

ELECTRIC VOICE THEATRE

England & Wales · Charity number 1194881

Details

Status Registered

Legal form CIO

Registered 2021-06-21

Register [View on the Charity Commission register](#)

Contact

Address 39 Birnam Road
London
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Website <https://www.electricvoicetheatre.co.uk/>

Activities

Objects: THE OBJECTS OF THE CIO ARE: TO ADVANCE THE ARTS AND EDUCATION FOR THE PUBLIC BENEFIT THROUGH THE PROMOTION, SUPPORT AND ENCOURAGEMENT OF MUSIC AND IN PARTICULAR BY CREATING HIGH QUALITY PERFORMANCES OF VOCAL MUSIC WITHIN A THEATRICAL FRAMEWORK, CHAMPIONING AND COMMISSIONING THE WORK OF WOMEN COMPOSERS, PARTICIPATING IN CREATIVE MULTIDISCIPLINARY COLLABORATIONS, DELIVERING HIGH QUALITY WORKSHOPS FOR EDUCATION AND COMMUNITY GROUPS, MAKING MUSIC ACCESSIBLE TO ALL AND REACHING PEOPLE WHO ARE NOT USUALLY ATTRACTED TO MUSIC THEATRE.

Activities: Artistic and creative workshops and events

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

Geography

- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£7,663	£10,432	-	-
2024-08-31	£19,596	£17,270	-	-
2023-08-31	£6,167	£8,903	-	-
2022-08-31	£14,200	£10,456	-	-

Trustees

Name	Role	Appointed
Dr Cheryl Frances-Hoad		2022-10-20
Emma Louise Bernard		2022-10-20
Frances Marie Lynch		2021-07-26
Holly Elson		2025-11-21
Miranda Lowe CBE		2025-07-28
Professor Nicholas Till PhD		2021-07-26

ELECTRIC VOICE THEATRE

England & Wales - Charity number 1194881

Accounts

Electric Voice Theatre

Registered Charity – number
1194881

**Trustee Report and Financial Statements
for the year ended 31 August 2025**

Receipts and Payments Accounts

Page	Contents
2	Trustees Report
8	Receipts & payments account
9	Statement of Assets and Liabilities

Trustee Report and Financial Statements

Prepared by Frances M Lynch - Trustee

Approved by: Nicolas Till, Chair of Trustees

Date: 30.04.2026



Electric Voice Theatre Trustee Report for period from 1 September 2024 to 31 August 2025

Objectives and Activities

The objectives of the CIO are: to advance the arts and education for the public benefit through the promotion, support and encouragement of music and in particular by creating high quality performances of vocal music within a theatrical framework, championing and commissioning the work of women composers, participating in creative multidisciplinary collaborations, delivering high quality workshops for education and community groups, making music accessible to all and reaching people who are not usually attracted to music theatre.

During this period ELECTRIC VOICE THEATRE (EVT) has, in collaboration with a wonderful team of musicians, scientists, artists and historians, delivered: -

A PUBLIC PERFORMANCE showcasing the life and work of composer Eliza Flower (1803 – 1846) with a team of 6 EVT performers and production staff.

- 26th September 2024 - **“September Songs”** - included 4 of Eliza Flower’s songs newly revived, with 2 in modern settings for 4 voices by FM Lynch, + A new work about Flower’s life.

April – May 2025 - MISFOLDING SCHOOL WORKSHOP PROJECT with Year 5, Handcross Primary School, Haywards Heath – a series of onsite workshops and a performance with a team of 3 scientists from the Serpell Lab, Sussex University, a BSL interpreter and 3 EVT workshop leaders – including a training opportunity for one of our Young Singers - **Maxence Marmy**.

The children said: -

- *On the project we learnt how proteins misfold, about amyloids and what they are in detail, but we also learnt about DNA, proteins and brain cells. We enjoyed working in our group, finding out all the information/facts and the fun we had with the chickpea juice!*
- *In the performance we enjoyed showing everyone what we had been learning, the signing, the rap and the chorus. We all knew the music off by heart, it was amazing!*
- *I liked the music we made*
- *I liked whisking the proteins to see if they solidify*

OTHER PUBLIC EVENTS

- 1st September 2024 - **Freethought History Festival** - *Sing for Eliza!* 2x Eliza Flower Children’s Workshops
- 18th Sept 2024 – **Harlow U3A History Group Talk** – Eliza Flower presentation by FM Lynch
- 10th April 2025 - **Vocal Connections Workshop** – a singing & science workshop as part of the Misfolding Project

‘A great way to learn!’

‘Very informative and interesting!’

“Interesting and fun way to learn!”

‘Very interesting way of presenting complicated material. Creative and inspiring’

- July 11th-14th 2025 **Gender, Song and the City - Re-sounding the Music of Eliza Flower (1803-1846)**. A performance paper by Katherine Fry & Frances M Lynch on composer Eliza Flower for the Performance Studies Network Conference at Guildhall School of Music & Drama.

MAIN RECORDINGS

- 1st Dec 2024 **"Songs of the Months"** by **Eliza Flower (1803-1846)** performed by EVT singers and many on our Young Singers Programme released as complete set on Youtube with all the words appearing on the screen.
- 1st January 2025 Released on Soundcloud - **"Free Trade Songs"** for the League Bazaar 1845, by Eliza Flower (1803 – 1846), recorded by **Frances M Lynch** – Soprano and **Laurence Panter** – Tenor & Piano at Conway Hall, London
- January 2025 released on Soundcloud **"Seasons of Change"** - a radical new song cycle inspired by Eliza Flower's **"Free Trade Songs"**, commissioned from composers - **Frances M Lynch, Anna Appleby, Lilly Vadaneaux, Amanda Johnson**

Other activities and achievements included:

- 18th Feb 2025 - **Garden of Heavenly and Earthly Nature** – an oil painting by Elspeth Manders created for the Eliza Flower Project was formally loaned to Conway Hall where it hangs outside the Flower Room.
- Frances M Lynch was invited to write an article on Eliza Flower for the Independent Society of Musicians (ISM), published in Nov 2024
- **Project work** for all the events due in the next financial year was undertaken – with a great deal of co-ordination with partners, funders and artists.
- **Research**
 - The Flower Project has benefitted from research by Dr Oskar Jensen, Katherine Fry and Frances M Lynch, deepening their knowledge and understanding which in turn is passed on through the website and live in performances, talks & workshops.
 - The Isabella's Footsteps project has benefitted by research undertaken by Science Historian, Catherine Booth, Miranda Lowe, and Frances M Lynch particularly on September 12 & 13th 2024 at the Natural History Museum. The visit was organised by Miranda to coincide with the visit from Australia of Isabella Gordon's nephew, Christopher Griffiths. Together we were treated to an Isabella tour of the NHM to see her collections and were granted incredible access to her archive, most of which we hadn't seen before. The visit was documented by Herbie Clarke.
 - A substantial amount of music research by FM Lynch as preparation for all the projects due to run from September 2025 was undertaken with the Scottish Music Centre, Conway Hall archive and the British Library.

Trustees

The following Trustees served during the period:

Professor Nicholas Till (Chair of Trustees) (reappointed December 2024)

Frances M Lynch (reappointed from June 2024)

Segun Lee-French (reappointed from Dec 2024 for one year)

Cheryl Frances-Hoad (reappointed from October 2025)

Emma Bernard (reappointed for 2 years from October 2025)

Segun Lee-French resigned in December 2025.

Miranda Lowe was appointed Trustee in July 2025 and Holly Elson in November 2025.

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the Charities Commission's general guidance on public benefit.

The work of the charity is supported by volunteers on many of the individual projects and on a regular basis by two volunteers

Herbert Clarke – sound and video design, IT, marketing and admin support

Catherine Lynch FCA – Finance and governance

Achievements and Performance

The charity's work continues to benefit from our increasing skills at working online both live and in recorded media. This has benefitted the geographical reach of our initiatives particularly enabling workshop programmes in more remote locations – e.g. Keith in Northeast Scotland - and virtually.

