

SIRLUTE

CHARITABLE INCORPORATED ORGANISATION | CHARITY NO. 118822

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

14 January 2025 - 13 January 2026

Reference And Administrative Details of The Charity, Its Trustees and Advisers

Charity registered number	1188822
Start of Financial Year	14th January 2025
Start of Financial Year	13th January 2026
Trustees	Michelle O'Hanekwu, ***Chair*** Jason Basco Sabira Millward
Principal office	**arebyte studios,** 21 City Island Way Tower Hamlets London E14 0QE
Accountant	**Ellora Accountancy** 21 York Road Maidenhead Berks SL6 1SQ
Independent Examiner	**Jasbir Notay** 24 Court Close Maidenhead SL6 2DL

The Trustees present their annual report together with the financial statements of the Charity for the year commencing from 14 January 2024 to 13 January 2025.

1. Objective and Activities

a) Policies and Objectives

Sirlute's objectives, as set out in its governing document is:

"..to act as a resource for young people up to the age of 25, living in London, by providing advice and assistance and organising programmes of physical and educational nature and other activities as a means of:

(a) *advancing in life and helping young people by developing their skills, capacities, and capabilities to enable them to participate in society as independent, mature and responsible individuals; and*

(b) *advancing education."*

b) Activities for Achieving Objectives

Sirlute was founded in April 2019 as a community group and registered as a charity in March 2020. We are a Black-led and lived-experience-led organisation based in East London, giving young people aged 5 to 25 from marginalised and low socio-economic backgrounds free access to creative learning, mentoring and real routes into education, training and work. Our core delivery boroughs are Tower Hamlets, Newham, Hackney and Waltham Forest.

The young people we work with are predominantly from Black and ethnic minority backgrounds. Many face more than one barrier at once: being out of education, employment or training (NEET), care experience, contact with youth justice, special educational needs and disabilities (SEND), neurodiversity, mental ill health, caring responsibilities or the cost of living. They reach us through schools and pupil referral units, youth offending teams, CAMHS, colleges such as ELAM, the Department for Work and Pensions, grassroots youth organisations, and self and family referrals.

Our approach has four parts:

- **Co-designed with young people.** Every programme is shaped by our Youth Board and past participants, alongside trustees, volunteers and industry experts, so that what we offer is relevant, accessible and fun.
- **Taught by working professionals.** Sessions are led by practitioners with real industry track records in music, film, fashion, media and games, many of whom come from the same communities as our young people.
- **Built around the individual.** Each young person agrees a personal development plan, and receives mentoring and aftercare for at least 12 months after a programme ends.
- **Barriers removed.** All youth programmes are free, with food provided, and travel support and flexible scheduling where they are needed.

Through this, Sirlute is determined to create a fully inclusive, non-judgmental, safe space that supports young people to be the best that they can be, regardless of where they are from, by:

- Creating opportunities;
- Furthering equality and support within society;
- Increasing respect and empowerment; and
- Increasing access to employment and further education.

C. The Year in Review

2025/26 was a year of significant change for Sirlute, and of building the foundations for the next stage of our growth.

A permanent home. In May 2025 Sirlute moved from The Woods Studios into our own permanent space on London City Island, on a 10-year lease with an option to purchase after three years. For the first time, our young people have a base that belongs to them. The space is currently a single open-plan room, and since moving in we have been fundraising to renovate it into dedicated studios and learning spaces. The move took place during live delivery of It's A Mag Ting and Music Development Camp; we found the new space within a week and kept every session and release on schedule.

A stronger team. To manage the growing number of projects, and to prepare for our plans to expand in 2026, we recruited a Youth Coordinator in March 2025 and a Project Manager in October 2025.

More routes into work. We supported young people who were NEET into education, employment and training, either with Sirlute or through our partners. Over the year, nine young people from It's A Mag Ting moved into paid roles at Sirlute, and 18 young people completed traineeships with us.

