

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

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**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	
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

## **Girls Rock London**

### **Report of the trustees**

#### **For the year ended 31 March 2024**

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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
  - (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 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.

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### Report of the trustees

#### For the year ended 31 March 2024

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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.

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### Report of the trustees

#### For the year ended 31 March 2024

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##### **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**

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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

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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**

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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

				12 months ended 31 March 2024	16 months ended 31 March 2023
	Note	Restricted £	Unrestricted £	Total £	Total £
<b>Receipts</b>					
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
<b>Total receipts</b>		<u>26,852</u>	<u>95,908</u>	<u>122,760</u>	<u>169,859</u>
<b>Payments</b>					
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
<b>Total payments</b>		<u>19,156</u>	<u>31,687</u>	<u>50,843</u>	<u>191,693</u>
<b>Net receipts / (payments)</b>		<u>7,696</u>	<u>64,221</u>	<u>71,917</u>	<u>(21,834)</u>
<b>Cash funds at 1 April 2023</b>		<u>(4,614)</u>	<u>14,099</u>	<u>9,485</u>	<u>31,319</u>
<b>Cash funds at 31 March 2024</b>	3	<u><u>3,082</u></u>	<u><u>78,320</u></u>	<u><u>81,402</u></u>	<u><u>9,485</u></u>

## Girls Rock London

### Statement of assets and liabilities

As at 31 March 2024

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



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	-	<b>26,852</b>
Sharegive	-	5,000	<b>5,000</b>
Beggars Group	-	11,171	<b>11,171</b>
Thierry Noir	-	75,000	<b>75,000</b>
	<b>26,852</b>	<b>91,171</b>	<b>118,023</b>

##### 3. Movements in funds

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

## 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 £
<b>Restricted funds</b>					
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)	-
<b>Total restricted funds</b>	<u>2,678</u>	<u>111,366</u>	<u>(116,867)</u>	<u>(1,791)</u>	<u>(4,614)</u>
<b>Unrestricted funds</b>					
General funds	<u>28,641</u>	<u>58,493</u>	<u>(74,826)</u>	<u>1,791</u>	<u>14,099</u>
<b>Total unrestricted funds</b>	<u>28,641</u>	<u>58,493</u>	<u>(74,826)</u>	<u>1,791</u>	<u>14,099</u>
<b>Total funds</b>	<u><u>31,319</u></u>	<u><u>169,859</u></u>	<u><u>(191,693)</u></u>	<u><u>-</u></u>	<u><u>9,485</u></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.