

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.

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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

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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

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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;

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- 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

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- 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

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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

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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.

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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').

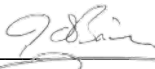
I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

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
Receipts & payments account
for the period 29 November 2021 to 31 March 2023

2021				2023	
				16 months	
Total Funds £		Note	Unrestricted Funds £	Restricted Funds £	Total Funds £
	Receipts				
49276	Grants & donations	2	32692	103550	136242
9241	Individual giving		9587	7816	17403
1100	Corporate giving		348	-	348
9134	Other donations & fundraising		3579	-	3579
3592	Gift aid		3347	-	3347
287	Sales		1705	-	1705
6455	Programme & service fees		7235	-	7235
79085	Total receipts		58493	111366	169859
	Payments				
40414	Wages, NI & pension		31660	20562	52222
48905	Contractor costs		38144	72234	110378
1600	Venue & room hire		962	10668	11630
2425	Office costs		33	1285	1318
876	Insurance		759	250	1009
1347	Equipment and materials		-	1322	1322
533	DBS checks		35	511	546
188	Website & IT costs		319	-	319
100	Fundraising costs		95	-	95
459	Bank charges		-	-	-
349	Communications		367	12	379
27	Accessibility costs		93	-	93
1074	Training and conferences		565	2172	2737
671	Transport		209	4790	4999
708	Food and refreshments		167	2092	2259
239	Membership		182	335	517
1558	Legal and compliance		984	-	984
138	Miscellaneous		252	634	886
101611	Total payments		74826	116867	191693
(22526)	Net receipts/(payments)		(16333)	(5501)	(21834)
-	Transfers between funds		1791	(1791)	-
53845	Cash funds at start of this period		28641	2678	31319
31319	Cash funds at end of this period		14099	(4614)	9485

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Statement of assets and liabilities
at 31 March 2023

2021			2023
£		Note	£
31319	Cash assets		
<u>31319</u>	Bank accounts		<u>9485</u>
			<u>9485</u>
	Other monetary assets		
2700	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		
(7037)	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>

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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)	-
	2678	111366	(116867)	(1791)	(4614)
Unrestricted funds					
General	28641	58493	(74826)	1791	14099
	28641	58493	(74826)	1791	14099

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.

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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.