

Registered number: 03469264
Charity number: 1067245

VOCAL EYES

(A company limited by guarantee and not having a share capital)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2019

VOCALYES

(A company limited by guarantee and not having a share capital)

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REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS

FOR THE YEAR ENDED 31 MARCH 2019

Trustees

S Boiling	Chair
C Maley	(Resigned 30 November 2018)
J Abro	
S Heal	(Resigned 4 February 2019)
K Townsend	
J C Wood	
C R Davies	(Resigned 4 February 2019)
T Nichols	(Appointed 14 May 2018)
L K Alston	(Appointed 30 July 2018)

Company registered number

3469264

Charity registered number

1067245

Registered office

81 County Street
London
SE1 4AD

Accountants

Nyman Libson Paul
Chartered Accountants & Statutory Auditors
Regina House
124 Finchley Road
London
NW3 5JS

Bankers

Barclays Bank Plc
PO Box 2
Cambridge
CB2 3PZ

CAF Bank Ltd
25 Kings Hill Avenue
Kings Hill
West Malling
Kent
ME19 4JQ

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2019

Trustees' report for the year ended 31 March 2019

The trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the independently examined accounts of VocalEyes (the charity) for the year ended 31 March 2019. The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts.

Structure, governance and management

Governing document

VocalEyes was established as a company limited by guarantee on 21 November 1997 and is both a registered charity and a registered company. Its affairs are governed by its Memorandum and Articles of Association and the liability of the members in the event of the company being wound up is limited to a sum not exceeding £1.

Appointment of Trustees

The trustees of the charity are also directors of the company for the purpose of company law and any reference to trustees is, therefore, also to directors. Those who served during the year and subsequently were:-

S Boiling, Chair

C Maley (Resigned 30 November 2018)

J Abro

S Heal (Resigned 4 February 2019)

K Townsend

J C Wood

C R Davies (Resigned 4 February 2019)

T Nichols (Appointed 14 May 2018)

L K Alston (Appointed 30 June 2018)

None of the trustees has a beneficial interest in the company.

Trustees are appointed by an ordinary resolution. Whenever the trustees are fewer than three, new trustees must be appointed to bring the number up to three, and, until otherwise determined by a General meeting, the number of trustees shall not exceed thirty. At every Annual General Meeting, the longest serving trustees (chosen alphabetically if necessary) to the extent of one third of the trustees for the time being shall retire and become eligible for reappointment. Trustees may serve for an initial period of three years and a retiring trustee may serve for one further term of three years. Exceptionally, trustees who have served for two terms may be asked to continue.

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2019

Methods adopted for the recruitment of new trustees

Trustees are recruited through various networks within the arts and charity world. Before appointment, a prospective trustee meets the Chair and Chief Executive for a full briefing and attends a Board meeting as an observer before formally joining the Board.

Organisational structure

The Board of trustees administers the charity. All major decisions are made by the trustees who usually meet four times a year. In between Board meetings, the Chief Executive officer meets with individual trustees or groups of trustees as appropriate to discuss issues or make decisions. A scheme of delegation is in place and day-to-day responsibility for the affairs of the charity (including operational matters) rests with the Chief Executive officer.

Related parties

There are no related or connected parties. VocalEyes, however, has a close relationship and shares offices with Stagertext, a charitable company which provides captioning for cultural events giving access to people who are deaf, deafened or hard of hearing.

Risk management

The Board of trustees is responsible for the management of risks faced by the charity. Risks are identified and assessed regularly and appropriate controls put in place to mitigate those perceived risks where possible. Consequently, the trustees are satisfied with the position.

Governance

During the year we were joined by two new Trustees, Lynette Alston and Timandra Nichols. Lynette joined us while she was Executive Director at Spare Tyre Theatre, but shortly after started in a new role as Executive Director/Joint CEO at Polka Theatre for Children. Timandra is a founder Director of Arts & Heritage. They both bring a wealth of experience in the cultural sector.

