

Registered number: 03469264
Charity number: 1067245



VocalEyes

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

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2020

VocalEyes

(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 2020

Trustees

S Boiling	(Resigned 11 November 2019)
J Abro	
K Townsend	(Resigned 9 May 2019)
J C Wood	
T Nichols	
L K Alston	Chair
R di Corpo	(Appointed 27 June 2019)
S Stockman	(Appointed 27 June 2019)
P Reiff-Musgrove	Treasurer (Appointed 14 June 2019)

Company registered number

3469264

Charity registered number

1067245

Registered office

81 County Street
London
SE1 4AD

Accountants

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

VocalEyes

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Bankers

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 2020

Trustees' report for the year ended 31 March 2020

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 2020. 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 (Resigned 11 November 2019)

J Abro

K Townsend (Resigned 9 May 2019)

J C Wood

T Nichols

L K Alston (Chair)

R di Corpo (Appointed 27 June 2019)

S Stockman (Appointed 27 June 2019)

P Reiff-Musgrove (Treasurer, Appointed 14 June 2019)

K A Hunter (Appointed 16 April 2020)

J L Penny (Appointed 15 July 2020)

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

TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

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.

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 three new Trustees, Rebecca di Corpo, Sharon Stockman and Per Reiff-Musgrove. Rebecca works in the higher education sector as a manager of operations, multi-stakeholder programmes and partnerships across a broad range of subjects and contexts, in both Australia and the UK. Rebecca's interest in working with VocalEyes is influenced by her experience as a trainee in the first cohort of volunteer audio

TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

describers in Sydney, in 2000. Sharon has extensive experience as a senior public sector manager in both strategic and operational leadership roles. Sharon is a visually impaired person and has enjoyed attending audio-described performances with her partner, grown-up children and friends for many years.

Per is a qualified accountant with the Chartered Institute of Management Accountants, with over 30 years finance experience in the UK, Netherlands, Morocco and further afield. Per's particular passion is for museums, to which he never needs any excuse to escape.

Leaving us were Sarah Boiling and Karen Townsend, who made fantastic contributions to VocalEyes during their terms, Sarah as chair since 2015. 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 activities and strategic direction.

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 visually impaired 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 visually impaired audiences and visitors – at performances, events, for galleries, special exhibitions, buildings and collections – developed to the highest standards, and marketed as widely as possible.

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

There was one staff change during the year. Charlie Morris, Marketing and Audience Manager, left us after a year to join Brent Council as a Marketing Officer for the Arts and Libraries team. Starting in the same role from 13 January 2020, we welcomed Jessica Beal, who joined us

TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

from SELVis / London Vision, an organisation led by and for blind and partially sighted people in the seven boroughs of South East London. Jess is also a frequent user of audio description at theatres and museums and has worked for VocalEyes as a freelance script tester for recorded museum guides previously.

Activities during 2019-20

Theatre Programme

During the year we delivered 175 audio-described theatre performances. This would have been 191, our second-highest ever after 2018-19 (201 performances), if not for 16 shows that were cancelled after official government advice issued on Monday 16 March stipulated that people should avoid public buildings in order to help slow the spread of coronavirus; shortly followed by the closure of theatres across the UK.

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, delivered by one or two professional audio describers.

We provided audio description services at 84 different theatres, including Shakespeare's Globe (10 performances) and the Sam Wanamaker Playhouse (6), Almeida Theatre (8), The Bridge Theatre (7), Donmar Warehouse, Hull New Theatre, New Theatre Oxford and Palace Theatre (6 each), Kiln Theatre, Marlowe Theatre and Royal Court Theatre (5 each). We audio described 3 performances each at a further 7 theatres, 2 performances each at 19 venues, and 1 performance at 47 venues around the UK.

State of Theatre Access 2019

In Spring 2019, we recruited a team of 21 volunteer researchers to visit hundreds of websites belonging to theatres across the UK: focusing on those that listed at least one upcoming professional performing arts production. The resulting findings were published in a report on 17 October, as an update to the State of Theatre Access 2017.

The first section of the report seeks to raise awareness of the importance of having access information on a theatre's website, something that just over a quarter (26%) of UK theatres fail to do. We provided a checklist of essential information that all venues should have, and information about best practice in location, structure and formats.

