London
Statement of assets and liabilities
at 28 November 2021

2020		Note	2021
£			£
<u>53845</u>	Cash assets		
<u>53845</u>	Bank accounts		<u>31319</u>
			<u>31319</u>
	Other monetary assets		
<u>-</u>	Debtors	3	<u>2700</u>
<u>-</u>			<u>2700</u>
	Assets retained for the charity's own use		
	General equipment.		
	Total value of instruments owned at replacement cost is £15,614		
	Reverb Bucks instrument vouchers at a value of £213		
	Liabilities		
<u>(13399)</u>	Creditors	4	<u>(7037)</u>
<u>(13399)</u>			<u>(7037)</u>

These financial statements are accepted on behalf of the charity by:

Signed _____
Daisy Swift, Trustee



Dated 22/09/22

Girls Rock London
Notes to the accounts
for the year ended 28 November 2021

1. Receipts & payments accounts

Receipts and payments accounts contain a summary of money received and money spent during the period and a list of assets and liabilities at the end of the period. Usually, cash received and cash spent will include transactions through bank accounts and cash in hand.

2. Grants & donations

	Unrestricted £	Restricted £	Total £
City Bridge Trust	20878	-	20878
Youth Music	-	15000	15000
Clarion Futures	-	4000	4000
The Childhood Trust	-	3000	3000
St James's Place Charitable Foundation	-	2000	2000
Amplify London	-	1800	1800
London Catalyst	-	1000	1000
Arts Council	848	-	848
The Horseshoe Trust	-	250	250
BDB Pitmans Charitable Trust	500	-	500
	<u>22226</u>	<u>27050</u>	<u>49276</u>

3. Debtors

	£
Grants receivable	2700
	<u>2700</u>

4. Creditors

	£
Independent examination	678
HMRC	816
Pensions	314
Sundry creditors	5229
	<u>7037</u>

Girls Rock London

5. Funds analysis

	Opening balance £	Receipts (Payments) £		Closing balance £
Restricted funds				
Adult Programming	12027	3260	(16787)	(1500)
Youth Programming	4146	22100	(25046)	1200
Youth Voice	-	15000	(12022)	2978
Core	4369	-	(4369)	-
	<u>20542</u>	<u>40360</u>	<u>(58224)</u>	<u>2678</u>
Unrestricted funds				
General	33303	38725	(43387)	28641
	<u>33303</u>	<u>38725</u>	<u>(43387)</u>	<u>28641</u>

The Adult Programming fund provides support, activities and events including music camps for adults.

The Youth Programming fund provides support, activities and events including music camps for the local youth.

Youth Voice is a specific programme to deliver a Youth Voice Programme.

The Core fund contributes to additional staffing and running costs.

6. Trustees' remuneration

Trustees received no expenses, remuneration or benefits in this period.

7. Related party transactions

There were no related party transactions during the year.

8. Glossary of terms

Debtors: These are amounts owed to the charity, but not received during the accounting period.

Creditors: These are amounts owed by the charity, but not paid during the accounting period.

Restricted funds: These are funds given to the charity, subject to specific restrictions set by the donor, but still within the general objects of the charity.

Spark the Noise

England & Wales - Charity number 1170457

Accounts

Girls Rock London
(Registered charity, number 1170457)
Financial statements
for the year ended 28 November 2020

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7	Receipts & payments account
8	Statement of assets & liabilities
9 - 10	Notes to the accounts

**Girls Rock London
Trustees' annual report
for the year ended 28 November 2020**

Full name Girls Rock London

Organisation type Charitable incorporated organisation

Registered charity number 1170457

Principal address

27 Speranza Street, London SE18 1NX

Trustees

Daisy Swift, Chair

Roxanne Horton

Lowell Black

Hanna Thomas, until 1/9/20

Maria Turley, Secretary

Lorna Gemmell

Kate Hodson, until 1/5/20

Independent examiner

John O'Brien, employee of Community Accounting Plus, Units 1 & 2 North West, 41 Talbot Street, Nottingham, NG1 5GL

Governance and management

The CIO Foundation is operated under the rules of its constitution adopted 29th November 2016.

Objectives and activities

(1) To promote equality and diversity for the public benefit in particular for the benefit of women and girls who are participating or working in music creation and performance primarily in London but also in the rest of England by:

- (a) the elimination of discrimination on the grounds of gender; and by
- (b) advancing education and raising awareness of gender equality.

(2) To promote the art of music and to educate in the art of music for the public benefit in particular, but not exclusively, through the provision of (or supporting the provision of) music education activities for girls and women primarily in London but also in the rest of England, in order to increase the participation of women and girls in music creation and performance, and to build their confidence, self-esteem and musical abilities.