Leaving us were Robin Davies, Caroline Maley and Sharon Heal, who all made fantastic contributions to VocalEyes during their terms. We wish them well in the future.

In addition to ongoing review of the management accounts and progress against the Business Plan, the Board also supported the organisation through support and advice on the office move, staffing changes and numerous other strategic areas.

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2019

Objectives and activities

Vision

VocalEyes believes that blind and partially sighted people should have the best possible opportunities to experience and enjoy art and heritage.

Mission

Our mission is to support the arts and heritage sector to welcome blind and partially sighted people as a core audience. We do this by working with arts and heritage venues to increase the opportunities that they provide for blind and partially sighted audiences and visitors, developed to the highest standards, and marketed as widely as possible.

We are motivated by equality: while around 70-75% of theatres and museums in the UK do not provide access to their performances, galleries or special exhibitions for blind and partially sighted people; we have a long way to go.

We believe that cultural participation enriches people's lives and brings a range of positive outcomes: improved individual health and wellbeing; enhanced social interaction, self-esteem, self-efficacy and confidence; stronger social networks. Blind and partially sighted people have as much a right to these as any UK citizen or visitor.

Staff and Office

There were several staff changes during the year. Sue Cullum retired at the start of the year, having joined in 2015 as Finance Manager for both VocalEyes and Stagetext; Toby Davey, Deputy Director, left us. Having joined VocalEyes in 2006, Toby has made a significant contribution to every aspect of the charity's work: as a passionate and expert audience advocate for the theatre programme, trainer at venues and drama schools. He also played a major role in the inception and development of audio-described architecture tours, and the subsequent development of the Museums, Galleries and Heritage Programme, for which he delivered dozens of training courses. He worked tirelessly to promote audio description, managing the website, social media and newsletters, and spreading the word through radio and sight loss group meetings across the UK. His work ensuring the high quality of our audio recordings for our many newsletters, audio introductions and recorded audio-described guides for museums, galleries and heritage sites will be a further legacy of his time at VocalEyes.

Joining us during the year, and bringing considerable skills and experience, were Marina Elvira, as Marketing and Administration Officer (now Programme Officer), Elizabeth Robertson as Finance Manager, and Charlie Morris, Marketing and Audience Manager.

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2019

In January 2019, because of an impending rent increase, we moved out of the office at Commercial Street, where we had been since 2004, into a double-height, airy office space in a new development on County Street, a quiet street behind New Kent Road, in London SE1. We moved with Stagertext, and took the opportunity to refresh our IT, broadband, phone and energy suppliers. The new office is popular with staff, and they have settled in well, with no disruption to the programme of work supporting venues and audiences.

Activities during 2018-2019

Theatre Programme

During the year we delivered 201 audio-described theatre performances, our highest number ever; prior to this, we've delivered between 166 and 182 performances each year since 2014-15). Each audio-described performance involves an audio introduction, recorded and sent to each audio description user, a touch tour shortly before the performance, and the live audio description broadcast through headphones during the performance. Our biggest clients during the year were Shakespeare's Globe, including the Sam Wanamaker Playhouse (14 performances), New Theatre, Oxford (11 performances), Harold Pinter Theatre (eight performances), Donmar Warehouse, Royal Court (seven performances), Almeida Theatre (six performances), Bridge Theatre and the Noel Coward Theatre (five performances each). We also described at a further 56 theatres, with between one and four audio-described performances at each.

The eight performances at the Harold Pinter Theatre covered the 20 one-act plays presented in 'Pinter at the Pinter', a season marking ten years since the Nobel Prize winner's death, in the theatre that bears his name. We were delighted that one dedicated audio description user attended all eight audio-described performances for this season.

Fifty-seven of the shows that we audio-described were suitable for children and families, including the ever-popular Harry Potter and the Cursed Child, Wicked, and Phantom of the Opera. Also popular, as part of our ongoing partnership with Mousetrap Theatre Projects, was The Wider Earth at the Natural History Museum, the story of 22-year-old Charles Darwin on HMS Beagle's voyage. Overall the audience for the family shows was strong – 10.5 blind and partially sighted people and 22.5 people in total, on average.