The second section provided a snapshot of the access services being provided in UK theatre, with the key finding that only around 3 in 10 (29%) of UK theatres list one or more access services for an upcoming production (with 20% providing audio description). We provided figures for the number of productions and performances for each access service,

TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

accompanied by quotes from theatre-goers who use and value them, and useful organisations.

As with the State of Museum Access 2018 report, we worked in partnership with Stagertext, and were also joined by Jess Thom and Matthew Pountney of Touretteshero, which does amazing campaigning work for neurodiversity in theatre, and Nicky Taylor, who, as part of her pioneering work at Leeds Playhouse, created the first ever dementia-friendly performance and consults on them nationally and internationally.

Training new theatre audio describers

In the autumn of 2019, we began the process of recruiting 12 people to train as theatre audio describers, who would go on to work for VocalEyes and independently as freelancers, to increase the pool of describers providing opportunities for blind and partially sighted people to experience and enjoy theatre in the UK.

We promoted the training opportunity for several months, via our website, as well as listing on several others that promote training and employment opportunities in theatre. We also promoted it actively on social media, requesting shares from organisations that would help result in a diverse group of applicants.

From 70 applicants, we selected a shortlist of 30 who were invited to an information day, where they were introduced to working as a VocalEyes theatre audio describer, followed by talks from the three people who would be running the training course: Toby Davey, former Deputy Director of VocalEyes, delivering the visual awareness and guiding training, and Roz Chalmers and Andrew Holland, two of the most experienced theatre audio describers in the UK, who describe for VocalEyes, the National Theatre and independently. They gave a comprehensive presentation of what theatre audio description involves and held a Q&A session. The final 12 were subsequently selected based on a test where they scripted and recorded themselves delivering a descriptive introduction based on a photograph of a stage set and two characters.

The evening before the training course began, the trainees attended a performance of **The Lion, The Witch and The Wardrobe** at London's **Bridge Theatre**. A fast-paced and highly visual show, it was an ideal one for them to learn their skills. Just before the performance trainer Roz Chalmers gave them a tutorial in taking notes – a vital step in preparing an audio description.

There followed four classroom days (18-19 and 25-26 November), in rooms at **Shakespeare's Globe**, where they were taken through the process of preparing an audio description. The day after the classroom days, the trainees each delivered live audio description of a quarter of the matinee or evening performance of **The Lion, The Witch and**

TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

The Wardrobe in a dry run, listened to by the trainers, joined by Yusuf Osman, another experienced user and assessor of theatre audio description. After each performance, the trainers gave group and individual feedback in preparation for the trainees' final assessed audio description at the matinee and evening performances 3 days later.

Eleven trainees passed the course, with one being asked to do some further shadowing of an experienced describer before re-taking their assessment at a future date. Overall, the trainers were very pleased with the quality of the describers: which we believe was partly down to the rigorous and competitive selection process.

We're very grateful to the Bridge Theatre and Shakespeare's Globe, who both commission VocalEyes on a regular basis to deliver audio description for their productions, for their support of the training: Shakespeare's Globe by giving us free use of rooms for the training, and The Bridge for allowing us to use their production and making a gift of around 45 tickets for seats needed by the trainers and trainees across three performances.

67% of trainees said that the training partially or fully exceeded their expectations, and 91% agreed or strongly agreed with the statement "I am very confident in my ability to deliver audio description of other theatre productions in the future". Here are some of their comments about the trainers and the experience:

"Roz was a brilliant trainer and I felt that I could ask her a range of questions and she'd be able to answer or support me in finding the answer."

"Roz is steeped in this world, and her understanding of it (and passion for it) is exceptional. She was articulate and precise in describing what was required..."

"Fantastic, insightful, astute"

"Andrew's knowledge was invaluable. He set up a very relaxed and supportive environment for us to learn and gave us a good amount of challenge and encouragement along the way. He was very clear in his delivery and I always felt confident of what was being asked of us, and that it was relevant to the training."

"I'm so grateful to have been selected and to have the opportunity to gain this new skill. It's been lovely that all the trainees are from different backgrounds and that we all bring our own expertise to it. I'm really excited to have this skill as a part of my portfolio career I think audio description is a beautiful service to be able to provide and it genuinely fills me with joy to be able to include more people in the theatre. I have been in love with the theatre from a young age but have definitely felt worn down by the hardships/struggles of working within the arts industry. I feel that this course has revived my faith in the beauty and purpose of the arts."

