

Achieving Organic Growth For A Legal Nonprofit

By **Nick Child and Ted Scott** (June 27, 2025, 2:08 PM EDT)

In this Law360 Expert Analysis series, legal professionals who have founded industry-related nonprofits discuss how to overcome the biggest challenges to getting started, and how to balance the launch and management of an organization along with the demands of their primary work.

Law Rocks started as a bit of a silly idea — the kind of idea that gets met with raised eyebrows, polite chuckles and a chorus of, "You'll never pull that off." But here's the thing about lawyer-musicians: They're a wonderfully collegiate bunch. At the end of the day, they just want to play.

Almost 15 years later, Law Rock's formal mission is to promote music education for underprivileged youth and raise funds for local nonprofit organizations by combining the power of music and the generosity of the global legal community. We do that by hosting epic battle-of-the-bands fundraising concerts in cities across the globe that star legal professionals-turned-rock stars.

Our vision is to make a real difference in cities around the world by raising funds and attention for local organizations that change local lives.

The Biggest Challenges

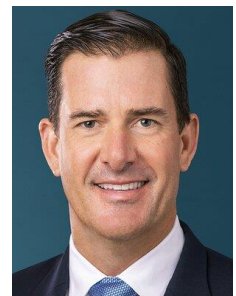
Nick Child: The idea came to me while I was at a gig with clients. Something about the energy, the fun and the escape of it all struck a chord. I couldn't shake it the whole way home. Somewhere on the London Tube that evening, the name "Law Rocks" popped into my head — and, to my own surprise, I managed to trademark it before I even made it through my front door.

The biggest initial hurdle? I had absolutely no idea what went into putting on a gig. Not a clue. It had never even crossed my mind — and let's be honest, who outside the music industry has thought about that?

But once the idea took root, it stuck. I gave myself a year — from concept to first gig — and spent that time piecing together the basics. Slowly, through trial, error, and many helpful (and unhelpful) conversations, I started to understand what it really takes to bring a show to life. Then came the real



Nick Child



Ted Scott

work: finding bands and a venue. Amazingly, I managed to gather six bands that were, in principle, ready to play — if I could actually pull it off.

The venue, though, was another story. How many people would come? How big did the stage need to be? What even is a backline? Trying to answer those questions brought more than a few missteps and a good number of rejections.

But, I learned that enthusiasm, persistence and a great network (even if it's full of skeptical lawyers with guitars) can take you further than you'd think.

Finding the right venue was a big hurdle. We wanted a venue that was iconic enough that bands would be honored to play, and where guests would be happy to part with money to attend. I think I wrote to just about every venue in London, armed with a clear idea of what I wanted to achieve, but very little knowledge of what I actually needed or what these venues could offer.

Then, Jeff Horton, owner of the legendary 100 Club on Oxford Street, replied. He liked the idea. His proposal was simple: I would organize everything, sell all the tickets and fill his iconic venue with lawyers. Everyone from The Clash to Oasis has played there. That stage is hallowed ground, and it remains a massive draw for our bands.

The first gig was like nothing the legal world had ever seen. Honestly, some people may have bought tickets expecting it to fall apart — but to everyone's surprise (mine included), it was a roaring success.

The setlists helped. Tracks like "Teenage Kicks" by The Undertones, "Turning Japanese" by The Vapors, "Won't Get Fooled Again" by The Who, and the crowd pleaser "All These Things That I've Done" by The Killers brought the house down.

From there, we grew. One gig in London in the first year, two the next and three the year after that. As word spread, more bands emerged from the legal woodwork.

Then came the leap across the Atlantic. The first U.S. gig was in Los Angeles on March 8, 2012, at none other than Whisky a Go Go. My very dear friend, and now long-time colleague, Ted Scott had come to one of the early London shows and said, "We should do this in LA."

A few months of back and forth followed, and suddenly... we'd sold out the Whisky on Sunset. Since then, we haven't looked back.