Our work this period has been focused on promoting the work of **Eliza Flower (1803 – 1846)**, advancing our work with women scientists as part of the Misfolding Project reaching an audience of 300 at 3 public performances.

We have provided **opportunities for school and community groups, young artists and musicians** in the UK to develop and share their talents through our **FLOWER WORKSHOPS and MISFOLDING PROJECT** reaching **63 participants** through these initiatives.

Singers, musicians and BSL interpreters from ELECTRIC VOICE THEATRE alongside the Young Singers Programme participants: -

- performed **18 songs by Women Composers**
- gave **3 world premieres**
- gave the first live performances in 200 years of **6 songs by Eliza Flower**
- **recorded 5** works both new and old.

The project legacy includes

- **CROSS-SECTOR PARTNERSHIPS** - ELECTRIC VOICE THEATRE maintained and strengthened our on-going partnerships with Conway Hall Ethical Society, BBC new generation thinker and music historian – **Oskar Jensen, Serpell Lab, School of Life Sciences, University of Sussex - Professor Louise Serpell & Dr Karen Marshall**, community organisation in Islington – Healthy Generations, and several schools.
- **Updated and adapted scores of Eliza Flower's music** for contemporary use – and passed much of this on to choirs and continued to develop the website through which they are now available to the public.
- **Conway Hall now displays our commissioned oil painting in tribute to Eliza Flower**
- **PARTICIPANTS** from all our workshop strands say they will continue to use some of the scientific/vocal/musicianship/composition skills and have gained awareness of music by women and enjoy new music.

- **YOUNG SINGERS PROGRAMME** added a long-term singer to our EVT team – Maxence Marmy who continued training with us as part of workshops and performances.
- **SCHOOL PUPILS AND TEACHERS** said:
 - *Hearing professional singers was very positive indeed. Inspirational*
 - *Good to see a different approach to music teaching and cross curricular links*
 - *We wrote about how Rosalind Franklin discovered DNA was a double helix.*
 - *What we all liked about our verse was that we all had creativity and independence.*
 - *We wrote about AMYLOID, Patricia Prunella Protein and where she ended up (in a spider's web).*
 - *I liked the singing*
 - *I like the squircle (our singing warm up)*
 - *I liked beat boxing*
 - *I liked being in my group and practising*
 - *I liked the blocks in different colours that came on the screen and we had to sing our noise on our colour*
 - *I liked when they were singing the song to us.*
 -
- **FOOTPRINTS** - we have added to our substantial body of online resources available both to the general public and for teachers and schools - reaching an audience in this period of approx. 5,700– with pages visited 33,000 times.
 - **ELECTRIC VOICE THEATRE** – Project pages
 - **Youtube** – videos of live/zoom performances, music & artists films – views dropped a little from 4.6k the previous year to **3.8K**
 - Soundcloud- music recordings & podcasts – we slightly raised our audience on this platform from 3,163 to **3,354**
 - promoted on various partner websites and adding to the British Music Collection

FINANCIAL REVIEW

The charity's principal source of funding is grants, box office and fees, with some small donations on top.

As a charity with no capital backing, Electric Voice Theatre operates on a small tightly controlled budget. The charity only contracts to pay artists based on successful grant applications which generally specify what expenses the grant is intended to cover. Payments out are then only due when funds are received from the grant making body.

On occasion, shortfalls in funding are covered by holding back or reducing fees to the Artistic Director. From time to time the artistic director will temporarily fund expenses personally and reclaim from the charity when the relevant funds are received.

EVT is grateful for the support of the following grant making bodies, donors and promoters, without which the charity could not have managed the quality of work in this period:

Conway Hall
Alzheimer's Research UK
Harlow History Society U3A
Guildhall School of Music & Drama
Individual donations made through our online PayPal donations scheme
Easyfundraising donations from members shopping sprees online

The charity has sufficient resources at the end of the period to meet its contractual obligations. Due to the nature of the funding received, it is not considered viable in the immediate future to build up any significant reserves and given its funding model significant reserves are not required.

Currently the Artistic Director undertakes, without charge for her time, all funding applications and coordination with collaborators which limits the amount of time that can be devoted to initiating more projects.

The charity continues to fall below the threshold for an independent examination. As we paid for an independent examination for 2022-23 accounts the Trustees considered this provided the necessary assurance for their purposes and considered that it unnecessary to repeat the exercise this year given the level of funding. This will be reviewed next year.

Funds held as at 31st August 2025 amount to £565 and these represent amounts payable to the Artistic Director for fees not claimed pending final project outcomes.

The Charity is primarily dependent on the efforts of the Artistic Director and volunteer support for continuing with activities. However, due to the limited financial exposure taken on there are no immediate concerns about financial problems. The Artistic Director will continue to apply for funding to facilitate continuation of EVT's work with the support of our partners at Conway Hall, Humanists UK, Sussex University's Serpell Lab and Natural History Museum.

Given the limited size of the income and expenses in the period, the accounts have been prepared on a receipts and payment basis as provided for in the [Charity Commission guidance](#).

Future Plans

We are currently working with Conway Hall to continue to promote the work of composer Eliza Flower (1803- 1846) whose life and work were important to the development of their Ethical Society, and to research other women composers in their archive and to create and develop various events at the venue as part of their programming this year. In addition, we continue to develop the Eliza Flower website to give access to our research, films, recordings, and downloadable scores.

We are developing a project with Miranda Lowe CBE (Principal Curator, Crustacean) at Natural History Museum, London based around her predecessor Isabella Gordon which connects communities in London, Japan and Scotland. NHM are currently scoping out funding opportunities, and we are developing partnerships with local schools and colleges; we have secured funding for the project to run in Northeast Scotland and London from September 2025 from National Lottery Heritage Fund and the Scottish Fisherman's Trust.

We are working with Bloomsbury Festival, UCL and Conway Hall to create a workshop and performance project around Crystallographer, Kathleen Lonsdale (1903–1971): - first female professor at UCL, one of the first female Royal Society Fellows.

An additional partnership with Humanists UK will bring new projects about women in science and music in future years.

Assessment of major risks

A risk register has been compiled.

The principal risk facing the Charity is dependence on Frances Lynch and Herbert Clarke to fulfil creative and administrative obligations – this is kept under review but limited risk management.

Policies and procedures are in place to manage other risks, including Health & Safety, Safeguarding and Financial risk, including the risk of inappropriate payments to the Artistic Director who is also a trustee. Such payments are limited to fees for specific projects in line with other artists and payments are reviewed by the Trustees without the Artistic Director taking part in the discussion. No other Trustees received any payments from the Charity.

Structure, Governance and Management

The Charity is a Charitable Incorporated Organisation (CIO) with a constitution based on the standard model provided by the Charities Commission.

Trustees are appointed by the Board of Trustees on recommendation of Trustees and collaborators on EVT projects. The Charity aims to recruit as far as possible a diverse range of Trustees with understanding of the work of EVT and the ability to contribute to its development.

An induction process is in place for Trustees.

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Electric voice theatre
Receipts & payments account
For the year ended 31 August 2025

2024				2025	
Total		Unrestricted	Restricted	Total	
Funds		Funds	Funds	Funds	
£	Receipts	£	£	£	Note
15,000	Grants	0		0	
163	Donations	1,909		1,909	
3428	Fees	5,600		5,600	
	Box Office	154		154	
1,005	Sundry receipts	0		0	
19,596	Total receipts	7,663	0	7,663	
	Payments				
10,899	Fees	7,018	1,955	8,973	
-	Venue rehearsal	0		0	
842	Website & Admin	254		254	
400	Project & IT expenses	350		350	
5,129	Travel & accommodation	856		856	
17,270	Total Payments	8,477	1,955	10,432	
2,326	Net receipts/(payments)	-814	-1,955	-2,769	
	Cash funds at start of period	1,380	1,955	3,335	
1,009	Transfers between funds			0	
3,335	Cash funds at end of period	566	0	566	

Electric voice theatre

Statement of Assets and Liabilities at 31 August 2025

2024		Note	2025
£	Cash Assets		£
3,335	Bank Accounts		566
	Cash in hand		
	Other Monetary Assets		
0	Debtors		0
	Liabilities		
3,335	Creditors	6	566

1. Receipts & payments accounts

Receipts and payments accounts contain a summary of money received and money spent during the period and a list of assets and liabilities at the end of the period. Usually, cash received and cash spent will include transactions through bank accounts and cash in hand.