Audiences

In total, 1,553 blind and partially sighted people and a total of 2,878 people experienced a VocalEyes audio description and touch tour, around 20% higher than in 2017-18 (1,292 and 2,417 respectively). The average number of audio description users per show (8.3 blind or partially sighted people and 15.2 people in total, including friends and companions) grew compared to 2017-18 (7.7 and 14.2 respectively), an excellent result given the increase in the number of audio-described performances and touch tours that we delivered.

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2019

We developed our marketing and audience development activity, in order to raise awareness of the audio-described performances, museum tours and other resources and events provided across the UK (both by VocalEyes or independently) through marketing, social media and our website. Traffic to our website listings was 21% over target, with an average of around 5,500 pageviews per month. Overall, we had an increase in the number of total users of 46%, around double the increase year-on-year compared to 2017-18.

Our User Panel met twice during the year and helped us develop useful guidance for museums and theatres and feed ideas into projects and initiatives.

Some feedback we received from audience members:

“My mother is 85 and has been an avid theatre goer all her life, but as macular degeneration has taken its toll, she has large areas where she receives no visual signal. This had made it increasingly hard for her to follow theatre performances....

We tried out audio-described tours with James Graham’s The Quiz and it was a triumph.... We attended our second audio-described theatre performance together on Saturday with Les Misérables and she was introduced to the touch tour. She was completely blown away by the generosity of everyone involved in the tour and meeting the younger cast members was an added bonus. In dark sets or complex set this part of the access package is really helpful.

What is nice is that now mum is the one sharing stories with us - as the audio describers tell her things we had missed. This has helped mum feel more independent and part of the post theatre conversations as a full participant not in a passive role of receiving information.”

From an email we received from Nick, one of the VocalEyes Ambassadors:

“At today’s MySight meeting in Newark, we received feedback from Shirley on her visit to an audio described performance of The Three Musketeers (ballet at Nottingham Theatre Royal on Saturday 6 October).

She was positively ecstatic about the whole experience from the moment a man opened the door and welcomed her in until the same gentleman wished her well on her way at the end of the evening. Not only did she have a touch tour of the costumes but performers described the kind of moves they would be performing and the intricacies of dancing with long swords.

I had not realised fully the close co-operation between VocalEyes and the theatre but apparently, she received a CD the day before outlining the plot, various terms that might be used in the audio description and even information on how to find the venue.”

We also delivered 4 theatre training courses: visual awareness and touch tour training with Mimbire, a touring all-female circus company, awareness training at Shakespeare’s Globe, and awareness and touch tour training at Glyndebourne Opera House and Battersea Arts Centre.

TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2019

During the year, the Board approved plans for a project to train a new group of theatre audio describers, to allow for ongoing expansion of our programme, and ensure continuity of the incredible collective experience and skills developed by VocalEyes describers over the years since the charity was founded twenty-one years ago.

Museums, Galleries and Heritage Programme

We delivered 59 projects for a total of 44 museum or heritage clients, including three of national scope: Art Fund (Museum of the Year), Art UK (Sculpture Project) and the University of Exeter (Nature Narratives). Compared with 2017-18, we had a large increase in the number of clients outside London; up to 21 from 14, compared to 20 London-based clients.

We delivered eight live museum and architecture audio-described tours, including four for Open House London 2018 at Trinity House, Francis Crick Institute, The Photographer's Gallery and Marlborough House. The tour of the Francis Crick Institute prompted one attendee to tell us:

'Over the last ten years or so I've attended a large number of audio-described Open House architectural tours delivered by VocalEyes. I was involved in the original pilot experiment in Brighton which led to the two-handed (describer & specialist) model, and since then, I've attended at least one or two tours most years and often more. Of all these tours, I can honestly say that this was certainly one of the best.'

There was a high demand for recorded audio description for museums and heritage sites, and we worked on 18 such projects during the year. At the same time, demand for training in audio description and visual awareness was lower than in previous years.