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

“...I feel very lucky indeed to have had the opportunity to take part. My experiences over the last two weeks will remain a highlight in an area I hope to be able to take further, thank you so much!”

Museums, Galleries and Heritage Programme

Overview

This was a very active year for the Museum programme, particularly with respect to broadening reach and expanding networks. We worked with 13 venues new to VocalEyes, and, compared to 2018-19, there was an increase in live audio-described tours from 8 to 15, and a leap in the number of training courses delivered from 13 to 21.

Notable projects include:

- **Illuminated River**, a new client for which we produced recorded audio-descriptions enhanced with musical compositions. We hope to be collaborating on Phase 2 of the project which will see the installation of work on five further Thames Bridges.
- **Wellcome Collection's Being Human gallery** – a new benchmark for inclusive museums, for which we created recorded descriptions of every object on display.
- A multi-strand project with the **Polar Museum, University of Cambridge** (new client), for which we delivered two visual awareness training courses, created a library of recorded descriptions for collection highlights, and produced a recorded venue introduction.

Full list of clients:

Live audio-descriptive tours and events

- **British Museum:** Manga exhibition (2), Inspired by the East exhibition, Troy exhibition (3), Edvard Munch exhibition (creative, practical workshop), Asia Gallery
- **Open House London:** audio-described architectural tours at Burlington House, Aga Khan Centre, Charterhouse, Zayed Centre for Research into Rare Diseases in Children
- **The Postal Museum** (4)
- **Two Temple Place:** Unbound exhibition
- **RIBA:** Creative workshop and tour of Bauhaus exhibition
- **Wallace Collection:** live event in collaboration with Tonesight

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Recorded audio-descriptive guides

- **ATS Heritage** and **Canterbury Cathedral**
- **ATS Heritage** and **Royal Collections Trust: Palace of Holyrood House** (script updates); **Buckingham Palace** (2019 exhibition and main tour updates); **Windsor Castle** (site visits and scripting)

- **Illuminated River Foundation**: AD tracks for Millennium, Southwark, Cannon Street and London Bridges
- **Old Royal Naval College**: architectural introduction
- **Polar Museum, Cambridge**: Venue introduction and 10 highlight objects
- **Science Museum**: Tracks to accompany gallery touch objects
- **Surface Impression** and **Biggin Hill Memorial Museum**
- **Wellcome Collection**: descriptions of every object (x41) and highlights tour for the Being Human gallery.

Visual Awareness and Guiding Training

Biggin Hill Memorial Museum; British Museum; Eling Tide Mill Experience; Polar Museum, Cambridge; The Postal Museum; Science Museum.

Audio Description and Visual Awareness Training

Art UK: hub training for staff from 11 museums in south Wales; **British Library** conservation team; **Kensington Palace**; **Science Museum**; **Shakespeare's Globe**; **Wellcome Collection**, curatorial team; **ZSL London Zoo**.

The Museum Programme Manager wrote articles about our work for the Association of Independent Museums Bulletin, the Illuminated River Project website, Association of Heritage Interpretation Journal website, and interviewed for Design Week.

Working with our freelance trainers, we have devised a new set of courses that will offer a greater choice to museums, which should better suit those with limited time to spare staff for training, and / or limited financial resources. The new courses include a two-day audio description training course specifically for natural heritage sites. Further re-design of courses will take place before re-opening of venues in late 2020.

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

Research

We're delighted that Rachel Hutchinson has been awarded her PhD by the University of Westminster for her thesis examining the impact of inclusive audio description on engagement and memorability in museums for blind and sighted people, in which VocalEyes has been a contributing partner. Rachel has also been working as a post-doctoral researcher on our Describing Diversity project into theatre AD (see below).

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 Equity began with an online survey of audio describers, audio description users and theatre professionals, followed by in-depth interviews, and a workshop and a report to be published later in 2020.

Covid-19 Impact

The impact of Covid-19 has been significant in several ways:

- Cancellation of activities from March 2020
- Impact on fundraising: many funders shifted their priorities in light of Covid-19 emergency needs.
- Since lock-down staff have operated from home, supported by remote IT systems provision and video-conferencing software.

