



**CHARITY COMMISSION  
FOR ENGLAND AND WALES**

## Trustees' Annual Report for the period

From 17/10/2020 Period start date To 16/10/2021 Period end date

Charity name: **Musica Secreta**

Charity registration number: **1180343**

## Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	<p>The purposes of our charity are</p> <ul style="list-style-type: none"><li>• To advance education, for the public benefit, in the knowledge and appreciation of music primarily but not exclusively for female voices, whether for choir, consort, or solo voices, accompanied or unaccompanied.</li></ul> <p>To further the development of public appreciation of and education in the musical arts through concerts, workshops, conferences, lectures, broadcasts, publications (print, digital, and online), and recordings, and by such other means as the trustees shall from time to time determine.</p>
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	<p>The charity fulfils its purposes through giving concerts, making recordings, and running workshops. Where possible and practical, amateur choirs are invited to be involved in performances.</p> <p>The charity also engages in primary trading through its website, selling scores and CDs. The website is also used to distribute free scores and advice to choirs wishing to develop experience in singing female-voice polyphony.</p> <p>The charity supports two ensembles: Musica Secreta, a professional ensemble normally comprising 8-10 singers, viol, and keyboard (organ or harpsichord); and Celestial Sirens, an amateur choir based in the south of England that meets on an ad hoc basis to prepare performances, sometimes alongside Musica Secreta. Musica Secreta is directed by Laurie Stras; Celestial Sirens will in the future be directed by Deborah Roberts.</p>



Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	In shaping the objectives for and planning the charity's activities, the trustees have had regard to the Charity Commission's guidance on public benefit and fee charging. The ensemble relies on grants and income from fees and primary trading to cover the costs of its activities. Budgets for projects are based on industry-appropriate rates (such as union-recommended rates, where available); grants are sought to reduce the fees chargeable to promoters.
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### Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	
Policy on social investment including program related investment	Para 1.38	
Contribution made by volunteers	Para 1.38	The charity, the primary trading, and the ensemble are all managed by one person (Stras), who is also responsible for the research on which programmes are based. This involves all reporting tasks (accounting and annual report), populating and managing the website, grant writing and other forms of fundraising, administration around recordings and rehearsals (including accommodation, scheduling, booking of artists and technicians). More tasks are being added to the overall load – managing a self-release label, social media marketing (and profile strategy) and delivery. Sometimes this feels unsustainable, but other members of the ensemble are only able to help in a limited way because none of the activity is remunerated.
Other		

### Achievements and Performance

	SORP reference	
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<p>Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.</p>	<p>Para 1.20</p>	<p>Between 17 October 2020 and 16 October 2021, formal activities have included:</p> <ul style="list-style-type: none"> <li>• Work towards a new recording / concert series, including a new commission</li> <li>• Launch of the new score shop on the ensemble website.</li> </ul> <p><i>Mother, Sister, Daughter</i></p> <p>This project has come about because of Stras's discoveries in respect of two Italian manuscripts connected with convents – and the desire to create a programme that is about women's conversations about women's relationships. For this project, the ensemble has also made its first commission, to British composer Joanna Marsh, for a new work, "The Veiled Sisters."</p> <p>We have successfully raised £7000 towards the project – from the Leche Trust, the Ambache Charitable Trust, Angel Early Music – and were given funding-in-kind by Stapleford Granary for a residency in August. We will be running a crowdfunder campaign in January and February.</p> <p>Recording should have taken place from 17-20 October 2021, right after the close of this accounting year, however one of the ensemble's children contracted covid and the sessions were cancelled.</p> <p>The release of the CD is due to take place in June 2022, with a launch concert at Kings Place in London. since the recording is now postponed until March 2022 (and will now take place at Stapleford Granary), the release will be digital only (with some physical copies pressed for concerts) and we will self-release the CD.</p> <p>Concerts are planned at Stapleford Granary, Kings Place, and Music at Stour. We have submitted a proposal for a filmed concert to Bloomington Early Music Festival. We will hear about this in the new year. If successful, filming will take place before the Stapleford Granary concert and the recording.</p> <p><i>Musica Secreta score shop</i></p> <p>We have been selling the scores for <i>Lucrezia Borgia's Daughter</i> from the website for some years now, but the process of ordering, invoicing, then sending the scores by email was very labour-intensive to avoid problems with VAT. The new score shop is set up for download sales to the UK, and</p>
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		<p>non-EU countries – EU sales can still be paid for on the website, but have to be sent manually as before. We are offering more free scores, accompaniment scores, and backing tracks for download.</p> <hr/> <p>We have a sharp learning curve that will no doubt continue into the next financial year, specifically in the areas of social media/internet profile and marketing.</p>
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## Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	<p>The bank account had a credit balance of £12,825.73, and the cash box contains £54.00.</p> <p>Total income from all sources was £8320.15. Total expenditure was £5808.94.</p> <p>Expenditure was lower than income this year, but a large portion of the credit balance will be used by recording in the next financial year.</p>
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	Reserves are needed to bridge the gap between spending/paying fees and receiving payment from promoters. The ideal level of reserves is £3000 per contracted concert, the minimum we judge to be necessary to cover compensatory artists' fees for a single concert in case of promoter non-payment.
Amount of reserves held	Para 1.22	Although there is no separate account for reserves, there is capacity to cover our ideal reserve amount for 2020/21 in the general fund.
Reasons for holding zero reserves	Para 1.22	n/a
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	n/a

## Additional information (optional)



You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	<b>Royalties on recordings; primary trading; grants; crowdfunding</b>
Investment policy and objectives including any social investment policy adopted	Para 1.46	n/a
A description of the principal risks facing the charity	Para 1.46	Risks include: <ul style="list-style-type: none"> <li>• director retiring</li> <li>• shrinking of arts sector in the UK</li> <li>• continued pandemic making performance/recording/scheduling unviable</li> </ul>
Other		

## Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	The charity is governed by a constitution.
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	The charity is a Charitable Incorporated Association.
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	The trustees were approached by the ensemble's directors on the basis of their knowledge and skills associated with the charity's purposes.

### Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider	Para 1.51	

network with which the charity works		
Relationship with any related parties	Para 1.51	
Other		Mr Nick Boston completed his first term as Trustee on 16 October 2021. He has volunteered to serve for an additional term to 16 October 2024, to which the other Trustees agreed with thanks.

## Reference and Administrative details

Charity name	Musica Secreta
Other name the charity uses	
Registered charity number	1180343
Charity's principal address	24 Oakmount Ave Southampton SO17 1DR UK



**Names of the charity trustees who manage the charity**

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Mr Nick Boston	Chair	Terms: 17/10/2018-16/10/2021 & 17/10/2021-16/10/24	
2	Ms Sarah Dunant		Term: 17/10/2018-16/10/2022	
3	Prof Andrew Pinnock		Term: 17/10/2020-16/10/2023	

**Funds held as custodian trustees on behalf of others**

Description of the assets held in this capacity	n/a
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	n/a
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	n/a

**Additional information (optional)****Names and addresses of advisers (Optional information)**

Type of adviser	Name	Address

**Name of chief executive or names of senior staff members (Optional information)**

Professor Laurie Stras – administrator for the charity; director of the ensemble

**Exemptions from disclosure**

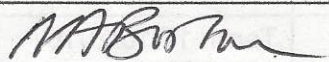
Reason for non-disclosure of key personnel details

n/a

## Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)	
Full name(s)	N. A. BOSTON
Position (eg Secretary, Chair, etc)	CHAIR

Date 24/11/21



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## Exemptions from disclosure

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CHARITY COMMISSION  
FOR ENGLAND AND WALES

Charity Name <b>Musica Secreta</b>	No (if any) <b>1180343</b>
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## Receipts and payments accounts

For the period from	Period start date 10/17/2020	To	Period end date 10/16/2021
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### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £
<b>A1 Receipts</b>				
Concerts	-	-	-	-
Donations	450	-	-	450
Education	125	-	-	125
Grants	-	3,200	-	3,200
Primary trading	948	-	-	948
Royalties	539	-	-	539
	3,058	-	-	3,058
Gift Aid	-	-	-	-
<b>Sub total</b> (Gross income for AR)	5,120	3,200	-	8,320
<b>A2 Asset and investment sales, (see table).</b>				
	-	-	-	-
	-	-	-	-
<b>Sub total</b>	-	-	-	-
<b>Total receipts</b>	5,120	3,200	-	8,320
<b>A3 Payments</b>				
Accommodation and subsistence	738	-	-	738
Primary trading expenses	225	-	-	225
Professional fees - musicians	3,000	1,300	-	4,300
Professional fees - technical	-	-	-	-
Professional fees - other	-	-	-	-
Space charges/hire	-	24	-	24
Transaction charges	42	-	-	42
Travel	-	479	-	479
	-	-	-	-
<b>Sub total</b>	4,006	1,803	-	5,809
<b>A4 Asset and investment purchases, (see table)</b>				
	-	-	-	-
	-	-	-	-
<b>Sub total</b>	-	-	-	-
<b>Total payments</b>	4,006	1,803	-	5,809
<b>Net of receipts/(payments)</b>	1,114	1,397	-	2,511
<b>A5 Transfers between funds</b>	-	-	-	-
<b>A6 Cash funds last year end</b>	9,121	1,248	-	10,369
<b>Cash funds this year end</b>	10,235	2,645	-	12,880



## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £
<b>B1 Cash funds</b>	Cash in bank	10,181	2,645
	Cash in hand	54	-
		-	-
	<b>Total cash funds</b>	<b>10,235</b>	<b>2,645</b>
	(agree balances with receipts and payments account(s))	OK	OK
<b>B2 Other monetary assets</b>	Details	Unrestricted funds to nearest £	Restricted funds to nearest £
	stocks of CDs for resale: 671 @£4.50 each	3,020	-
		-	-
		-	-
		-	-
		-	-
		-	-
<b>B3 Investment assets</b>	Details	Fund to which asset belongs	Cost (optional)
			-
			-
			-
			-
<b>B4 Assets retained for the charity's own use</b>	Details	Fund to which asset belongs	Cost (optional)
			-
			-
			-
			-
			-
			-
			-
			-
<b>B5 Liabilities</b>	Details	Fund to which liability relates	Amount due (optional)
			-
			-
			-
			-
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	



## CC16a

**Last year**  
**to the nearest £**

10,004
1,591
800
3,336
1,771
63
-
-
17,464

-
-

17,464
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621
590
19,636
3,885
1,451
296
35
1,726
-
28,240

-

28,240
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-	10,776
	-
	21,091
	10,315





**Endowment  
funds**

to nearest £

-
-
-
-

OK

**Endowment  
funds**

to nearest £

-
-
-
-
-
-

**Current value  
(optional)**

-
-
-
-
-

**Current value  
(optional)**

-
-
-
-
-
-
-
-
-

**When due  
(optional)**


**Date of  
approval**