New partnerships. We began conversations with The King's Trust about co-delivering a mix of fashion, music and filmmaking programmes, expanded Fashion Fusion to include Selfridges & Co alongside London College of Fashion, and delivered the Westfield Takeover with Social Ark for the second year running.

A challenging funding year. Grant income was harder to secure this year after our fundraiser moved to a permanent role outside Sirlute. In response, we grew the work we deliver through the studio, including commissioned music delivery for Ian Mikardo School and private studio hire. We expect 2026 to be a stronger year once we recruit a new bid writer.

2. Current Programmes

Sirlute's Creative Learning Programmes are in music, multimedia, film, games and fashion. During a programme, the attendees (called "Young People" or "YP's" at Sirlute, and "YxngStars" within our programmes) learn the fundamentals of a subject from industry professionals, then receive tailored aftercare support and a personal development plan spanning a minimum of 12 months.

Most of our longer programmes follow the same four-stage journey, modelled on how a real creative project runs: Introduction (core knowledge and industry tools), Mastery (hands-on skills and feedback), Collaboration (a joint project across disciplines) and Delivery (preparing, marketing and presenting work to a public audience). Programmes close with a showcase and a career fair, where young people present their work and meet professionals face to face.

In 2025/26 Sirlute delivered eight free programmes. Here are details of the programmes we ran over the period:

a) It's A Mag Ting

It's A Mag Ting (IAMT) is Sirlute's youth-led digital magazine and content platform for young creatives *(aged 16 - 25).* Young people take on real roles as producers, directors, camera operators, editors, presenters, graphic and motion designers, and social media leads, planning, filming, editing and publishing original content for the IAMT platform.

This year, the programme moved young people from making content in their bedrooms to working in an industry-standard studio. Delivery included in-person workshops at Sirlute Studios, live-streamed studio sessions on YouTube, and a visit to the V&A, alongside peer mentoring, one-to-one support and wellbeing sessions. Sessions were led by 15 freelance facilitators and mentors, many from the communities our young people come from, with referrals from ELAM College, Newham YOT, CAMHS, YUCAN, Ian Mikardo School and the DWP.

At the end-of-project showcase, 110 guests watched more than 20 short films made by the young people. IAMT content reached over 327,000 people online, and our following grew by 70% across all channels. Most importantly, nine young people moved into paid roles at Sirlute over 12 months, and planning for IAMT Season 2 began in September 2025.

"I enjoyed my time making friends, liked to learn about content creation. My favourite part was the editing. I learned that you can be as creative as you like in post-production." T, 22, It's A Mag Ting

Date: Jan - Jan 2026 **Young People**: 30

Sessions: 147 **Total Hours**: 882

b) Creative Fusion

Creative Fusion *(in partnership with ELAM College and the National Saturday Club)* is a Saturday Club for 13-16-year-olds. Young people chose one of four specialist strands, each led by an industry professional: music production with producer Rxwntree, songwriting with Vanessa, filmmaking with Husky, and game design with Joe.

Music producers learned theory, chord progressions, beat making, mixing and mastering. Songwriters worked through creative writing, song structure and writing to a brief, before co-writing and recording original songs in groups. Filmmakers began with mobile phone filmmaking, then moved on to camcorders, specialist crew roles and professional editing. Game designers built playable 2D games in GB Studio, from paper sketches to code, sound and a group game jam. In the collaboration term, the music students wrote original soundtracks for the game designers' projects.

The programme closed with a showcase at ELAM, where young people performed their songs live and demonstrated their games, and a career fair hosted by Zak Khalil with a panel and career carousel of industry professionals including artist Miraa May. The filmmakers' work was selected for the National Saturday Club Summer Show at Somerset House, exhibited alongside young creatives from across the UK. Four young people performed in front of an audience for the first time, every participant made new friends, and 100% of young people and families asked for the programme to return.