2. Funds Analysis

There were no grant funds received during the year and the remaining outstanding fees funded by prior year restricted grants, were paid out. No restricted funds are carried forward.

3. Premises & staff

The CIO does not own or rent any premises on a regular basis. There is occasional short-term hire of rehearsal and performance space.

There are no paid employees. Freelance artists, performers and technicians collaborate with EVT and are paid based on rehearsal and performance time on a project-by-project basis.

The running of the CIO is carried out on a voluntary basis by the Artistic director Frances M Lynch supported by Herbert Clarke. Finance and governance support is provided on a voluntary basis by Catherine Lynch FCA.

4. Trustees' remuneration

Payments were made to the Artistic Director Frances M Lynch for hours worked on specific projects in line with other artists/performers totalling £1,150 and for reimbursement of expenses incurred on those projects £1,970. No other Trustees received any expenses, remuneration or benefits in this period in respect of their work as Trustees.

5. Related party transactions

There were no related party transactions in this period.

6. Glossary of terms

Creditors: These are amounts owed by the charity but not paid during the accounting period.

Restricted funds: These are funds given to the charity, subject to specific restrictions set by the donor, but still within the general objects of the charity.

Receipts & Payment Accounts prepared by: Catherine M Lynch FCA Volunteer Treasurer

ELECTRIC VOICE THEATRE

England & Wales - Charity number 1194881

Accounts

Electric Voice Theatre
Charitable Incorporated Organisation

Charity Number: 1194881

**Trustee Report and Receipts and Payments Accounts
for period from 1 September 2023 to 31 August 2024**

Trustee Report

Prepared by Frances M Lynch - Trustee

Approved by: Nicolas Till, Chair of Trustees

Date: 2/03/2025

Nicolas Till

Electric Voice Theatre

Trustee Report for period from 1 September 2023 to 31 August 2024

Objectives and Activities

The objectives of the CIO are: to advance the arts and education for the public benefit through the promotion, support and encouragement of music and in particular by creating high quality performances of vocal music within a theatrical framework, championing and commissioning the work of women composers, participating in creative multidisciplinary collaborations, delivering high quality workshops for education and community groups, making music accessible to all and reaching people who are not usually attracted to music theatre.

During this period ELECTRIC VOICE THEATRE (EVT) has, in collaboration with a wonderful team of musicians, scientists, artists and historians, delivered:-

5 PUBLIC PERFORMANCES of *Flowers of the Seasons – Politics, Power & Poverty*, showcasing the life and work of composer Eliza Flower (1803 – 1846) with a team of 8 EVT performers and production staff working with local choirs, schools, community groups and colleges.

- 27th October 2023 – **Premiere performance at Conway Hall, London**
- 16th November 2023 - **Holborn Community Centre, London**
- 25th February 2024 - **St John's ARC, Old Harlow, Essex**
- April 3rd 2024 - **Leah Manning Centre, Harlow, Essex**
- 5th May 2024 - **Newcastle University**

OTHER PUBLIC EVENTS

- 6th July 2024 – **ChoirFest Harlow**, A performance of various songs as part of a very large local festival with Livewire singers and many others performing
- 4th August 2024 - **Care Weekender, Harlow** run by **RHIANNON FAITH COMPANY** - outdoor festival including performances of "Eliza's Song" and "Echoes from Essex" by FM Lynch
- 31st August 2024 - **Freethought History Festival, Conway Hall**. EVT presented "Radical Music, Remarkable Women", a discussion between Frances M Lynch & Dr Katherine Fry of women's networks with Mary Somerville (1780 – 1872) and Eliza Flower at their centre. Followed by a performance of repertoire from the EVT performance "The Somerville Connexions"

Superb quality of solo singing. An extraordinary & wonderful performance, absolutely LOVED IT! Huge effort had gone into research. Well put together. Quality of singing and playing excellent.

Audience Comments

FLOWER PROJECT WORKSHOPS – delivered with assistance from the Flower Composers

- From March 14th 2024 (still ongoing) - **Composition and performance workshops with LIVEWIRE** singing groups for 5 – 18yrs at **Harlow Playhouse**
- 7th February 2024 - **Harlow College** Workshop with Performing Arts students
- 9th Feb 2024 – A session with 20 Year 8 music students from **St Mark's West Essex Catholic School** who created and recorded music for use in the Harlow performance.
- 19th April 2024 – Eliza Flower's (2)21st birthday celebration day at Conway Hall with Yr 6 students from **Christopher Hatton Primary School** singing about Eliza and creating their own protest songs.

- April 30th **Chillingham Road Primary** Year 6 Girls workshop morning creating & recording music for the performance at Newcastle University
- May 1st **Gosforth Central Middle School** Year 7&8 Singers created & recorded their own Protest Song for Eliza Flower in the music department at Newcastle University
- **4th August 2024 - Care Weekender, Harlow - SING FOR ELIZA!** – workshops on a festival day – groups of children learning a song about Flower and performing it on the main stage
- **YOUNG SINGERS PROGRAMME**
 - January 2024 - Online & In-person Workshop series - training in voice and musicianship focused on music by women composers, online weekly with a final in-person day at Conway Hall, London on January 27th in front of an invited audience.

MAIN RECORDINGS

- Aug to Dec 2023 began our monthly release on Soundcloud of virtual recordings of **“Songs of the Months”** by **Eliza Flower (1803-1846)** performed by EVT singers and many on our Young Singers Programme. They were then re-released on Youtube with all the words appearing on the screen – some were re-recorded this time in person!

Other activities and achievements included:

- **CHOIRS**

- **EVT VIRTUAL CHOIR** took part in a short Christmas celebration, recording Gaudete for Youtube and creating their own Christmas song with Lynch **“Sing, Sing, Sing”**
- **DE MERC CHAMBER CHOIR** conducted by **Janette Ruocco**, a local Harlow Choir took Flower’s music into their repertoire and performed with us at St. John’s ARC
- **Newcastle Flower Singers** - a choir formed specifically to perform with us.

Flower Singers *‘I enjoyed the music and still find myself humming the melodies.’ ‘We were hugely well supported by Electric Voice Theatre, - empowered by a good balance of help and independence.’ ‘It was an amazing experience for me and made me realise that I would like to go into that line of work in the future!’*

- **Commissions**

- **“Seasons of Change”** A radical new song cycle, inspired by **“Free Trade Songs of the Seasons”** by Eliza Flower **Composed by The Flower Composers:** Frances M Lynch, Anna Appleby, Lilly Vadaneaux, Amanda Johnson
- **Garden of Heavenly and Earthly Nature** – an oil painting by Elspeth Manders created for the Eliza Flower Project
- **“Time” & “Eliza’s Song”** by Frances M Lynch

- **Exhibitions**

- An exhibition from the archives of Conway Hall was shown at their performance, which was photographed and added to a paper exhibition shown at each performance.

- **Research**

- The Flower Project has benefitted from research by Dr Oskar Jensen and Frances M Lynch, deepening their knowledge and understanding which in turn is passed on through the website and live in performances & workshops.

