The VOCES8 Foundation

England & Wales · Charity number 1126785

Details

Other names	VOCES CANTABILES MUSIC LIMITED
Status	Registered
Legal form	Charitable company
Company number	05907481
Registered	2008-11-19
Register	View on the Charity Commission register

Contact

Address	VOCES8 Centre St Anne and St Agnes Church Gresham Street London EC2V 7BX
Phone	+44(0)207 796 0149
Email	info@voces8.foundation
Website	https://voces8.foundation

Activities

Objects: TO ADVANCE THE EDUCATION OF YOUNG PEOPLE OF ALL AGES AND ABILITIES THROUGH THE PROVISION OF SINGING BASED WORKSHOPS AND MASTER CLASSES AND THROUGH THE PROVISION OF PUBLIC PERFORMANCES OF PROFESSIONAL VOCAL CONCERTS OF CLASSICAL GENRE THAT WILL ATTRACT A DIVERSE SECTION OF THE PUBLIC.

Activities: 1. To stage and perform professional vocal concerts of classical genre that attract a diverse audience. 2. To lead singing based workshops and masterclasses for young people of all ages and abilities.3. To work with schools in developing creative initiatives that combine music with core studies.4. To inspire people through music.

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Classification

- **How:** Makes Grants To Individuals, Provides Human Resources, Provides Services, Sponsors Or Undertakes Research
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, Other Charities Or Voluntary Bodies, The General Public/mankind

Geography

- **Area of benefit:** UNDEFINED. IN PRACTICE, NATIONAL AND OVERSEAS
- Austria
- Belgium
- France
- Germany
- Italy
- Japan
- Sweden
- United States
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£2,505,574	£2,618,454	£1,071,569	16
2024-08-31	£2,400,423	£2,339,513	£1,164,354	15
2023-08-31	£1,906,336	£1,996,797	£1,052,417	15
2022-08-31	£1,858,867	£1,669,541	£1,139,417	15
2021-08-31	£1,961,687	£1,529,802	£950,091	15
2020-08-31	£1,180,380	£1,164,728	£518,206	14

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Trustees

Name	Role	Appointed
Gary Moss	Chair	2023-01-12
Adrian Alexander Melrose		2025-01-28
Christopher Alan Gabbitas		2025-01-28
David Bruce Brodie Leeming		2022-09-29
Jason Vidal Roberts McCaldin		2025-01-28
ROY BLACKWELL		2012-05-03
Rebecca White		2025-01-28
SALLY ELIZABETH CANTELLO		2017-03-30
SARATHA RAJESWARAN GABBITAS		2026-04-01
Sarah Elizabeth Calcutt		2026-04-01
William J Conner		2018-01-11

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The VOCES8 Foundation

England & Wales - Charity number 1126785

Accounts



Annual Review
2025

VOCES8
FOUNDATION
voces8.foundation



What it Takes to Make Music Possible

Our mission to deliver world-class education and performance takes artistic vision, and requires time, expertise and sustained investment.

Our education work brings our singers into schools and communities where challenges continue to mount, overcoming the barriers which threaten to prevent access to music for those who need it most. We inspire confidence and creativity in those we work with, both students and teachers. Over time, through sustained relationships, we help build a legacy of music-making in the places we work.

At the same time, our performances continue to reach millions around the world, in person and online. We invest time in rehearsing, planning, touring, recording and refining our art, against an increasingly challenging cultural landscape.

Donations, grants, legacies and sponsorship help ensure that we are able to achieve our artistic ambitions, pay our musicians and staff a fair wage, and make our output broadly available. Education and performance are inseparable in this; each drives the other, and your support enables both.

The pages that follow show how this commitment translates into action in schools, communities and concert halls across the UK and around the world.

Photo: Cassandra Hannagan

Chair of Trustees

2025 was a momentous year for the VOCES8 Foundation

Who can forget the magical 20th Anniversary concert at the Barbican Centre on 8 June?

Meanwhile, our ensembles continue to go from strength to strength. VOCES8 has firmly established itself among the world's finest vocal ensembles, performing to sold-out concert halls across the globe. APOLLO5 has undergone a reboot and is rebuilding its following, while our Scholars are establishing themselves as an ensemble in their own right, with engagements lined up in early 2026 in Colombia and Spain. Lyyra, the all-female choral ensemble founded by our sister Foundation in the United States, is also rapidly carving out a name on the international musical scene.

But as extraordinary as our ensembles are, the VOCES8 Foundation is so much more. We are justly proud of the work we do to enrich people's lives, much of which you can read about in these pages.