Summary of the main activities undertaken for the public benefit

Our programmes are open to members of the public and have no entry criteria; on the contrary they are aimed at people who have no previous experience of music-making. Members of the public benefit from participating in our programmes by developing musical, social and personal skills, as well as through building new

Girls Rock London

friendships and relationships, and learning about careers and other pathways available in the music industry.

Audiences benefit from our programmes by being able to attend our public concerts at which they enjoy music performed and created by young and adult women, trans and non-binary people.

Public benefit statement

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

Summary of the main achievements during the period

Following the outbreak of the coronavirus pandemic, we were unable to hold our annual music camps for adults and youth, also having to cancel our six-month long planned programme with schools. Instead we developed a project, delivered between July and September 2020 in response to the challenges brought about by the pandemic. This was a postal and digital programme engaging 102 young people and 29 volunteers.

The aims of the project were to:

- support musical self-expression and creativity at home with a focus on well-being and promoting positive mental health and self-care;
- design resources that could be used by young people with limited or no access to privacy or digital spaces;
- provide positive activities for young people during the summer holidays to combat boredom and isolation.

All resources were provided completely free for young people participating in the project, with the option to donate.

Key Statistics - Young People

102 young people signed up for the programme:

- 47 were referred by partner organisations;
- 55 self-referred;
- 22 were alumni from previous programmes;
- 72% were young people living in London.

Partners

We engaged with new and existing partners who referred young people to the project.

They included:

- schools;
- social services including fostering support services;
- charities;
- youth and community groups;
- virtual schools;
- refugee and asylum-seeker support groups;
- councils.

Girls Rock London

Feedback from participants and their parents/carers:

'The project has been sooooo fun and creative. My favourite part of it was the activities pack they sent out, it was really nice to have fun with all the little bits and bobs.' (Participant).

'I never thought I'd enjoy making music but GRL has shown me how great it is!' (Participant).

'I liked the playlists and how they kept in touch with us each week and gave us new things to do each time.' (Participant).

'I love what GRL is and its morals and values; I've never seen an organisation/program strive to be so inclusive. I'm literally in awe.' (Participant).

'Dear Girls Rock Team, I can't thank you enough for the fantastic work you are doing. Our daughter suffers from anxiety and panic attacks. Her confidence to meet young people is very low especially during lock down. She was very apprehensive to take part in the Zoom call but did manage it in the end. She was so happy after the event and would have liked to do it more. Her group had praised her art work and for days she kept mentioning how much it had meant to her.' (Parent/carer).

'Thank you for making GRL happen this year. My daughter found it very exciting to receive the parcel and handbook and it gave her projects to focus on throughout the summer. I was particularly impressed that the parcel contained absolutely everything the participants might need, so nobody needed to find a pencil or sharpener or stamp or thread at home, I thought this embodied the inclusivity of GRL.' (Parent/carer).

The charity's policy on reserves

Girls Rock London has a written Reserves Policy, reviewed annually, which ensures a reserves fund is available in order to:

- cover unforeseen day to day operational costs;
- fund short-term deficits in a cash budget;
- fund planned commitments;
- meet our contracted financial obligations in the event that the charity is wound up.

Girls Rock London's reserve fund helps to reduce the risks associated with unplanned closure for beneficiaries, funders, staff, customers and stakeholders. It will be sufficient to maintain essential services for a period of three months in the event of unplanned closure.

At the end of the 2019/20 financial year, we held £12,112 in reserves. We were pleased to be able to finish the year with an additional £21,887 in unrestricted funds. From this figure we are going to add £3,000 to our reserves fund; we also have £13,999 of committed expenditure (see statement of liabilities) and the remainder will be reinvested in our next year of programming.

We are currently on target to reach our goal of holding reserves to support two full time staff by the end of 2022.

Girls Rock London

We would like to thank all of the generous individuals who have donated to Girls Rock London, as well the following grant-making bodies, without whom we could not do our work, for their support during this challenging year:

Amplify London
Arts Council England
The Childhood Trust
Samuel Gardner Memorial Trust
Youth Music

We would also like to thank the following organisations for continuing to support our work through sponsorship:

Marshall
Roland
Focusrite

Risks

At the end of this financial year, we are aware that although we have finished the year relatively comfortably, challenging times lie ahead as a result of the ongoing negative impact of Covid-19. Particular risks that we face include the continued cancellation of programming, inability to raise funds from sources we have relied on in the past such as live music income and significant competition for and diversion of funds in general as a result of increased demand for charitable services brought about by the pandemic. That risk is, we feel, balanced by strong financial controls, a strategic focus on fundraising and income generation, careful stewardship leading to the building of reserves, and the planned development of our fundraising capacity.