Trustees

The following Trustees served during the period:

Professor Nicholas Till (Chair of Trustees) (appointed Trustee 2021 for four years)
Frances M Lynch (reappointed from June 2024)
Segun Lee-French (reappointed from Dec 2024 for one year)
Cheryl Frances-Hoad (appointed 20 October 2022)
Emma Bernard (appointed 20 October 2022)

Dr Bergit Arends (resigned as from June 2024)

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the Charities Commission's general guidance on public benefit.

The work of the charity is supported by volunteers on many of the individual projects and on a regular basis by two volunteers

Herbert Clarke – sound and video design, IT, marketing and admin support

Catherine Lynch FCA – Finance and governance

Achievements and Performance

The charity's work continues to benefit from our increasing skills at working online both live and in recorded media. This has benefitted the geographical reach of our initiatives, such as the virtual choir and enabling workshop programmes in more remote locations and virtually.

Our work this period has been focused on promoting the work of women composers past and present, very particularly **Eliza Flower (1803 – 1846) and commissioning contemporary composers**, reaching an **audience of 544 at public performances**.

We have provided **opportunities for school and community groups, young artists and musicians** in the UK to develop and share their talents through our **FLOWER PROJECT WORKSHOPS and YOUNG SINGER PROGRAMMES**. Including the Choirs involved we reached **305 participants** through these initiatives.

Singers, musicians and BSL interpreters from ELECTRIC VOICE THEATRE alongside the Choirs and Young Singers Programme participants: -

- performed **30 songs by Women Composers**
- gave **6 world premieres**
- gave the first live performances in 200 years of **16 songs by Eliza Flower**
- **recorded 14** works both new and old.

The project legacy includes

- **CROSS-SECTOR PARTNERSHIPS** - ELECTRIC VOICE THEATRE maintained and strengthened our on-going partnerships with Conway Hall Ethical Society, BBC new generation thinker and music historian – Oskar Jensen and community centres including St John's Arts and Recreation Centre in Harlow, Holborn Community Centre London, and several schools.

Overall, given the total obscurity of Flower's music prior to these events, it feels hard to overstate how enriching, novel, and rewarding the experience was, for myself and the various performers as well as the audiences. There seemed a genuine appetite from all parties for this blend of unknown music, storytelling, history, and feminist reclamation **Dr Oskar Jensen, Music Historian & BBC New Generation Thinker**

- **Updated and adapted scores of Eliza Flower's music** for contemporary use – and passed much of this on to choirs and developed the website through which they will become available to the public.
- **Harlow Museum** were supported by us to put up a new, permanent display about Eliza Flower and her sister Sarah which included being able to hear her music performed by EVT.
- **Conway Hall created the Flower Room**
- **PARTICIPANTS** from all our workshop strands say they will continue to use some of the vocal/musicianship/composition skills and have gained awareness of music by women and enjoy new music.
 - **YOUNG SINGERS PROGRAMME** participants all said they are continuing to use the techniques and ideas they learnt on the course: -
 - Using a metronome, warming up efficiently
 - I have particularly found the rhythm exercises useful; I am seeing results in the music I am learning for uni.
 - The warm-ups in general have been great for loosening any tension
 - Training to read sheet music.
 - I feel I learned how to be more attentive to the ensemble and working as one
 - The interval training was very useful,

We are thrilled that 3 of them are now part of our EVT team, while others have continued to investigate related musical heritage with us, and we are providing references to help others acquire engagements.
 - **SCHOOL PUPILS AND TEACHERS** said:
 - What a fabulous morning and what a woman Eliza Flower is. We'll be singing the song for months if not years! I have now been inspired to get some more structured singing lessons embedded into our curriculum, it is such a joyous thing to do and we currently don't do it very well. Camden has a great music service and I'm enquiring with them'.
 - The girls had a wonderful time and I'm sure their visit has certainly sparked their creativity for writing music and lyrics.
 - It was such an interesting and engaging day with expert direction from you and your excellent team
 - I liked the protest song. I loved learning sign language
 - I really enjoyed making and performing our own songs
- **FOOTPRINTS** - a substantial body of online resources has been made available both to the general public and for teachers and schools - reaching an audience in this period of approx. 10,000 – with pages visited 42,000 times.
 - **ELECTRIC VOICE THEATRE** – Project pages
 - Youtube – videos of live/zoom performances, music & artists films – views rose from 3.9K the previous year to 4.6k.
 - Soundcloud- music recordings & podcasts – we raised our audience on this platform by 50% from 2,200. 3,163
 - promoted on various partner websites and adding to the British Music Collection

Our model of cross-disciplinary collaborations saw us build on our project development and fund raising which allowed us to carry out many more events than the previous year.

FINANCIAL REVIEW

The charity's principal source of funding is grants, box office and fees, with some small donations on top.

As a charity with no capital backing, Electric Voice Theatre operates on a small tightly controlled budget. The charity only contracts to pay artists on the basis of successful grant applications which generally specify what expenses the grant is intended to cover. Payments out are then only due when funds are received from the grant making body.

On occasion, shortfalls in funding are covered by holding back or reducing fees to the Artistic Director. From time to time the artistic director will temporarily fund expenses personally and reclaim from the charity when the relevant funds are received.

EVT is grateful for the support of the following grant making bodies, donors and promoters, without which the charity could not have progressed the volume and quality of work in this period:

- Ambache Charitable Trust
- SCOPS Arts Trust
- Hinrichsen Foundation
- National Lottery Heritage Fund
- Conway Hall
- Newcastle University
- St John's ARC Harlow
- Individual donations made through our online PayPal donations scheme

The charity has sufficient resources at the end of the period to meet its contractual obligations. Due to the nature of the funding received, it is not considered viable in the immediate future to build up reserves and given its funding model reserves are not essential.

Currently the Artistic Director undertakes, without charge for her time, all funding applications and coordination with collaborators which limits the amount of time that can be devoted to initiating more projects.

The charity continues to fall below the threshold for an independent examination. As we paid for an independent examination for 2022-23 accounts the Trustees considered this provided the necessary assurance for their purposes and considered that it unnecessary to repeat the exercise this year given the level of funding. This will be reviewed next year.

Funds held as at 31st August 2024 amount to £3,335 and these represent amounts payable to the Artistic Director for fees not claimed pending final project outcomes.

The Charity is primarily dependent on the efforts of the Artistic Director and volunteer support for continuing with activities. However, due to the limited financial exposure taken on there are no immediate concerns about financial problems. The Artistic Director will continue to apply for funding to facilitate continuation of EVTs work with the support of our partners at Conway Hall, Humanists UK, Sussex University's Serpell Lab and Natural History Museum.

Given the limited size of the income and expenses in the period, the accounts have been prepared on a receipts and payment basis as provided for in the [Charity Commission guidance](#).

Future Plans

We are currently working with Conway Hall to continue to promote the work of composer Eliza Flower (1803- 1846) whose life and work were important to the development of their Ethical Society, and to research other women composers in their archive and to create and develop various events at the venue as part of their programming this year. In addition we have developed an Eliza Flower website to give access to our research, films, recordings, and downloadable scores.

We are developing a project with Miranda Lowe CBE (Principal Curator, Crustacean) at Natural History Museum, London based around her predecessor Isabella Gordon which connects communities in London, Japan and Scotland. NHM are currently scoping out funding opportunities and we are developing partnerships with local schools and colleges.

An additional partnership with Humanists UK will bring new projects about women in science and music in future years.

Serpell lab at Sussex University have raised the funds for us to undertake a schools project in Sussex as part of our Misfolding Project - studying the biochemistry of Alzheimers and creating music about it with children.

Assessment of major risks

A risk register has been compiled.

The principal risk facing the Charity is dependence on Frances Lynch and Herbert Clarke to fulfil creative and administrative obligations – this is kept under review but limited risk management.

Policies and procedures are in place to manage other risks, including Health & Safety, Safeguarding and Financial risk, including the risk of inappropriate payments to the Artistic Director who is also a trustee. Such payments are limited to fees for specific projects in line with other artists and payments are reviewed by the Trustees without the Artistic Director taking part in the discussion. No other Trustees received any payments from the Charity.