We published State of Museum Access 2018 in partnership with Stagertext and Autism in Museums. Based on an audit of the disability access information provided on the websites of UK's 1,700 accredited museums, the 45-page report gives in-depth guidance on provision of good access services and information, with links to good examples, and further reading. The report was downloaded around 860 times, following dissemination on social media, articles in sector journals and at conferences.

Our target to increase in the proportion of museums providing access information was met – 81% in 2018 (target 78%) compared to 73% in 2016.

We also published two new sector guidelines written in collaboration with our User Panel, on producing descriptive directions, and developing a recorded audio descriptive guide.

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2019

The Nature Narratives project in partnership with the University of Exeter was a pioneering project seeking to increase access to natural heritage for blind and partially sighted people, by training staff at outdoor venues, with a specially developed programme of audio description, visual awareness and sensory exploration. Four courses were delivered, held at Leighton Moss RSPB reserve in Lancashire; Durlston Country Park on the Dorset coast; Sherwood Forest in Nottinghamshire; and Sheffield Park and Garden, a National Trust site in Sussex. Delegates included staff from surrounding venues local to each host, thereby expanding the reach of the training and inclusive principles. A training manual was produced that supports trainees to develop their skills and implement inclusive practice following the courses.

The feedback from trainees was extremely positive, indicating confidence and enthusiasm to incorporate audio descriptive techniques and visual awareness in their roles:

'[The] course was great, excellent balance of indoor training and outdoor practicals. It was very helpful to have a go, in a friendly environment, at guiding, audio description, tour – I wasn't expecting to take it to that level. Learnt loads, thank you.'

'I feel that anyone that comes on to the site I could offer a detailed description of the castle, and what's on offer'

As part of the Art UK Sculpture project, we delivered three practical creative workshops at galleries around the UK, tailored to their specific sculptural collections. The aim was to foster the relationship between galleries and their local blind and partially sighted audience. Feedback from participants has been overwhelmingly positive, with 100% of attendees finding the workshops 'Very enjoyable' – the highest on a 5-point scale. Furthermore, 100% of attendees would like to visit their local gallery again. At Leeds Museum and Art Gallery two participants had not visited the venue for 30 years.

Among the many museums we worked with during the year, The Postal Museum stands out. They were a finalist for Art Fund Museum of the Year 2018, and we created a recorded audio-descriptive introduction for the venue. Thereafter, a strong working partnership developed, as the Museum strives to be as inclusive as possible and increase accessibility across their provision. We helped them develop their policy regarding visitors with sight loss (and guide dogs) riding the Mail Rail, a miniature underground train that is a huge draw for visitors. We then delivered visual awareness training for their team and have worked with them on a series of live audio-described tours.

Research

Our research partnership with the University of Westminster (examining the impact of multisensory audio description on memorability in museum visitors) continues, and the PhD candidate is now writing up her final thesis.

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2019

During the year the Board approved plans for Describing Diversity, a research project exploring the description of human characteristics, such as age, race, sexuality, gender and body shape, an important and complex area of theatre audio description. The project, in collaboration with Royal Holloway, University of London and partners at Donmar Warehouse, Shakespeare's Globe and Spare Tyre Theatre Company, will be run in 2019-20 and result in a report and guidelines for best practice.

Financial Review

Our total income for the year was £611,110 (2018: £569,925); total expenditure was £564,335 (2018: £513,340), giving a net movement in funds of £46,775.

Reserves policy

The trustees aim to maintain unrestricted reserves of £81,500, comprising free reserves equivalent to 3 months of our grant from Arts Council England (£56,500) and two designated funds: £9,500 for a property fund and £15,000 for a staffing fund, to cover additional staff costs in unforeseen circumstances, such as cover for maternity or adoption leave or long-term sickness leave.

Trustees' responsibilities statement

The trustees (who are also directors of VocalEyes for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year. Under company law, the trustees must not approve the financial statements unless they are satisfied they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the relevant Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume the charitable company will continue in operation.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In preparing this report, the trustees have taken advantage of the small companies exemptions provided by section 415a of the Companies Act 2006.