Signed on behalf of the charity's trustees:

Signed _____
Daisy Swift, Trustee



Date 31/08/2021

**Independent examiner's report to the trustees of
Girls Rock London
for the year ended 28 November 2020**

I report to the trustees on my examination of the accounts of Group (the charity) for the year ended 28 November 2020.

Responsibilities and basis of report

As the 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').

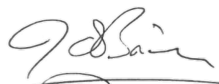
I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no 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.

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 20/9/2021
John O'Brien MSc, FCCA, FCIE
Employee of Community Accounting Plus


Girls Rock London
Receipts & payments account
for the year ended 28 November 2020

2019			2020		
Total		Unrestricted	Restricted	Total	
Funds		Funds	Funds	Funds	
£	Note	£	£	£	
	Receipts				
1270	Grants & donations	2	8435	35112	43547
34242	Individual giving		16824	5250	22074
-	Corporate giving		316	-	316
-	Community fundraising		3237	-	3237
-	Gift aid		2817	-	2817
535	Sales		852	-	852
15150	Programme & service fees		950	-	950
<u>51197</u>	Total receipts		<u>33431</u>	<u>40362</u>	<u>73793</u>
	Payments				
-	Wages, NI & pension		5902	7614	13516
-	Contractor costs		2656	9569	12225
-	Rent		200	200	400
27717	Office costs		506	963	1469
-	Insurance		-	666	666
1270	Equipment and materials		762	308	1070
-	Venue hire		170	-	170
-	Training and conferences		-	225	225
-	Transport		-	60	60
-	Food and refreshments		317	5	322
35847	Marketing and programming		419	210	629
-	Membership		120	-	120
-	Legal and compliance		988	-	988
3	Miscellaneous		200	-	200
<u>64837</u>	Total payments		<u>12240</u>	<u>19820</u>	<u>32060</u>
(13640)	Net receipts/(payments)		21191	20542	41733
<u>25752</u>	Cash funds at start of this period		<u>12112</u>	<u>-</u>	<u>12112</u>
<u>12112</u>	Cash funds at end of this period		<u>33303</u>	<u>20542</u>	<u>53845</u>

Girls Rock London
Statement of assets and liabilities
at 28 November 2020

2019			2020
£		Note	£
<u>12112</u>	Cash assets		
12112	Bank accounts		<u>53845</u>
			<u>53845</u>
	 Other monetary assets		
<u>716</u>	Debtors		<u>-</u>
716			<u>-</u>
	 Assets retained for the charity's own use		
	General equipment.		
	Total value of instruments owned at replacement cost is £11,249		
	Reverb Bucks instrument vouchers at a value of £2,133		
	 Liabilities		
<u>(869)</u>	Creditors	4	<u>(13399)</u>
(869)			<u>(13399)</u>

These financial statements are accepted on behalf of the charity by:

Signed  Dated 6 Sept 2021
 Maria Turley, Trustee

Girls Rock London
Notes to the accounts
for the year ended 28 November 2020

1. Receipts & payments accounts

Receipts and payments accounts contain a summary of money received and money spent during the period and a list of assets and liabilities at the end of the period. Usually, cash received and cash spent will include transactions through bank accounts and cash in hand.

2. Grants & donations

	Unrestricted £	Restricted £	Total £
Arts Council	-	21132	21132
Youth Music Foundation	-	8480	8480
Plus 1	8435	-	8435
Sundry grants & donations	-	5501	5501
	<u>8435</u>	<u>35113</u>	<u>43548</u>

3. Funds analysis

	Opening balance £	Receipts (Payments) £		Closing balance £
Restricted funds				
Adult	-	13500	(1473)	12027
Youth	-	12220	(8074)	4146
Core	-	14642	(10273)	4369
	<u>-</u>	<u>40362</u>	<u>(19820)</u>	<u>20542</u>
Unrestricted funds				
General	12112	33431	(12240)	33303
	<u>12112</u>	<u>33431</u>	<u>(12240)</u>	<u>33303</u>

The Adult fund provides support, activities and events including music camps for adults.

The Youth fund provides support, activities and events including music camps for the local youth.

The Core fund contributes to additional staffing and running costs.

Girls Rock London

4. Creditors

	£
Independent examination	660
HMRC	2809
Salaries	5990
Fees	3389
Storage	200
Summer project lists	351
	<u>13399</u>

5. Trustees' remuneration

Trustees received no expenses, remuneration or benefits in this period.

6. Related party transactions

There were no related party transactions during the year.

7. Glossary of terms

Creditors: These are amounts owed by the charity, but not paid during the accounting period.

Restricted funds: These are funds given to the charity, subject to specific restrictions set by the donor, but still within the general objects of the charity.