Structure, Governance and Management

The Charity is a Charitable Incorporated Organisation (CIO) with a constitution based on the standard model provided by the Charities Commission.

Trustees are appointed by the Board of Trustees on recommendation of Trustees and collaborators on EVT projects. The Charity aims to recruit as far as possible a diverse range of Trustees with understanding of the work of EVT and the ability to contribute to its development.

An induction process is in place for Trustees.

Contact details Address:
39 BIRNAM ROAD
LONDON
39 Birnam Road
N4 3LJ

Phone: 02072810672

Email: electricvoicetheatre@googlemail.com

Website:

<https://www.electricvoicetheatre.co.uk/>



CHARITY COMMISSION
FOR ENGLAND AND WALES

Charity Name Electric Voice Theatre	No. if any 1194881
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CC16a

Receipts and payments accounts

For the period from 01/09/2023	To 31/08/24
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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 £	Last year to the nearest £
A1 Receipts					
Grants	-	15,000	-	15,000	2,500
Fees	-	3,428	-	3,428	3,291
Donations	163	-	-	163	376
Sundry	1,005	-	-	1,005	-
Sub total (Gross income for AR)	1,168	18,428	-	19,596	6,167
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	1,168	18,428	-	19,596	6,167
A3 Payments					
Fees	-	10,899	-	10,899	8,184
Travel & Accommodation	-	5,129	-	5,129	454
Venue Hire	-	-	-	-	77
Admin	450	392	-	842	188
IT costs	-	400	-	400	-
Sub total	450	16,820	-	17,270	8,903
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	450	16,820	-	17,270	8,903
Net of receipts/(payments)	718	1,608	-	2,326	- 2,736
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	-	-	-	-	-
Cash funds this year end	1,380	1,955	-	3,335	1,008



CHARITY COMMISSION
FOR ENGLAND AND WALES

Charity Name Electric Voice Theatre	CC16 of 2023 1194881
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CC16a

Receipts and payments accounts

For the period from	Period start date 01/09/2023	To	Period end date 31/08/24
------------------------	---------------------------------	----	-----------------------------

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

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Bank Current Account	1,380	1,955	-
		-	-	-
	Total cash funds	1,380	1,955	-
	(agree balances with receipts and payments account(s))			
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets	Details	-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
	Project expenses and fees outstanding	Restricted	1,955	
	Project expenses and fees outstanding	Unrestricted	1,380	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
		Frances Lynch		
		Nicolas Till		

Receipts & Payment Accounts prepared by: Catherine M Lynch FCA Volunteer Treasurer

ELECTRIC VOICE THEATRE

England & Wales - Charity number 1194881

Accounts

Electric Voice Theatre
(Registered charity, number 1194881)
Financial statements
for the year ended 31 August 2023

Page	Contents
2 - 6	Trustees' annual report
7	Independent examiner's report
8	Receipts & payments account
9	Statement of assets & liabilities
10 - 11	Notes to the accounts

**Electric Voice Theatre
Trustees' annual report
for the year ended 31 August 2023**

Full name Electric Voice Theatre

Organisation type Charitable incorporated organisation

Registered charity number 1194881

Principal address

39 Birnam Road
London
N4 3LJ

Trustees

Professor Nicholas Till, Chairman
Frances M Lynch
Dr Bergit Arends
Segun Lee-French
Cheryl Frances-Hoad, appointed 20/10/2022
Emma Bernard, appointed 20/10/2022
Sian Ede, resigned 20/10/2022

Volunteers

Herbert Clarke – sound and video design, IT, marketing and admin support
Catherine Lynch FCA – Finance and governance

Independent examiner

John O'Brien, employee of Community Accounting Plus, Units 1 & 2 North West, 41 Talbot Street, Nottingham, NG1 5GL

Governance and management

The charity is operated under the rules of its constitution adopted 21 June 2021.

Trustees are appointed by the Board of Trustees on recommendation of Trustees and collaborators on EVT projects. The Charity aims to recruit as far as possible a diverse range of Trustees with understanding of the work of EVT and the ability to contribute to its development.

An induction process is in place for Trustees.

Objectives and activities

The objectives of the CIO are: to advance the arts and education for the public benefit through the promotion, support and encouragement of music and in particular by creating high quality performances of vocal music within a theatrical framework, championing and commissioning the work of women composers, participating in creative multidisciplinary collaborations, delivering high quality workshops for education and community groups, making music accessible to all and reaching people who are not usually attracted to music theatre.

Electric Voice Theatre

During this period ELECTRIC VOICE THEATRE (EVT) has, in collaboration with a wonderful team of musicians, scientists, artists and historians, delivered:-

2 PUBLIC PERFORMANCES of Music by Women Composers

- 4th April 2023 “**Flowers of Spring – Politics, Power & Poverty**” Zoom performance
- 22nd April 2023 “**Misfolding**” - 2 performances, Phoenix Arts Space, Brighton

2 further performances took place privately at Sparkwell School, Plymouth assembly and at St Pancras Community Centre, London.

MISFOLDING EXHIBITION, Phoenix Arts Space, Brighton, 19th – 23rd April 2023. Commissioned music and films communicating Alzheimer’s research at University of Sussex.

Artistic Director, Frances M Lynch was an invited panellist for the Music and Dementia conference - Neuroscience Society (University of Sussex) March 16th.

VIRTUAL CHOIR – a small group learnt 4 pieces of music at weekly rehearsals, Feb 7th – April 4th 2023, joining ZOOM performances with ELECTRIC VOICE THEATRE.

WORKSHOP PROGRAMMES

- **Sparkwell Primary School**, Years 3 & 4 (29 Children), Plymouth: Mary Anning (1799-1847) Palaeontologist (Lyme Regis Fossil Festival and the Palaeontological Association)
Workshops were delivered on ZOOM during Sept/October 2022 by a team of experts in music, science, history and art, some of whom are from the local community. The school created a MEGASONG about their local historic scientist and her area of science.
EVT commissioned local ARTIST Jack Sewell, who created fantastic artwork and a film with the school which is now on their website page on the Minerva Scientifica Website and was shared with their parents and the rest of the school at a live performance.
- **Jan 2023**
 - **3 SINGING WORKSHOPS** exploring the music of local composer Eliza Flower (1803-1846) organised by **Pascal Theatre Company** as part of the Golden Years programme at St Pancras Community Association, London.
 - Created **MARY ANNING ONLINE LEARNING MATERIALS** for KS2 – including films with BSL and worksheets, sound files etc.
- **YOUNG SINGERS PROGRAMME** – Workshop 3rd June 2023 - training in voice and musicianship focused around music by women composers at Conway Hall, London.

Electric Voice Theatre

MAJOR RECORDINGS

- Sept-Dec 2022 Commissioned a film for the Misfolding Project from animation artist Hannah Fox and created a video at Sussex University with the scientists involved.
- Feb 2023 began our monthly release of virtual recordings of “**Songs of the Months**” by **Eliza Flower (1803-1846)** performed by EVT singers and many on our Young Singers Programme.
- Feb – May 2023 **3 new Podcasts: – Misfolding** (an Alzheimer’s research project); **Flowers of Spring** (a conversation with Oskar Jensen about the composer Eliza Flower); and **Songs for a Statue** (which features many of the key people behind the wonderful statue for Mary Anning in Lyme Regis).
- 19th April – online celebration of Eliza Flower on her birthday.

Summary of the main activities undertaken for the public benefit

The CIO has created public performances, singing workshops including a Young Singers programme, educational workshops with schools, online learning material for schools, as well as recordings available to the public online. Most activities are collaborations with other artists and creative organisations, scientists, and historians.