"I've written my first song, I didn't think I could do it but now I want to write more." YxngStar, Creative Fusion

Date: Jan - July 2025 **Young People**: 25

Sessions: 26 (4 groups per session) **Total Hours**: 104

c) Music Development Camp

Music Development Camp is an intensive artist and producer development programme led by producer Rxwntree and songwriter Vanessa, who together bring over 30 years of experience working with artists including Skepta, J Hus and Stefflon Don. Rather than learning in theory, young people worked in small groups to respond to real music briefs set by Apple, Nike, a Love Island star and Tinie Tempah.

Each group had to interpret the brief, write and produce an original track, and present it back to deadline, exactly as they would in a professional session. Along the way they developed production, songwriting and vocal skills, and learned how to collaborate, take feedback and pitch their work, giving them their first experience of what working in the music industry is really like.

Date: Jan - May 2025 **Young People**: 30

Sessions: 22 **Total Hours**: 88

d) Fusion Youth Board

Young people's voices shape everything Sirlute delivers. The Creative Fusion Youth Board brought together ELAM College students and past participants of Sound Fusion and Creative Fusion to co-design the next year of our Saturday Club programmes, deciding on content, format, session structure and the guest artists young people most wanted to learn from. We also reconnected with past participants of Fashion Fusion, whose input helped shape the expanded Fashion Fusion 2.

Board members gained experience of consultation, decision-making and presenting ideas to adults and partners, and several returning participants have since stepped into young leader and paid roles on our programmes.

Date: Aug - Oct 2025 **Young People**: 8

Sessions: 4 **Total Hours**: 8

e) Westfield Takeover

The Black History Month Westfield Takeover *(in partnership with Social Ark, at Westfield Stratford City)* was a five-day pop-up from 25 to 29 October 2025 celebrating Black-led organisations, brands, social entrepreneurs and creatives. By day, kiosks showcased Black-led brands, including Sirlute, alongside workshops in craft making, hair styling, make-up, chess, sports therapy and wellbeing. Each evening on Chestnut Plaza, young people and community partners delivered live performances, DJ sets, spoken word, comedy, a fashion showcase, football, boxing and Muay Thai demonstrations, a live XConversation podcast, and a Sirlute showcase with Rxwntree and young artists. Young people gained hands-on experience of events, performance, retail and enterprise in a major public venue.

For Sirlute's young people, the Takeover was a live, public event to plan and run. Young people helped staff the Sirlute kiosk, supported set-up and front of house, filmed and produced content across the week, and performed on the Chestnut Plaza stage, putting the skills from our music, content and enterprise programmes into practice in one of Europe's busiest shopping centres. Running for a

second year, it also connected our young people with Black-led businesses, entrepreneurs and practitioners who shared how they built their careers.

Date: October 2025 **Young People**: 45

Sessions: 35 **Total Hours**: 140

f) Creative Fusion 2

Creative Fusion 2 *(in partnership with ELAM College, and National Saturday Club)* began on 11 October 2025 as the third and final Saturday Club delivered with ELAM, closing a three-year partnership that started with Sound Fusion. Shaped by the Youth Board, it ran every Saturday at ELAM College in three strands: music (production with Rxwntree, then songwriting with J.R.), filmmaking with Ice and Richard, and game design with Joe.

The first term introduced each discipline: filmmakers storyboarded and shot 30-second films on their phones, game designers created characters and maps in GB Studio, and music students learned theory, chords, beat making and mixing. The programme continues into 2026/27 with mastery, collaboration and a showcase and career fair. After this programme, Sirlute will run its Saturday Club independently from our own studio, with ELAM continuing to support through referrals, mentoring, industry talks and business development.

Date: Nov 24 - Jan 26 **Young People**: 23

Sessions: 8 **Total Hours**: 40

g) Fashion Fusion 2

Fashion Fusion 2 *(in partnership with London College of Fashion and Selfridges & Co)* builds on the first Fashion Fusion, delivered with London College of Fashion in 2024. Co-designed by Sirlute's Youth Board, it expanded this year to include Selfridges & Co and to run two weekly cohorts: 13 to 16-year-olds on Saturdays and 16 to 25-year-olds on Tuesday evenings.