The long-term impacts of Covid-19 on our client theatres, museums and heritage sites are not yet clear, and we are working on a range of contingency plans and scenarios: particularly expanding our digital services – both in relation to delivery of audio description for content streamed online, and delivery of training.

Financial Review

Our total income for the year was £606,991 (2019: £611,110); total expenditure was £603,466 (2019: £564,335), giving a net movement in funds of £3,525.

Reserves policy

The policy in 2019-20 was to maintain unrestricted reserves of £81,500. At year end, our unrestricted reserves amount to £111,465.

The Trustees have reviewed the charity's reserves policy in line with the guidance issued by the Charity Commission and recognise the need to safeguard against potential reductions in grant-aided income and fluctuations in earned income. They also note the particular situation caused by the Covid-19 pandemic, and the potential impact on the charity's operations in the

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

following years. They acknowledge that reserves may need to be utilised to support operations in this unprecedented environment (any such use will be agreed through the usual governance structure of the organisation) and have agreed to retain the policy as it currently stands.

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.

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.
-

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TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

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 Monday 9 November 2020 and signed on their behalf by:



L K Alston
Chair



P Reiff-Musgrove
Treasurer

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INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 MARCH 2020

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 2020.

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;
 2. or 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)].
-

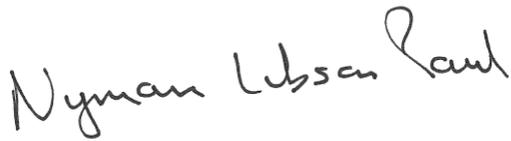
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INDEPENDENT EXAMINER'S REPORT (continued) FOR THE YEAR ENDED 31 MARCH 2020

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:

A handwritten signature in black ink that reads "Nyman Libson Paul". The signature is written in a cursive style.

Jennifer Pope ACA

Nyman Libson Paul LLP
Chartered Accountants

Dated: 9 November 2020

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STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2020

	Note	Unrestricted Funds 2020 (£)	Restricted Funds 2020 (£)	Total Funds 2020 (£)	Total Funds 2019 (£)
Income from:					
Donations	2	243,464	54,900	298,364	286,520
Charitable activities:					
Fees for provision of audio description services		267,799	-	267,799	289,905
other income including training		40,559	-	40,559	34,527
Investments		269	-	269	158
Total income		552,091	54,900	606,991	611,110
Expenditure on:					
Raising funds:					
Costs of generating donations		20,010	66	20,076	22,100
Audience Development (Marketing)		72,547	11,766	84,313	56,647
Charitable activities					
Provision of audio description services		349,178	25,586	374,764	377,239
Other activities including training		50,523	13,238	63,761	47,872
Research and development		32,450	195	32,645	33,772
Governance costs		27,763	144	27,907	26,705
Total expenditure	3	552,471	50,995	603,466	564,335
Net income before other recognised gains and losses		(380)	3,905	3,525	46,775
Net movement in funds		(380)	3,905	3,525	46,775
Reconciliation of funds:				-	
Total funds brought forward		111,845	89,140	200,985	154,210
Total funds carried forward		111,465	93,045	204,510	200,985

The notes on pages 18 to 31 form part of these financial statements.

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STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDED 31 MARCH 2020

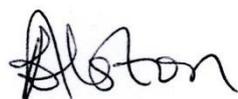
	Note	£	2020 (£)	£	2019 (£)
Fixed assets					
Tangible assets	7		16,068		19,251
Current assets					
Debtors	8	119,010		82,093	
Cash at bank and in hand		179,373		170,503	
		298,383		252,596	
Creditors: amounts falling due within one year	9	(109,941)		(70,862)	
Net current assets			188,442		181,734
Net assets			204,510		200,985
Charity funds					
Restricted funds	10		93,045		89,140
Unrestricted funds	10		111,465		111,845
Total funds			204,510		200,985

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 Monday 9 November 2020 and signed on their behalf, by:



L K Alston
Chair



P Reiff-Musgrove
Treasurer

The notes on pages 18 to 31 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2020

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) (second edition effective 1 January 2019) - (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.

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.
- (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.

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- (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 2020

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.

NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

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.

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 Going Concern

The charity meets its day to day working capital requirements through the utilisation of its own funds.