Public benefit statement

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

Summary of the main achievements during the period

The charity’s work continues to benefit from our increasing skills at working online both live and in recorded media. This has benefitted the geographical reach of our initiatives, such as the virtual choir and enabling workshop programmes in more remote locations and virtually.

Our work this period has promoted awareness of the work of women scientists and composers, reaching an audience of 370 at public and school performances and exhibitions.

We have provided opportunities for young artists and musicians in the UK to develop and share their talents through our **SCIENCE/ART WORKSHOP and YOUNG SINGER PROGRAMMES**. Including our **VIRTUAL CHOIR** we reached 60 participants through these initiatives.

Singers, musicians and BSL interpreters from **ELECTRIC VOICE THEATRE**, the Virtual Choir and Young Singers Programme performed 16 songs by **Women Composers**, including 4 world premieres, recording 21 works both new and old.

The project legacy includes

- **CROSS-SECTOR PARTNERSHIPS** - **ELECTRIC VOICE THEATRE** developed strong on-going partnerships with Conway Hall Ethical Society, BBC new generation thinker and music historian – Oskar Jensen and community centres including St John’s Arts and Recreation Centre in Harlow.

Electric Voice Theatre

- PARTICIPANTS from all our workshop strands say they will continue to use some of the vocal/musicianship/composition skills and have gained awareness of music by women and enjoy new music.
 - YOUNG SINGERS PROGRAMME participants all said they are continuing to use the techniques and ideas they learnt on the course:-

“ .. it was fantastic. I learnt lots about working in vocal ensembles, which I will carry forward into my own practice as a voice leader.”

“...developed my listening skills and I have been able to use the technique during other ensemble rehearsals”

“I look forward to using this in my own vocal work, bringing forward what I have learnt to teach to others.”
- SCHOOL PUPILS AND TEACHERS said:
 - *It pushed my voice up again and it felt nice.*
 - *Singing makes me confident and proud.*
 - *They appreciated learning from professionals.*
 - *The children were proud of their work.*
- FOOTPRINTS - a substantial body of online resources has been made available both to the general public and for teachers and schools - reaching an audience in this period of approx. 20,000.
 - Minerva Scientifica – profiles of the scientists, composers & schools, showcasing the music, podcasts and art.
 - ELECTRIC VOICE THEATRE – Project pages.
 - Youtube – videos of live/zoom performances, music & artists films.
 - Soundcloud- music recordings & podcasts – we doubled our audience on this platform from c.1000 to 2,200.
 - promoted on various partner websites and adding to the British Music Collection.

Our model of cross-disciplinary collaborations, developed in the previous year, has informed a period of project development and funding applications – which is in part why we were able to carry out less live events. We are currently feeling the benefit of this work – as will be apparent in next year’s report.

The charity’s policy on reserves

The charity has sufficient resources at the end of the period to meet its contractual obligations. Due to the nature of the funding received, it is not considered viable in the immediate future to build up any reserves and given its funding model reserves are not essential.

Financial Review

The charity’s principal source of funding is grants and fees, with some small donations on top. As most events are online, box office takings have been limited.

Electric Voice Theatre

As a charity with no capital backing, Electric Voice Theatre operates on a small tightly controlled budget. The charity only contracts to pay artists on the basis of successful grant applications which generally specify what expenses the grant is intended to cover. Payments out are then only due when funds are received from the grant making body.

On occasion, shortfalls in funding are covered by holding back or reducing fees to the Artistic Director. From time to time the artistic director will temporarily fund expenses personally and reclaim from the charity when the relevant funds are received.

EVT is grateful for the support of the following grant making bodies, donors and promoters, without which the charity could not have progressed the volume and quality of work in this period:

Ambache Charitable Trust
Palaeontological Association
Lyme Regis Fossil Festival
RVW Trust
Donations made through our new online PayPal donations scheme

Currently the Artistic Director undertakes, without charge for her time, all funding applications and coordination with collaborators which limits the amount of time that can be devoted to initiating more projects.

Although the charity currently falls below the threshold for an independent examination, we have commissioned one to provide Trustees and grant making bodies with additional assurance on the accounts.

Funds held at 31st August 2023 amount to £1,008 and these represent amounts payable to the Artistic Director for fees not claimed pending final project outcomes.

The Charity is primarily dependent on the efforts of the Artistic Director and volunteer support for continuing with activities. However, due to the limited financial exposure taken on there are no concerns about financial problems. The Artistic Director will continue to apply for funding to facilitate continuation of EVT's work.

Future Plans

We are currently working with Conway Hall to promote the work of composer Eliza Flower (1803- 1846) whose life and work were important to the development of their Ethical Society. Several Grants have allowed us to develop this project into 5 live events which are grown from workshops, talks and online training for people of all ages in 3 locations – London, Newcastle & Harlow - where the composer grew up. We are developing a project with Miranda Lowe CBE (Principal Curator, Crustacean) at Natural History Museum, London based around her predecessor Isabella Gordon which connects communities in London, Japan and Scotland. An additional partnership with Humanists UK will bring new projects about women in science and music in future years.

Electric Voice Theatre

Assessment of major risks

A risk register has been compiled.

The principal risk facing the Charity is dependence on Frances Lynch and Herbert Clarke to fulfil creative and administrative obligations – this is kept under review but limited risk management.

Policies and procedures are in place to manage other risks, including Health & Safety, Safeguarding and Financial risk, including the risk of inappropriate payments to the Artistic Director who is also a trustee. Such payments are limited to fees for specific projects in line with other artists and payments are reviewed by the Trustees without the Artistic Director taking part in the discussion. No other Trustees received any payments from the Charity.

Signed on behalf of the charity's trustees:

Signed 
Professor Nicholas Till, Chairman of Trustees

Date 13/04/2024

**Independent examiner's report to the trustees of
Electric Voice Theatre
for the year ended 31 August 2023**

I report to the trustees on my examination of the accounts of Electric Voice Theatre (the charity) for the year ended 31 August 2023.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').


I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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  Date 15/04/2024
John O'Brien MSc, FCCA, FCIE
Employee of Community Accounting Plus

**Electric Voice Theatre
Receipts & payments account
for the year ended 31 August 2023**

2022			Unrestricted	Restricted	2023
Total		Note	Funds	Funds	Total
Funds			£	£	Funds
£					£
	Receipts				
14000	Grants & donations	2	376	2500	2876
-	Sales & fees		3171	120	3291
200	Sundry receipts		-	-	-
<u>14200</u>	Total receipts		<u>3547</u>	<u>2620</u>	<u>6167</u>
	Payments				
9775	Fees		1721	6462	8183
300	Venue rehearsal		41	37	78
12	Website admin		-	188	188
-	Project expenses		454	-	454
369	Travel & Accommodation		-	-	-
<u>10456</u>	Total payments		<u>2216</u>	<u>6687</u>	<u>8903</u>
3744	Net receipts/(payments)		1331	(4067)	(2736)
-	Cash funds at start of this period		550	3194	3744
-	Transfers between funds		(1372)	1372	-
<u>3744</u>	Cash funds at end of this period		<u>509</u>	<u>499</u>	<u>1008</u>

**Electric Voice Theatre
Statement of assets and liabilities
at 31 August 2023**

2022		Note	2023
£			£
	Cash assets		
3744	Bank accounts		1008
-	Cash in hand		-
<u>3744</u>			<u>1008</u>
	Other monetary assets		
-	Debtors		-
<u>-</u>			<u>-</u>
	Assets retained for the charity's own use		
	General equipment.		
	Liabilities		
-	Creditors	4	<u>(450)</u>
<u>-</u>			<u>(450)</u>

These financial statements are accepted on behalf of the charity by:

Signed 
Professor Nicholas Till, Chairman of Trustees

Dated 13/04/2024

**Electric Voice Theatre
Notes to the accounts
for the year ended 31 August 2023**

1. Receipts & payments accounts

Receipts and payments accounts contain a summary of money received and money spent during the period and a list of assets and liabilities at the end of the period. Usually, cash received and cash spent will include transactions through bank accounts and cash in hand.