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2019

Disclosure of information to independent examiner

Each of the persons who are trustees at the time when this Trustees' report is approved has confirmed that:

- in so far as that trustee is aware, there is no relevant information of which the charitable company's independent examiner is unaware; and
- that trustee has taken all the steps that ought to have been taken as a trustee in order to be aware of any information needed by the charitable company's independent examiner in connection with preparing their report.

Reappointment of independent examiner

Nyman Libson Paul were appointed as independent examiner to the company and a resolution proposing they be re-appointed will be put to the Annual General Meeting.

This report was approved by the Trustees, on _____ and signed on their behalf by:

S Boiling
Trustee

L Shanbury
Trustee

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INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 MARCH 2019

Independent Examiner's Report to the Trustees of VocalEyes (the 'charity')

I report to the charity Trustees on my examination of the accounts of the charity for the year ended 31 March 2019.

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the charity's Trustees those matters I am required to state to them in an Independent Examiner's Report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's Trustees as a body, for my work or for this report.

Responsibilities and Basis of Report

As the Trustees of the charity (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent Examiner's Statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I can confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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INDEPENDENT EXAMINER'S REPORT (continued)

FOR THE YEAR ENDED 31 MARCH 2019

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:

Dated:

Jennifer Pope ACA

Nyman Libson Paul
Chartered Accountants

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STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING INCOME AND EXPENDITURE
ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2019

		Unrestricted Funds 2019	Restricted Funds 2019	Total Funds 2019	Total Funds 2018
	Note	£	£	£	(restated) £
Income from:					
Donations	2	226,813	59,707	286,520	274,422
Charitable activities:					
Fees for the provision of audio description services		289,905	-	289,905	262,868
other income including training		34,527	-	34,527	32,593
Investments		158	-	158	42
Total income		551,403	59,707	611,110	569,925
Expenditure on:					
Raising funds:					
Costs of generating donations		21,568	532	22,100	27,301
Audience Development (Marketing)		49,460	7,187	56,647	34,620
Charitable activities					
Provision of audio description services		340,043	37,196	377,239	348,122
Other activities including training		42,564	5,308	47,872	43,284
Research and development		30,497	3,275	33,772	50,982
Governance costs		26,363	342	26,705	9,031
Total expenditure	3	510,495	53,840	564,335	513,340
Net income before other recognised gains and losses		40,908	5,867	46,775	56,585
Net movement in funds		40,908	5,867	46,775	56,585
Reconciliation of funds:				-	
Total funds brought forward		70,937	83,273	154,210	97,625
Total funds carried forward		111,845	89,140	200,985	154,210

The notes on pages 15 to 26 form part of these financial statements.

VOCALYES**(A company limited by guarantee and not having a share capital)****STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDED 31 MARCH 2019**

			2019		2018
	Note	£	£	£	£
Fixed assets					
Tangible assets	7		19,251		5,491
Current assets					
Debtors	8	82,093		81,035	
Cash at bank and in hand		170,503		126,013	
		252,596		207,048	
Creditors: amounts falling due within one year	9	(70,862)		(58,329)	
Net current assets			181,734		148,719
Net assets			200,985		154,210
Charity funds					
Restricted funds	10		89,140		83,273
Unrestricted funds	10		111,845		70,937
Total funds			200,985		154,210

The charity's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the charity to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees on 11 November 2019 and signed on their behalf, by:

S Boiling

L Shanbury

The notes on pages 15 to 26 form part of these financial statements.

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NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2019

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

VocalEyes meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements have been prepared in accordance with the principles applicable to a going concern having regard to the following matters.

Since its inception in November 1997, the charity has been principally funded by Arts Council England who are currently funding the charity by providing grant support. Accordingly, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future.

1.2 Income

All income is included in the statement of financial activities when the charity has entitlement of funds, certainty of receipt and the amount can be measured with sufficient reliability.