The gigs are always great fun — thanks to the energy of the band members and the enthusiasm of the crowd. What started as a passing thought on a Tube ride has grown into something far beyond what I ever imagined.

And the best part? We're still just getting started.

Ted Scott: To me, the vision was always clear: we give musically inclined legal professionals the opportunity to be a rock star for a night, and to play on some of the most renowned stages in the world — somewhere they would never get to play on their own.

As a result, they get sound checks, green rooms, videos, etc., all in return for raising funds for those in need. It turns out that people will pay a lot to be a rock star!

Looking back, I don't think either of us thought we would accomplish the growth that we have. We never really had any goals to do so. It just all happened fairly organically.

People in different cities started hearing about Law Rocks, and they would call up and ask if we could do one in their city. The answer was always, "Yes!" But there are still so many cities and venues that we have not been to.

By the third year, it became pretty clear that the challenge was going to be continuing to grow the charity all while maintaining our day jobs. At that time, I was confident enough in Law Rocks' potential that I thought it was time to hire someone, albeit only part-time. I figured, if that person just focused on marketing, the investment would pay for itself. If it didn't, it was going to come out of our pockets — but maybe I didn't tell Nick that!

Now, we have a team of five employees who handle most of the day-to-day operations. We also have a great and active board of directors that helps with strategic decisions.

One of the things that I'm proudest of is the creation of the Music Matters Grant. While most of the money raised comes through the individual bands — 100% of which is then donated back to each band's selected charity — Law Rocks itself now raises its own funds through ticket sales and sponsorships, which cover our operating costs and then some.

As a result, we created the Music Matters Grant so we can give back to charities we want to support (versus the charities the bands selected). In line with our mission, we pick charities that are local to each city we play in and that provide music education for underprivileged youth. I think it's the coolest thing we do.

And as Nick said, I feel like we are only just hitting our stride. There are so many opportunities to grow.

Finding Balance

Child: At first, I became really conscious of the amount of time it took to arrange a gig, which was voluminous. Unsurprisingly, the email traffic was, and still is, amazingly high.

I found that a good hourlong stint here and there kept me on track, but having always held roles that require a lot of time and attention, I struggled at times to stay on track. This has, sadly, been evidenced in the past by some gigs not being as prepared as they should have been, but thankfully, our musicians draw the attention away from any shortcomings.

I think the lesson is that striving for perfection is unrealistic, and with genuine hard work and a little bit of faith, everything will eventually work out.

Another lesson I learned is that utilizing dead time can help with productivity. For example, I do my best Law Rocks preparation while on a plane (which is often), on the train on my commute to the office (which is two hours), and waiting outside school for the children to come out (they like to take their time).

But the balancing act has been aided by the pure positivity of Law Rocks. My former chambers, Keating Chambers, was extremely supportive all those years ago. And now, Secretariat has enabled us to take it

to an entirely different level.

Scott: Luckily, there are a fair amount of tasks that are repetitive from event to event. For each show, we have a calendar that starts about six months out. It notes tasks like securing the venue (Week 1) and sending out calls for bands (Week 2).

What you can't plan for is the amount of email traffic you inevitably get the closer you get to showtime. That's where the staff comes in. I've learned that it's important to delegate much of the correspondence to our support staff, so they are now the point of contact with the bands.

It's something I miss, but honestly, I wouldn't be able to keep my head above water without doing that. In fact, we've found that we have to plan shows at least two weeks apart because the communication with the bands becomes too overwhelming, even for the staff.

That all being said, Law Rocks is something I love to do and am very passionate about — so I actually don't mind spending a couple of hours on the weekend doing the books, making budgets, planning for next year, etc. It is extremely rewarding, and in and of itself balances out my work life at Secretariat. And I get to do all of it with one of my best mates in the world.

Nick Child and Ted Scott are managing directors at Secretariat Advisors LLC, and the co-founders of Law Rocks.

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