Young people learn across three areas of the industry: design and pattern cutting with London College of Fashion MA students; styling and creative direction with Selfridges personal shoppers and stylists; and fashion business, marketing and retail with professionals from both partners. Alongside sketching, sewing, knitting, upcycling and styling, they learn brand development, marketing campaigns, e-commerce and event production. The programme continues into 2026/27 and ends with a Career Fair and Industry Showcase, where young people present their work to LCF, Selfridges and Sirlute's wider network.

Fashion Fusion is aimed at young people who are often locked out of the fashion industry, including Black and ethnic minority young people, care-experienced young people, those with SEND or in pupil referral units, and young people known to youth offending teams or CAMHS. For participants planning to study at LCF, it also offers a supported route into higher education.

Date: Nov 24 - Jan 26 **Young People**: 8

Sessions: 8 **Total Hours**: 40

h) Wellbeing In Creativity

Wellbeing In Creativity *(funded by the North Central East London CAMHS Provider Collaborative, through Compass Wellbeing)* is a targeted programme for young people experiencing mental health inequalities, particularly those from minority ethnic backgrounds. Young people took part in four strands: music production led by Rxwntree, songwriting led by Vanessa, content creation, and life coaching, with each young person creating a personal development plan to track their growth and wellbeing. All 10 participants reported improved mental health and an improved ability to manage it, and a further 55 parents, carers and peers were supported indirectly through shared resources and signposting.

One young man, L., joined during a period of instability at home and school, experiencing low mood, disrupted sleep and difficulty managing anger. Music production gave him a focus that helped him regulate, and life coaching helped him identify his triggers and set a goal to return to college. By the end of the programme he had produced two original tracks and shared one at a peer showcase, something he said he "never would've done before". His mother told us he was "more patient, calmer at home, and actually excited about something again".

Date: Sep 2025 - Jan 2026 **Young People**: 10

Sessions: 40 **Total Hours**: 120

In total, Sirlute delivered free programmes to 176 young people this year, across 300 sessions and 1,472 hours.

i) Commissioned Delivery: Ian Mikardo School

Alongside our free programmes, Sirlute delivers a commissioned music programme for Ian Mikardo School, a special school in Tower Hamlets for boys with social, emotional and mental health needs. This year we supported 5 young people across sessions of one-to-one and small group music production, songwriting, recording and performance.

The partnership shows what long-term support can achieve. Canon was referred to Sirlute by Ian Mikardo School in 2023, enthusiastic about music and determined to build a career. Over two years with producers Rxwntree and Vanessa, he started, finished and released his own music, took part in photo and video shoots, performed with DJ AG and met artists including Ne-Yo, Tinie Tempah and Wiley. His confidence and mental health improved, and now that he has left Ian Mikardo, Sirlute continues to support him with studio time, new programmes, career opportunities and mentoring.

Date: Sep 2025 - Jan 2026 **Young People**: 5

Sessions: 216 **Total Hours**: 648

j) Mentoring

Our founder, staff and trustees provide in-house mentoring and match young people with industry experts to support their learning, maximise their potential, develop their skills and improve performance. Mentoring continues outside session hours and after a programme ends, giving young people a trusted adult they can come back to as their circumstances change.

Each mentee works from a personal development plan that tracks their goals in creativity, wellbeing, education and work. Progress is reviewed through measurement forms at the start, middle and end of each programme, facilitator session notes, and feedback from parents, carers and referral partners.

Number of Young People Mentored 2025/2026: 44 (10,206 mentoring hours)

k) Work Experience, Traineeships and Routes into Work

Sirlute offers young people real, paid and unpaid opportunities to work with us and gain valuable business experience. Trainees learn communication, teamwork and how to work confidently with adults in a professional environment, supported by interview and CV help that prepares them for future employers and their own entrepreneurial ventures.