Donations are accounted for when received. Performance fees are accounted for on an accruals basis with regard to the date of performance. Grants and investment income are accounted for on an accruals basis.

1.3 Expenditure

Expenditure is charged to the statement of financial activities on an accruals basis as a liability is incurred and is classified as follows:-

- (a) Cost of generating donations: this comprises all costs incurred by the charity associated with attracting voluntary income to finance its charitable objectives.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

- (b) Charitable expenditure: this comprises all expenditure incurred by the charity in the delivery of its activities and services for its beneficiaries and includes commissioning costs, production expenses and research and development and comprises commission paid to describers, technical support costs, the cost of producing CDs with advance information and other costs associated with the incoming resources under the same heading.
- (c) Support costs: this comprises central costs including salaries, costs related to marketing, printing, website maintenance and other expenses necessary to support the activities. These costs have been allocated to activities on a basis consistent with the use of resources.
- (d) Governance costs: this comprises all costs associated with meeting the constitutional and statutory requirements of the charity.

1.4 Tangible fixed Assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Computers & Equipment	25% straight line
Office Furniture	25% straight line
Leasehold Improvements	20% straight line

1.5 Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of any appeal.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes.

1.6 Taxation

The company is a registered charity and therefore is not liable to direct taxation on income arising from its charitable activities as it falls within the various exemptions available to registered charities.

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NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

1.7 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.8 Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.9 Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.10 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

1.11 Critical accounting estimates and areas of judgement

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the reporting date and the amounts reported for revenues and expenses during the year. However, the nature of estimation means that actual outcomes could differ from those estimates.

Accruals

The company makes an estimate of accruals at the year end based on invoices received after the year end and work undertaken which has not been invoiced based on quotations or estimates of amounts that may be due for payment.

Tangible fixed assets

All assets are depreciated over their useful lives taking into account residual values where appropriate. The actual lives of the assets and residual values are assessed annually and may vary depending upon a number of factors.

VOCALYES

(A company limited by guarantee and not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

1.12 General Information

The company is a company limited by guarantee. The members of the company are the trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member per company. The address of the registered office and principal place of business is 81 County Street, London, SE1 4AD

1.13 Comparative information

During the year, the charity made the decision to account for expenditure net of amounts recharged to another charity, which were previously included as part of income and expenditure gross. This accounting policy has been applied in order to make the information in the financial statements more reliable and relevant as the amounts previously grossed up are not considered income to the charity. In applying this accounting policy both income and expenditure was reduced by £69,637 (2018: £60,385) and there was no effect on the surplus.

VOCALYES

(A company limited by guarantee and not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

2. Income from donations

	Unrestricted funds 2019 (£)	Restricted funds 2019 (£)	Total funds 2019 (3)	Total funds 2018 (£)
Arts Council England	223,811	-	223,811	175,810
The Esmee Fairbairn Foundation	-	1,725	1,725	27,542
Kirsh Family Trust	-	19,500	19,500	16,500
The 29th May 1961 Charitable Trust	-	-	-	3,000
MFPA Trust Fund	-	-	-	4,980
Drapers Charitable Fund	-	-	-	5,000
Greater London Fund for the Blind	-	-	-	4,920
Boshier-Hinton Foundation	-	-	-	3,000
Barchester Foundation	-	-	-	1,000
MFPA for Children's Theatre	-	-	-	2,000
John Ellerman Foundation	-	15,000	15,000	15,000
Ulverscroft Foundation	-	-	-	5,000
The Persula Foundation	-	2,000	2,000	-
Dorothy Hay-Bolton Charitable Trust	2,750	-	2,750	2,500
The Mackintosh Foundation	-	1,000	1,000	1,000
Goldsmith's Company Charity	-	-	-	4,000
D'Oyly Carte Charitable Trust	-	-	-	3,000
Coral Samuel Charitable Trust	-	2,000	2,000	-
Dixie Rose Findlay CT	-	2,000	2,000	-
Metropolitan Masonic Charity Grant	-	3,000	3,000	-
Scott (Eredine) Charitable Trust	-	1,000	1,000	-
Shanly Foundation	-	1,000	1,000	-
Sobell Foundation	-	5,000	5,000	-
The Lawson Trust	-	5,000	5,000	-
Donations	252	1,482	1,734	170
Total donations	226,813	59,707	286,520	274,422
Total 2018	185,480	88,942	274,422	