The UK theatre industry has been badly affected by the impact of COVID-19, with theatres closing initially on government advice on 16 March 2020 and subsequently by government instruction for an indefinite period. It is not yet known when theatres will be able to re-open in the context of the government's social distancing guidelines. Whilst the full, final effect of these closures is not yet known, it is clear that, as the charity's operations are carried out in theatres across all regions of the UK, its activities and revenue streams have been and will continue to be severely impacted.

The trustees have prepared updated forecasts and projections based on a number of potential scenarios and these, together with reserves held, cost savings made and government assistance indicate that the charity has adequate resources to continue its operations, albeit at a potentially lower level. It is, however, difficult to determine the assumptions that will prove to be most appropriate and therefore there is an element of uncertainty existing.

After reviewing the forecasts and projections, at the time of approving these financial statements the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the next 12 months. The trustees therefore consider it appropriate to continue to adopt the going concern basis in preparing the charity's financial statements.

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

2. Income from donations

	Restricted Funds 2020 (£)	Total funds 2020 (£)	Total funds 2019 (£)
Arts Council England	-	223,811	223,811
The Esme Fairbairn Foundation	-	-	1,725
Kirsh Family Trust	14,500	14,500	19,500
John Ellerman Foundation	15,000	15,000	15,000
Ulverscroft Foundation	1,000	1,000	-
The Persula Foundation	2,500	2,500	2,000
Dorothy Hay-Bolton Charitable Trust	-	-	2,750
The Mackintosh Foundation	1,000	1,000	1,000
D'Oyly Carte Charitable Trust	1,400	1,400	-
Coral Samuel Charitable Trust	-	-	2,000
Dixie Rose Findlay CT	-	-	2,000
Metropolitan Masonic Charity	-	-	3,000
Scott (Eredine) Charitable Trust	1,000	1,000	1,000
Shanly Foundation	-	-	1,000
Sobell Foundation	-	-	5,000
The Lawson Trust	2,000	2,000	5,000
Worshipful Company of Spectacle Makers	6,000	6,000	-
Hazel & Leslie Peskin Charitable Trust	200	200	-
Rothschild Foundation	2,300	2,300	-
Edward Gostling Foundation	3,000	3,000	-
Provincial Grand Lodge of Mark Master Masons of London	-	250	-
Dorothy Hay-Bolton Charitable Trust	-	3,000	-
Garfield Weston	-	15,000	-

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

Freemasons Charity	5,000	5,000	-
Thomas Pocklington Trust	-	833	-
Donations	-	570	1,734
Total donations	54,900	298,364	286,520
Total 2019	59,707	286,520	

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

3. Expenditure

	Costs of generating donations (£)	Audience Development (Marketing) (£)	Audio description services (£)	Training and other services (£)
Audio description services	-	3,138	268,032	41,958
Staff costs	680	32,790	44,892	11,212
Staff costs other than payroll	-	-	-	-
Consultancy and training	9,435	-	958	-
Marketing and communications	-	18,836	-	-
Rent, services and utilities	66	229	610	108
IT services and equipment	-	-	945	-
Depreciation	-	-	-	-
Board expenses	-	-	-	-
Independent examiner	-	-	-	-
Office running costs	-	-	-	-
Sundry costs	-	-	-	-
Allocation of support costs	9,895	29,320	59,327	10,483
Total	20,076	84,313	374,764	63,761

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

3. Expenditure (continued)

	Research and development (£)	Governance (£)	Support costs (£)	2020 (£)	2019 (£)
Audio description services	-	-	-	313,128	294,391
Staff costs	7,812	2,712	104,461	204,559	180,299
Staff costs other than payroll	-	-	4,588	4,588	7,928
Consultancy and training	-	-	4,472	14,865	14,588
Marketing and communications	-	-	2,014	20,850	18,477
Rent, services and utilities	195	144	21,516	22,868	30,206
IT services and equipment	-	-	2,346	3,291	5,793
Depreciation	-	-	6,195	6,195	1,695
Board expenses	-	1,517	-	1,517	144
Independent examiner	-	3,100	-	3,100	3,650
Office running costs	-	-	5,822	5,822	4,926
Sundry costs	-	-	2,683	2,683	2,238
Allocation of support costs	24,638	20,434	(154,097)	-	-
Total	32,645	27,907	-	603,466	564,335

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

4. Staff Costs

	2020 (£)	2019 (£)
Gross salaries	176,937	156,059
employer's NIC	14,953	12,899
Pension contributions	12,669	11,341
Total	204,559	180,299

The average monthly number of employees during the year was as follows:-

	2020	2019
Audio description and training	2	2
Support	4	4
Total	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 £84 (2019: £144) were reimbursed to trustees.