This year we placed a particular focus on young people who were not in education, employment or training (NEET), supporting them into education, employment and training either with Sirlute or through our partners, including the Department for Work and Pensions.

Our experience shows that young people who start as participants or trainees and progress into paid roles understand our mission best. Raheem joined Sirlute on a T Level placement, moved onto a traineeship and is now our IT apprentice. Nikol joined our songwriting camp at 16, continued across several programmes and now does paid studio work, including running sessions and camera operating. Several former participants now lead sessions as paid young leaders on our programmes.

Number of Young People in Traineeships with Sirlute in 2025/2026: 18

Young people in traineeships with Sirlute were exposed to a wide range of experiences ranging from:

- Youth Work and Engagement
- Studio Assistant and Management
- Filmmaking and Content Creating
- Business Management, Admin and Marketing
- IT, Bookings and Social Media

l) Networking and Partnerships

We share Sirlute's extensive network with Sirlute's YP and teach them how to harness their own. This year our young people worked directly with, visited or were mentored by people from London College of Fashion, Selfridges & Co, ELAM College, GRM Daily, the National Saturday Club, Westfield Stratford City and Social Ark, alongside long-standing partners Da BeatFreakz, Ruff Sqwad Arts Foundation, Ballymore, Canary Wharf Group and the Department for Work and Pensions. We also began conversations with The King's Trust about a co-delivered programme in 2026.

Our programmes this year were funded or supported by Arts Council England (National Lottery Project Grants), the North Central East London CAMHS Provider Collaborative through Compass Wellbeing, the National Saturday Club, Canary Wharf Group and Ballymore.

m) Local community support:

Sirlute works with businesses in the local community by loaning professional equipment and tools and providing access to professional spaces for one year to past alumni. Sirlute has worked with several local businesses, initiatives and charities this period, such as:

- Arc Initiative
- Ian Mikardo
- ELAM College
- Neurovision
- XConversation
- True Cadence
- Ruff Sqwad Arts Foundation
- DePaul

n) Sirlute Studios and Artist Development

Sirlute Studios provides a safe, professional space for young creatives to develop and stay away from risk-taking behaviour. We work with local artists to identify key areas for improvement, pairing them with experienced music professionals to cover recording, writing, working in a professional studio, contract support and release strategies.

Since moving into our permanent home in May 2025, the studio has also become an important source of income. Private studio hire and commissioned sessions help fund our free youth work, and young people gain paid experience running sessions, engineering and filming for clients. The studio is run sustainably: learning is paperless and delivered on iPads and computers, and we recycle and use eco-friendly cleaning products.

3. Contribution made by Volunteers

Sirlute values and recognises volunteering as critical to the work that we do. Sirlute's expert volunteers assist with areas such as finance management, bid and proposal writing, legal support, web design, social media, marketing, risk management, logistics and building development.

This year, volunteers were especially important. With our fundraiser leaving and the studio move under way, volunteers helped with legal and business advice, programme development and the planning of our studio renovation. Our young leaders, many of them former participants, supported sessions, welcomed new young people and acted as peer role models.

We work with individuals who share the same passion and vision to help support and guide young people through their development years of life. We seek people who have proven track records, are well-informed on their specialist subject, and are passionate about inspiring, empowering and supporting both Sirlute's young people and charity employees. Sirlute's network and community are very diverse, with different creative, educational and corporate professionals who share Sirlute's values and champion Sirlute's work.

We support volunteers with safeguarding training and conducting DBS checks as and when required.