VOCALEYES

(A company limited by guarantee and not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

3. Expenditure

	Costs of generating donations (£)	Audience Development (marketing) (£)	Audio description services (£)	Training & other services (£)
Audio description services	-	794	267,402	26,045
Staff costs	667	11,950	39,797	10,585
Staff costs other than payroll	-	-	192	-
Consultancy and training	11,213	-	-	-
Marketing and communications	-	14,997	-	-
Rent, services and utilities	157	543	1,448	255
IT services and equipment	-	-	1,412	-
Depreciation	-	-	-	-
Board expenses	-	-	-	-
Independent examiner	-	-	-	-
Office running costs	-	-	-	-
Sundry costs	-	-	-	-
Allocation of support costs	10,063	28,363	66,988	10,987
Total	22,100	56,647	377,239	47,872

VOCALYES

(A company limited by guarantee and not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

3. Expenditure (continued)

	Research & Development (£)	Governance (£)	Support costs (£)	2019	2018
Audio description services	-	-	150	294,391	228,978
Staff costs	7,250	2,248	107,802	180,299	182,058
Staff costs other than payroll	-	-	7,736	7,928	9,896
Consultancy and training	-	-	3,375	14,588	34,445
Marketing and communications	-	-	3,480	18,477	21,377
Rent, services and utilities	462	342	26,999	30,206	20,287
IT services and equipment	-	-	4,381	5,793	6,309
Depreciation	-	-	1,695	1,695	1,830
Board expenses	-	144		144	981
Independent examiner	-	3,650		3,650	3,000
Office running costs	-	-	4,926	4,926	1,499
Sundry costs	-	-	2,238	2,238	2,680
Allocation of support costs	26,060	20,321	(162,782)	-	-
Total	33,772	26,705	-	564,335	513,340

VOCALYES

(A company limited by guarantee and not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

4. Staff Costs

	2019 (£)	2018 (£)
Gross salaries	156,059	178,700
employer's NIC	12,899	15,441
Pension contributions	11,341	13,668
	180,299	207,809
	2019 (No.)	2018 (No.)
Audio description and training	2	2
Support	4	4
	6	6

5. Trustees' remuneration

None of the trustees (or any person connected with them) received any remuneration during the year. During the year, expenses of £144 (2018: £142) were reimbursed to trustees.

6. Independent examiner's fee

	2019 (£)	2018 (£)
Independent examiner's fee	3,100	3,000

VOCALYES

(A company limited by guarantee and not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

7. Tangible fixed assets

	Office Furniture	Computer & Equipment	Leasehold improvements	Total (£)
Cost				
At 1 April 2018	-	30,226	-	30,226
Additions	1,780	3,962	9,713	15,455
Disposals	-	(20,464)	-	(20,464)
At 31 March 2019	1,780	13,724	9,713	25,217
Depreciation				
At 1 April 2018	-	24,735	-	24,735
Charge for the year	111	1,098	486	1,695
Disposals	-	(20,464)	-	(20,464)
At 31 March 2019	111	5,369	486	5,966
Net book value				
At 31 March 2019	1,669	8,355	9,227	19,251
At 31 March 2018	-	5,491	-	5,491

8. Debtors

	2019 (£)	2018 (£)
Trade debtors	59,187	77,828
Other debtors	13,529	819
Prepayments and accrued income	9,377	2,388
	82,093	81,035

9. Creditors: amounts falling due within one year

	2019 (£)	2018 (£)
Trade creditors	29,080	30,984
Other taxation and social security	23,691	17,535
Other creditors	1,272	2,720
Accruals and deferred income	16,819	7,090
	70,862	58,329