2. Grants & donations

	Unrestricted £	Restricted £	Total £
Ralph Vaughan Williams Trust	-	1000	1000
Rothschild Foundation	-	500	500
Ambache Charitable Trust	-	1000	1000
Sundry grants & donations	376	-	376
	<u>376</u>	<u>2500</u>	<u>2876</u>

3. Funds analysis

	Opening balance £	Receipts (Payments) £		Transfers £	Closing balance £
Restricted funds					
Mary Anning	3194	1500	(4694)	-	-
Eliza Flower	-	1120	(1993)	1372	499
	<u>3194</u>	<u>2620</u>	<u>(6687)</u>	<u>1372</u>	<u>499</u>
Unrestricted funds					
General	550	3547	(2216)	(1372)	509
	<u>550</u>	<u>3547</u>	<u>(2216)</u>	<u>(1372)</u>	<u>509</u>

The transfer from the General fund to the Eliza Flower fund is to cover the deficit on this activity.

Description of restricted Funds:

Mary Anning – This represents funds that were raised specifically to promote and advance knowledge of the life and work of Mary Anning through linking music and science, and making this accessible through educational programmes for schools, and through public performances and online material.

Eliza Flower - This represents funds raised specifically to promote the life and work of Eliza Flower and her sister Sarah through performances, recordings and collaborations with other creatives.

Electric Voice Theatre

4. Creditors

	£
Independent examination	450
	<u>450</u>

5. Premises & staff

The CIO does not own or rent any premises on a regular basis. There is occasional short term hire of rehearsal and performance space.

There are no paid employees. Freelance artists, performers and technicians collaborate with EVT and are paid based on rehearsal and performance time on a project by project basis.

The running of the CIO is carried out on a voluntary basis by the Artistic director Frances M Lynch supported by Herbert Clarke. Finance and governance support is provided on a voluntary basis by Catherine Lynch FCA.

6. Trustees' remuneration

Payments were made to the Artistic Director Frances M Lynch for hours worked on specific projects in line with other artists/performers totaling £1150 and for reimbursement of expenses incurred on those projects £1970.

No other Trustees received any expenses, remuneration or benefits in this period in respect of their work as Trustees.

7. Related party transactions

There were no related party transactions in this period.

8. Glossary of terms

Creditors: These are amounts owed by the charity, but not paid during the accounting period.

Restricted funds: These are funds given to the charity, subject to specific restrictions set by the donor, but still within the general objects of the charity.

ELECTRIC VOICE THEATRE

England & Wales - Charity number 1194881

Accounts

Electric Voice Theatre
Charitable Incorporated Organisation

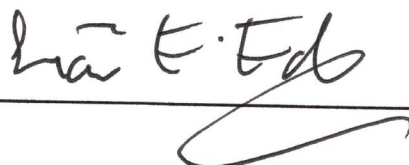
Charity Number: 1194881

Trustee Report and Receipts and Payments Accounts
for period from 21 June 2021 to 31 August 2022

Trustee Report

Prepared by Frances M Lynch - Trustee

**Approved by: Siân Ede, Chair of Trustees on behalf of
Trustees at meeting dated 20th October 2022**



Electric Voice Theatre

Trustee Report for period from 21 June 2021 to 31 August 2022

Objectives and Activities

The objects of the CIO are: to advance the arts and education for the public benefit through the promotion, support and encouragement of music and in particular by creating high quality performances of vocal music within a theatrical framework, championing and commissioning the work of women composers, participating in creative multidisciplinary collaborations, delivering high quality workshops for education and community groups, making music accessible to all and reaching people who are not usually attracted to music theatre.

During this first period operating as a charity EVT has, in collaboration with a wonderful team of musicians, scientists, artists and historians, delivered

12 PUBLIC PERFORMANCES of Music by Women Composers celebrating Women in Science

- **4 at a venues**
 - Sept 3rd 2021 - Stroud Green Festival, London *"Working from Home"*
 - May 1st 2022 – Lyme Regis Fossil Festival *"Mary Anning and her Sisters in Science"*
 - May 21st - Outdoors unveiling of the statue for Mary Anning at Lyme Regis for *Mary Anning Rocks* with a local primary school choir singing *"A Song for Mary Anning"* which was created from the winning entries for our Song Competition
 - July 23rd - Stroud Green Festival, London *"The Somerville Connexion"*
- **8 on ZOOM**
 - Sept 11th 2021 Yorkshire Fossil Festival *"The Fossil Detectives - Soundings"*
 - Oct 2nd UK Fungus Day *"Beatrix Potter's Secret Kingdom"*
 - Oct 17th Sidmouth Science Festival *"The Fossil Detectives"*
 - Nov 10th UK Fungus Day *"Beatrix Potter Song Competition Finale"*
 - Nov 18th Marine Biological Association *"Isabella and the Emperor"*
 - Dec 7th Columcille 1500 *"St Columba's Women"*
 - March 8th 2022 International Women's Day *"The Somerville Connexion"*
 - April 11th *"Women's Nature"* A celebration for Young Singers and the Virtual Choir

A further 6 performances took place privately in school assemblies. One school was unable to do this due to Covid restrictions but shared online, as indeed did all the others.

VIRTUAL CHOIR – an enthusiastic group learnt 7 pieces of music at weekly rehearsals, with many joining ZOOM performances with electric voice theatre.

YOUNG SINGERS PROGRAMME – online training in voice and musicianship focused around music by women composers

4 SCIENCE/ART WORKSHOP PROGRAMMES in 7 PRIMARY SCHOOLS

1. Hawkshead, Cumbria: Beatrix Potter (1866-1943) Mycologist
2. Sidmouth CofE, Payhembury, Awliscombe & Newton Poppleford: Mary Anning (1799-1847) Palaeontologist (Sidmouth Science Festival, Devon)
3. Thomas Hickman, Aylesbury: Miriam Rothschild (1908 - 2005) Entomologist and Conservationist (Waddesdon Manor, Bucks)

4. Chaddlewood Primary School, Plymouth: Mary Anning (1799-1847) Palaeontologist (Lyme Regis Fossil Festival and the Palaeontological Association)

Workshops were delivered on ZOOM and in-school by a team of experts in music, science, history and art, some of whom are from the local community. Each school created a MEGASONG about their local historic scientist and her area of science.

EVT commissioned 2 local ARTISTS who created fantastic art works and films with the schools

2 SONG WRITING COMPETITIONS both judged by Judith Weir, Master of the Queen's Music, alongside scientists and local people, involving 76 primary age children who created songs and several poems for Mary Anning and Beatrix Potter

Trustees

The following Trustees served during the period:

Sian Ede (Chair)

Professor Nicholas Till

Frances M Lynch

Dr. Bergit Arends

Segun Lee-French (appointed 10 December 2021)

The Trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the Charities Commission's general guidance on public benefit.

Subsequent to 31st August 2022, Sian Ede resigned as Trustee and Cheryl Frances-Hoad and Emma Bernard were appointed as new Trustees.

The work of the charity is supported by volunteers on many of the individual projects and on a regular basis by two volunteers

Herbert Clarke – sound and video design, IT, marketing and admin support

Catherine Lynch FCA – Finance and governance

Achievements and Performance

The charity's work has been impacted by the Covid pandemic which has meant that a large part of the activity is online. This had the benefit of widening the geographical reach of initiatives, such as the virtual choir and enabling school programmes in more remote locations. Some of this activity online will continue in the longer term.

Our work this period has promoted awareness of the work of women scientists and composers, reaching an audience of 3,241 at public and school performances.

We have provided opportunities for young artists and musicians in the UK to develop and share their talents through our **SCIENCE/ART WORKSHOP** and **YOUNG SINGER PROGRAMMES**. Including our **VIRTUAL CHOIR** we reached 366 participants through these initiatives.