Below are just a few examples of the volunteers we have worked with over this period:

- Jon Lloyd, legal support

- Lisa, business support
- Michelle, business support
- Courtney, business support
- Natasha, logistics
- Rxwntree, Programme Development
- Vanessa, Programme Development
- Chidi, Business Management
- Howard (Ballymore), business development, building development
- Joel O, Young Leader
- Leandrew, Young Leader
- Poppy, Young Leader
- Temmy, Young Leader
- Julius, Young Leader
- Tianna, Young Leader
- Gustavo, Young Leader
- Raheem, Young Leader
- Elisha, Young Leader
- Athul, Young Leader
- Cherome, Young Leader
- Amber, Young Leader

4. Achievements and Performance

a) Sirlute's Impact

In 2025/26, 176 young people took part in eight free Sirlute programmes, across 300 sessions and 1,472 hours of creative learning. A further 44 young people received one-to-one mentoring (10,206 hours), 18 young people completed traineeships, and 5 young people took part in our commissioned music programme with Ian Mikardo School. Since 2019, we have run 56 free programmes, delivered more than 55,000 hours of free creative learning, mentoring and personal development, worked with over 1,000 young people, and supported more than 60 youth workers, mentors and facilitators.

We measure impact through forms completed at the start, middle and end of each programme, facilitator session notes, personal development plans, and feedback from parents, carers and referral partners. This year's evidence shows:

- **Better mental health and wellbeing.** All 10 young people on Wellbeing In Creativity reported improved mental health and an improved ability to manage it. On Creative Fusion, young people who had felt isolated or anxious told us they felt more positive about returning to school.
- **Confidence to be seen and heard.** Four Creative Fusion participants performed in front of an audience for the first time, 110 guests attended the It's A Mag Ting showcase, and young filmmakers had their work exhibited at Somerset House.
- **New friendships and networks.** Every Creative Fusion participant made new friends, and young people met professionals from London College of Fashion, Selfridges, GRM Daily and the wider creative industries.
- **Real progression.** Nine young people from It's A Mag Ting moved into paid roles at Sirlute, and NEET young people were supported into education, employment and training with Sirlute and our partners.
- **Reach beyond the room.** It's A Mag Ting content reached over 327,000 people online, and our social media following grew by 70%.

Families noticed the change too. Parents and carers told us their young people were more confident and engaged at home, and some who had been withdrawn before the programme found something they were passionate about.

One young person reflected on their growth, saying:

"This is the first place I've felt comfortable being myself." LB, 18, Wellbeing In Creativity

Sirlute's programmes have helped young people:

- Build resilience and self-worth through creativity
- Gain a sense of purpose and direction
- Form positive peer relationships
- See new career possibilities within their reach

Our work continues to show that when young people are given space to create, they begin to believe in what they can become.

b) Key Performance Indicators

This was a difficult year for grant funding. Our fundraiser secured a permanent role outside Sirlute, which, alongside the studio move, reduced our capacity to secure new grants. We responded by growing the income we generate ourselves: private studio hire, commissioned delivery such as our music programme for Ian Mikardo School, and tailored sessions for youth organisations. This income has allowed us to keep delivering one-to-one and small group work, which has the deepest impact on young people.

In line with our business plan, we are working towards reserves that cover six months of operating costs, and we are investing in our core team, including a new Youth Coordinator and Project Manager, to build the infrastructure we need to grow.

Measure	**2025/26**
Free programmes delivered	8
Young people on free programmes	176
Free sessions delivered	300
Hours of free creative learning	1,472
Young people mentored one to one	44
Mentoring hours	10,206
Young people in traineeships	18
Young people moved into paid roles at Sirlute (It's A Mag Ting)	9

Commissioned delivery: young people / sessions / hours	5 / 216 / 648
Parents, carers and peers supported indirectly (Wellbeing In Creativity)	55
Online reach of It's A Mag Ting content	327,000

c) Plans for the Future

In 2026 and beyond, the Trustees' priorities are to:

- **Rebuild our grant income** by recruiting a dedicated bid writer, alongside continued growth of studio and commissioned income.
- **Renovate Sirlute Studios** from a single open-plan space into dedicated studios and learning rooms, in phases, through capital grants, corporate partners and community fundraising.
- **Strengthen governance** by recruiting at least one new trustee, adding skills and independence to the Board.
- **Grow our programmes**, including Sound Fusion 2 (independently), a 12-month SEND-inclusive music programme for 13 to 16-year-olds funded by Youth Music; a co-delivered programme with The King's Trust; It's A Mag Ting Season 2, 3 and 4; and an after-school content creation club for younger children, building on the success of It's A Mag Ting.
- **Develop Sirlute: Academy of Arts**, a long-term plan to offer accredited creative education for young people who miss out on mainstream creative routes.

d) Financial Review – Going Concern

In May 2025 Sirlute took on a 10-year lease on our permanent studio, with an option to purchase after three years. This gives the charity long-term security of premises and a base from which to grow earned income. The renovation will be funded separately from our core running costs, through capital grants and donations, and will be phased so that work only proceeds as funding is secured.

The Trustees and Founder have reviewed forecasts for the year ahead and are confident that there are no material uncertainties affecting the charity's ability to continue its operations. While grant income was lower this year, growth in studio and commissioned income, together with the recruitment of a bid writer in 2026, puts Sirlute in a position to strengthen sustainability across all areas of delivery.

5. Structure, Governance and Management

a) Constitution

Sirlute has a Constitution of a Charitable Incorporated Organisation and is registered with the Charity Commission. (Charity number: 1188822). The principal object of the Charity is ‘Advancing in life and helping young people by developing their skills, capacities and capabilities to enable them to participate in society as independent, mature and responsible individuals.’

b) Management Structure

In 2025, Sirlute completed a planned change of Board. Samantha Williams (Chair), Saba Kia and Benjamin Robinson stepped down, and we thank them for their commitment and guidance over Sirlute's early years. They were succeeded by:

- **Michelle O'Hanekwu, Chair**, who brings over 20 years' experience in finance at Nationwide Building Society.
- **Sabira Millward**, who has worked in the music industry for over 20 years, with artists including Jay-Z, Elton John and Sophie Ellis-Bextor.

Jonathan Simon, also joined the Board during the year but stepped down shortly afterwards due to other commitments. The handover took place with no disruption to services, and new Trustees completed an induction covering Sirlute's mission, values, safeguarding and strategy. To keep the Board balanced, independent and well governed, we will recruit at least one new trustee in 2026.

Sirlute's Chief Executive and Founder, JR Josephs, reports to the Board of Trustees, and all financial decisions are agreed by at least two trustees. The staff team grew this year with the appointment of a Youth Coordinator (March 2025) and a Project Manager (October 2025), alongside an IT apprentice, paid trainees and young leaders, and a pool of freelance facilitators drawn from the creative industries.

Young people know Sirlute, trust Sirlute and enjoy taking part in Sirlute's programmes. We have lived experience of the issues Sirlute's young people face, and our Youth Board ensures we continuously listen to our beneficiaries so that what we offer stays relevant and responsive to young people's needs.

c) Safeguarding

Safeguarding is central to everything Sirlute does. We have a Designated Safeguarding Lead trained through the NSPCC, staff and freelancers working with young people hold enhanced DBS checks, and facilitators complete child protection training. Every programme is risk assessed, including off-site trips and public events such as the Westfield Takeover, and young people agree group rules alongside Sirlute's code of conduct at the start of each programme.

d) Method of Appointment or Election of Trustees

The management of the Charity is the responsibility of the Trustees, who are elected and co-opted under the terms of the Trust deed.

This report was approved by the Trustees on 9th November 2026 and signed on their behalf by: **JR Josephs, CEO and founder**

Independent Examiner's Report

I report to the trustees of Sirlute (Charity No 1188822) on the accounts for the period ended 13th January 2026.