VOCALYES

(A company limited by guarantee and not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

10. Statement of funds

Statement of funds - current year

	Balance at 1 April 2018 (£)	Income (£)	Expenditure (£)	Transfer in/out (£)	Balance at 31 March 2019 (£)
Designated funds					
Premises	9,500	-	-	-	9,500
Staff costs	7,000	-	-	8,000	15,000
	16,500	-	-	8,000	24,500
General funds					
General funds	54,437	551,403	(510,495)	(8,000)	87,345
Total unrestricted funds	70,937	551,403	(510,495)	-	111,845
Restricted funds					
Touring funds	32,622	12,000	(16,689)	-	27,933
Increased audio description and recordings	5,385	17,000	(7,971)	-	14,414
Equipment for theatre & performing arts	139	3,000	(2,195)	-	944
Training in regional and London's smaller museums	8,225	-	(112)	-	8,113
Museums & Galleries programme	23,203	-	(18,972)	-	4,231
Audience development project	8,699	15,000	(2,694)	-	21,005
Newsletter project	5,000	1,000	(2,000)	-	4,000
Training new describers project		8,500	-	-	8,500
New office move		3,207	(3,207)	-	-
	83,273	59,707	(53,840)	-	89,140
Total of funds	154,210	611,110	(564,334)	-	200,985

VOCALYES

(A company limited by guarantee and not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS (continued)

FOR THE YEAR ENDED 31 MARCH 2019

10. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2017 (£)	Income (£)	Expenditure (£)	Transfers in/out (£)	Balance at 31 March 2018 (£)
Designated funds					
Premises	3,000	-	-	6,500	9,500
Staff costs	7,000	-	-	-	7,000
	10,000	-	-	6,500	16,500
General funds					
General funds	36,722	541,368	(517,153)	(6,500)	54,437
Total unrestricted funds	46,722	541,368	(517,153)	-	70,937
Restricted funds					
Touring funds	20,250	19,500	(7,128)	-	32,622
Increased audio description and recordings	1,385	4,000	-	-	5,385
Children's Theatre Research	270	2,000	(2,270)	-	-
National Survey	11	-	(11)	-	-
Equipment for theatre & performing arts	277	-	(138)	-	139
Architecture	3,676	-	(3,676)	-	-
Training in regional and London's smaller museums	1,500	9,900	(3,175)	-	8,225
Museums & Galleries programme	23,534	33,542	(33,873)	-	23,203
Audience development project	-	15,000	(6,301)	-	8,699
Newsletter project	-	5,000	-	-	5,000
	50,903	88,942	(56,572)	-	83,273
Total of funds	97,625	630,310	(573,725)	-	154,210

VOCALYES**(A company limited by guarantee and not having a share capital)****NOTES TO THE FINANCIAL STATEMENTS (continued)****FOR THE YEAR ENDED 31 MARCH 2019****11. Analysis of net assets between funds****Analysis of net assets between funds – current year**

	Unrestricted funds 2019 (£)	Restricted funds 2019 (£)	Total funds 2019 (£)
Tangible fixed assets	19,251	-	19,251
Current assets	163,456	89,140	252,596
creditors due within one year	(70,862)	-	(70,861)
	111,845	89,140	200,987

Analysis of net assets between funds – prior year

	Unrestricted funds 2018 (£)	Restricted funds 2018 (£)	Total funds 2018 (£)
Tangible fixed assets	5,491	-	5,491
Current assets	123,775	83,273	207,048
Creditors due within one year	(58,329)	-	(58,329)
	70,937	83,273	154,210

12. Operating lease commitments

At 31 March 2019 the total of the Charity's future minimum lease payments under non-cancellable operating leases was:

Amounts payable:	2019 (£)	2018 (£)
Within 1 year	16,815	32,954
Between 1 and 5 years	61,863	26,334
Total	78,678	59,288

13. Controlling party

The charity is controlled by its trustees.