Singers, musicians and BSL interpreters from electric voice theatre, the Virtual Choir and Young Singers Programme performed 64 songs by **Women Composers**, including 14 world premieres, recording 37 works both new and old - many plucked from their obscurity in the 18th – 20th centuries.

The project legacy includes

- NEW CROSS-SECTOR PARTNERSHIPS locally eg: in Cumbria - the Music Service, Wildlife Trust, Hawkshead School, National Trust, and Armitage Museum
- PARTICIPANTS from all our workshop strands say they will continue to use some of the vocal/musicianship/composition skills and have gained awareness of music by women and enjoy new music, 68-78% picked out the most complex, modern works as favourites!
- VIRTUAL CHOIR comments include:
 - “the more contemporary pieces are great fun to do”;
 - “I’ll be singing them in the shower for evermore!”;
 - “I learned a lot about women composers and scientists”;
 - 100% of members want to continue in the future!
- YOUNG SINGERS PROGRAMME participants all said they are continuing to use the techniques and ideas they learnt on the course:-
 - “It’s definitely helped me with my performances”;
 - “I have gained more confidence in my voice”;
 - “it really helped my mental health...working with a cause to promote female musicians and scientists”
- SCHOOL PUPILS AND TEACHERS said:
 - “When I grow up I want to be a singer and composer”;
 - “They have been influenced to write their own music, We’ve had a big take up to music lessons”;
 - “It has introduced the possibilities of creating music linked to another subject”;
 - “I feel more confident about making music with the children now”;
 - “our children have gained a lot from it both in understanding of Science, Music and History and self-esteem and confidence in newfound abilities.”
- FOOTPRINTS - a substantial body of online resources has been made available both to the general public and for teachers and schools - reaching an audience so far of c.22,000
 - Minerva Scientifica – profiles of the scientists, composers & schools, showcasing the music, podcasts and art
 - electric voice theatre – Project pages
 - Youtube – videos of live/zoom performances, music & artists films
 - Soundcloud- music recordings & podcasts
 - promoted on various partner websites and adding to the British Music Collection

We have crafted a successful, unique model of cross-disciplinary collaborations, based in underserved communities (rural/urban) which is environmentally friendly, combining ZOOM and on-site activities; links national and local organisations; encourages diverse community engagement with local arts & culture; provides development and training opportunities for young and old and brings together a profusion of strands which develop separately but connect everyone together for final performances.

This model has transformed the approach EVT is taking to future projects and performances.

FINANCIAL REVIEW

The charity's principal source of funding is grants, with some small donations on top. As most events are online, box office takings have been limited.

As a charity with no capital backing, Electric Voice Theatre operates on a small tightly controlled budget. The charity only contracts to pay artists on the basis of successful grant applications which generally specify what expenses the grant is intended to cover. Payments out are then only due when funds are received from the grant making body.

On occasion, shortfalls in funding are covered by holding back or reducing fees to the artistic director. From time to time the artistic director will temporarily fund expenses personally and reclaim from the charity when the relevant funds are received.

EVT is grateful for the support of the following grant making bodies, donors and promoters, without which the charity could not have progressed the volume and quality of work in this period:

- British Mycological Society UK FUNGUS DAY
- Soroptimists International Edinburgh Donation
- Granada Foundation
- Rothschild Foundation
- Ambache Charitable Trust
- Palaeontological Association
- Sidmouth Science Festival
- Lyme Regis Fossil Festival
- RVW Trust

In addition, the following grant making bodies contributed by making direct grants to artists (including the Artistic Director) for specific projects and pieces of work eg. composition, BSL interpretation, workshops and performances that were part of the overall collaboration on projects.

- The Marchus Trust
- Arts Council England
- Heriot-Watt University
- Stroud Green Festival

The charity has sufficient resources at the end of the period to meet its contractual obligations. Due to the nature of the funding received, it is not considered viable in the immediate future to build up any reserves and given its funding model reserves are not essential.

However, currently the artistic Director undertakes, without charge for her time, all funding applications and coordination with collaborators which limits the amount of time that can be devoted to initiating more projects. Accordingly it is desirable to build up some reserves to cover admin costs and free up time for more artistic work. How to do this is under consideration by the Trustees.

The charity currently falls below the threshold for an independent examination.

Funds held at 31st August 2022 amount to £3,744.

The charity is primarily dependent on the efforts of the Artistic Director and volunteer support for continuing with activities. However, due to the limited financial exposure taken on there are no concerns about financial problems. The Artistic director will continue to apply for funding to facilitate continuation of EVT's work.

Given the limited size of the income and expenses in the period, the accounts have been prepared on a receipts and payment basis as provided for in the [Charity Commission guidance](#).

Future Plans

We are currently undertaking more Mary Anning projects for schools; organising ecological/entomological projects with Waddesdon Manor and Cambridge University; and seeding projects with various partners to celebrate a number of historical women composers from the UK from 2023 onwards e.g.: centenary celebrations for Madeleine Dring (1923-1977) with DonneUK; a memorial concert for Enid Luff (died 19th February 2022) with Women In Music; and a possible large scale project to celebrate the choral music of Imogen Holst (1907-1984).

Assessment of major risks

A risk register has been compiled.

The principal risk facing the charity is dependence on Frances Lynch and Herbert Clarke to fulfil creative and administrative obligations – this is kept under review but limited risk management.

Policies and procedures are in place to manage other risks, including Health & Safety, Safeguarding and Financial risk, including the risk of inappropriate payments to the Artistic Director who is also a trustee. Such payments are limited to fees for specific projects in line with other artists and payments are reviewed by the Trustees without the Artistic Director taking part in the discussion.

Structure, Governance and Management

The charity is a Charitable Incorporated Organisation (CIO) with a constitution based on the standard model provided by the Charities Commission.

Trustees are appointed by the Board of Trustees on recommendation of Trustees and collaborators on EVT projects. The charity aims to recruit as far as possible a diverse range of Trustees with understanding of the work of EVT and the ability to contribute to its development.

An induction process is in place for Trustees.

Contact details

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Phone: 02072810672

Email: electricvoicetheatre@googlemail.com

Website: <https://www.electricvoicetheatre.co.uk/>

Charity Name Electric Voice Theatre	No (if any) 1194881
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Receipts and payments accounts

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CHARITY COMMISSION
FOR ENGLAND AND WALES

the period from	Period start date 21/06/2021	To	Period end date 31/08/2022
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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 £	Last year to the nearest £
A1 Receipts					
Grants		13,650	-	13,650	-
Donations	350		-	350	-
Sundry (bank compensation for poor service)	200		-	200	-
	-	-	-	-	-
Sub total (Gross income for AR)	550	13,650	-	14,200	-
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	550	13,650	-	14,200	-
A3 Payments					
Fees		9,775	-	9,775	-
Travel & Accommodation		369	-	369	-
Venue Rehearsal		300	-	300	-
Admin		12	-	12	-
	-	-	-	-	-
Sub total	-	10,456	-	10,456	-

A4 Asset and investment purchases,

(see table)					
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	-	10,456	-	10,456	-
Net of receipts/(payments)	550	3,194	-	3,744	-
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	-	-	-	-	-
Cash funds this year end	550	3,194	-	3,744	-

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

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Bank Current Account		3,744	-
		-	-	-
		-	-	-
	Total cash funds	-	3,744	-
	(agree balances with receipts and payments account(s))			
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-

		-	-
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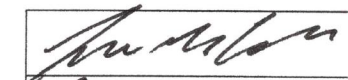
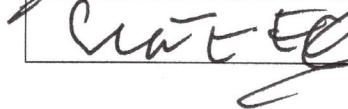
B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
Project expenses and fees outstanding	Restricted	3744	
		-	
		-	
		-	
		-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Frances Lynch	20/10/22
	Siân Ede	20/10/22

Receipts & Payment Accounts prepared by: Catherine M Lynch FCA Volunteer Treasurer