Respective Responsibilities of the trustees and the independent examiner

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

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act 2011

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

Basis of independent examiner's statement

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act 2011; or
- the account did noy accord with the accounting records; or
- the accounts did noy comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part if an independent examination.

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



Jaz Notay ACMA CGMA BEng (Hons)
Ellora Accountancy Ltd

Financial Statements

STATEMENT OF FINANCIAL ACTIVITIES

For the period ended 13th January 2026

	Notes	Unrestricted	Restricted	Total 2026	Total 2025
Income From:					
Donations & Legacies	2	129,335		129,335	168,845
Charitable activities	3	778		778	1,000
Other trading activities		3,762		3,762	57,864
Investments		0		0	
Other		0		0	
Grant		0		0	
Total Income		**133,875**	**0**	**133,875**	**227,709**
Expenditure on:	4				
Raising Funds				0	0
Charitable activities		48,215	162,560	210,775	187,932
Other trading activities		5,496	0	5,496	(220)
Other					0
Total Expenditure		**53,711**	**162,560**	**216,271**	**187,712**
Net Movement in Funds		80,164	(162,560)	(82,397)	39,997
Reconciliation of Funds					
Total funds brought forward		93,530	(41,997)	51,533	11,536
Total Funds carried forward		173,694	(204,557)	(30,864)	51,533

The statement of financial activities includes all gains and losses recognised in the year

All income and expenditure derive from continuing activities

BALANCE SHEET

For the period ended 13th January 2026

	Notes	2026 £	£	2025 £	£
Tangible Fixed Assets					
Current Assets					
Cash at Bank		15,160		52,627	
		15,160		52,627	
Creditors: amounts falling due within one year	5	(46,024)		(1,094)	
Net Current Assets			(30,864)		51,533
Total Net Assets			**(30,864)**		**51,533**
The Funds of the Charity					
Restricted Funds	6		(204,557)		(41,997)
Unrestrcited Funds			173,694		93,530
			(30,864)		**51,533**

The company was entitled to exemption from audit under s477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies regime and in accordance with FRS102 SORP.

Approved by the Board of Trustees
Dated: **13/11/26**



Signed: **Michelle O'Hanekwu**
Chair of Trustees

1. Accounting Policies

Basis of preparing financial statements
The financial statements of the charitable company have been prepared in accordance with the Charities SORP (FRSSE) 'Accounting and Reporting' by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the provisions of FRS102 Section 1A Small Entities and the Companies Act 2006. The financial statements have been prepared under the historic cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund Accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when the funds are raised for particular restricted purposes.

Further explanation of the nature and purposes of each fund is included in the notes to the financial statements.

2. Donations & Legacies

	Unrestricted	Restricted	Total 2026	Total 2025
Grants	55,935	73,400	129,335	168,845
Legacies	0		0	
Total	**55,935**	**73,400**	**129,335**	**168,845**

Material Restricted funds are broken down as follows

- The Beckmead Trust £33,390
- ACE Lottery £27,000
- BBC £15,000
- Compass Wellbeing £12,500

3. Charitable Activities

	Unrestricted	Restricted	Total 2026	Total 2025
Fundraising	778		778	1,000
Other	0		0	
Total	**778**	**0**	**778**	**1,000**

4. Analysis of Expenditure

	Unrestricted	Restricted	Total 2026	Total 2025
Raising Funds			0	1,279
Charitable activities	48,215	162,560	210,775	68,015
Other trading activities	5,496	0	5,496	17,341
Other		0	0	767
Total	**53,711**	**162,560**	**216,271**	**87,402**

5. Creditors - amounts falling due within one year

	2026	2025
Creditors	46,024	1,094
	46,024	**1,094**

5.Restricted Funds

	Balance as at 14th January 2025	Income	Expenditure	Balance as at 13th January 2026
Restricted	(41,997)	0	(162,560)	(204,557)
Unrestricted	93,530	133,875	(53,711)	173,694
	51,533	**133,875**	**(216,271)**	**(30,864)**