6. Independent examiner's fee

	2020 (£)	2019 (£)
Independent examiner's fee	3,100	3,100

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

7. Tangible fixed assets

	Office Furniture	Computer and Equipment	Leasehold Improvements	Total (£)
Cost				
At 1 April 2019	1,780	13,724	9,713	25,217
Additions	-	3,012	-	3,012
Disposals	-	-	-	-
Total at 31 March 2020	1,780	16,736	9,713	28,229
Depreciation				
At 1 April 2019	111	5,369	486	5,966
Charge for the year	445.00	3,807	1,943	6,195
Disposals	-	-	-	-
Total at 31 March 2020	556.25	9,176	2,429	12,161
Net book value				
At 31 March 2020	1,224	7,560	7,284	16,068
At 31 March 2019	1,669	8,355	9,227	19,251

8. Debtors

	2020 (£)	2019 (£)
Trade debtors	101,951	59,187
Other debtors	9,054	13,529
Prepayments and accrued income	8,005	9,377
Total	119,010	82,093

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

9. Creditors: amounts falling due within one year

	2020 (£)	2019 (£)
Trade creditors	30,385	29,080
Other taxation and social security	58,685	23,691
Other creditors	1,272	1,272
Accruals and deferred income	19,599	16,819
Total	109,941	70,862

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

10. Statement of funds

Statement of funds - current year

	Balance at 1 April 2019 (£)	Income (£)	Expenditure (£)	Transfer in/out (£)	Balance at 31 March 2020 (£)
Designated funds					
Premises	9,500	-	-	-	9,500
Staff costs	15,000	-	-	-	15,000
Total	24,500	-	-	-	24,500
General funds					
General funds	87,345	552,091	(552,471)	-	86,965
Total unrestricted funds	111,845	552,091	(552,471)	-	111,465
Restricted funds					
Touring funds	27,933	12,000	(15,940)	-	23,993
Increased audio description and recordings	14,414	18,000	(7,561)	4,086	28,939
Equipment for theatre & performing arts	944	-	(944)	-	-
Training in regional and London's smaller museums	8,113	-	-	-	8,113
Museums & Galleries programme	4,231	-	-	(4,086)	145
Audience development project	21,005	15,000	(11,889)	-	24,116
Newsletter project	4,000	1,000	(1,003)	-	3,997
Training new describers project & CPD	8,500	8,900	(13,658)	-	3,742
Total Restricted Funds	89,140	54,900	(50,995)	-	93,045
Total of funds	200,985	606,991	(603,466)	-	204,510

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

10. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2018 (£)	Income (£)	Expenditure (£)	Transfers in/out	Balance at 31 March 2019 (£)
Designated funds					
Premises	9,500	-	-	-	9,500
Staff costs	7,000	-	-	8,000	15,000
Total designated funds	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 AD 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)	-	-
Total Restricted Funds	83,273	59,707	(53,840)	-	89,140
Total of funds	154,210	611,110	(564,335)	-	200,985

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NOTES TO THE FINANCIAL STATEMENTS (continued) FOR THE YEAR ENDED 31 MARCH 2020

11. Analysis of net assets between funds

Analysis of net assets between funds – current year

	Unrestricted funds 2020 (£)	Restricted funds 2020 (£)	Total funds 2020 (£)
Tangible fixed assets	16,068	-	16,068
Current assets	205,338	93,045	298,383
creditors due within one year	(109,941)	-	(109,941)
Total	111,465	93,045	204,510

Analysis of net assets between funds – prior 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)	-	(70,862)
Total	111,845	89,140	200,985

12. Operating lease commitments

At 31 March 2020 the total of the Charity's future minimum lease payments under non-cancellable operating leases was:

Amounts payable:	2020 (£)	2019 (£)
Within 1 year	16,640	16,815
Between 1 and 5 years	45,223	61,863
Total	61,863	78,678

13. Controlling party

The charity is controlled by its trustees.