At the heart of this is our education work. This goes far beyond providing singing experiences in schools. Our Scholars form a core part of our education mission, with eight Scholars in the UK and twelve in the United States. Through this programme, we provide vocal training and professional experience, while also equipping Scholars with the knowledge and skills needed to navigate the music industry. This year we also introduced a Technical Scholarship, offering specialist training in sound and video recording and music production.

For a truly inspiring example of our reach, turn to the work of Sing'In, our sister organisation in France, which we support in delivering musical experiences for thousands of children in partnership with major festivals. Finally, our Festival at Milton Abbey continues to offer supporters and participants unique training opportunities with our singers and artists.

> "The way you are exposed to music can kind of shape the way your life can go..."

Ruth Tounkam

Past VOCES8 Future Talent Award Holder and regular participant at the VOCES8 Festival and Summer School



In her recent review of the Arts Council of England, under the topic of "The Role of Education", Dame Margaret Hodge said this:

"[The DfE] is responsible for creative education in the curriculum. Many people expressed concerns to us highlighting a lack of capability, opportunity and commitment to the teaching and learning of creativity – music, drama, art, dance and more – in schools... In my experience, it is becoming more infrequent to find a music and song teacher who can play any musical instrument in the classroom... Fewer children visit a theatre, a museum or a library as the cost of transport makes the trip unaffordable... Children's opportunities to engage with culture are diminishing. Creative subjects are increasingly viewed as optional, extra-curricular activities. There is a very disturbing growing divide between the artistic and cultural experiences of children educated in the private sector and those educated in the state sector. This is not just wrong, but it will impact negatively on the talent pipeline if it remains unaddressed."

A truly depressing read.

The VOCES8 Foundation aims to help bridge this gap, and you can read more about our work in the pages that follow.

Yet given the scale of demand and our modest size, our efforts can feel akin to refilling a swimming pool with a teaspoon.

So my plea for 2026 is threefold: please donate to our education work if you are not already doing so; please tell your friends and family about the work of the VOCES8 Foundation; and, next time you see your MP, ask them why arts and arts education have been allowed to wither on their watch – and what they intend to do about it.

On behalf of the Board of Trustees, I wish all our Staff, Friends, Supporters and Patrons a joyful and inspiring 2026, and look forward to seeing as many of you as possible at our forthcoming concerts and events.



Gary Moss
Chair of Trustees
VOCES8 Foundation

CEO

Twenty years of excellence

For twenty years, our mission has celebrated artistic excellence – and dreamed into being an organisation that seeks to maximise its impact through a unique combination of charitable activity, openness to collaboration, and an embrace of new technologies in the service of meaningful, real-life human connection.

As we begin this year's Annual Review, I would like to reflect on a few ideas that continue to shape who we are and where we are going.

ARTISTIC EXCELLENCE AS A FORCE FOR GOOD

At the heart of everything we do lies a belief that excellence and inclusivity matter – not as ends in themselves, but as catalysts for connection, inspiration, and change.

Over the past season, our remarkable teams have once again traversed the world, with concerts, community events and education work taking place from Hackney to Hong Kong, Berlin to New York, Menton on the French Riviera, and rural communities across France – including a moving project with 600 young singers as part of our long-standing Sing'In programme, and a former French President in the audience!

Our 20th anniversary celebrations included live broadcasts on BBC Radio 3 and a sold-out takeover at the Barbican, bringing together current and past members of VOCES8, the VOCES8 Scholars, APOLLO5 and the BBC Singers in a landmark moment for our choral community. I would particularly like to thank those who travelled from all over the world to be with us for this remarkable day.

Beyond the concert hall, a special education tour organised by our US Foundation saw VOCES8 working with many thousands of students across the United States – reaffirming the power of exceptional artistry to open doors, spark imagination and transform lives. Lyyra continues to grow into an exceptional ensemble based in the US, and APOLLO5 had another year of inspiring and uplifting performances. Our VOCES8 Scholars Ensemble also gave more concerts last year than ever before – and across all activity, our teams collectively staged more than 600 events worldwide. Quite remarkable.

Choral music is what we do – but I often think it is the generosity, humanity and shared purpose of our team that leave the deepest impression on those we meet.

COLLABORATION THAT MULTIPLIES IMPACT

Everything we achieve is rooted in people and in partnership. Singing together in harmony requires presence, listening and an ability to make space for others. The nature of each contribution shifts moment by moment, shaped by the needs of the music, the spaces

From concert halls to streaming platforms, VOCES8 has generated over 1.4 billion audience touchpoints worldwide.



around us and our awareness of one another. Our people are extraordinary – truly world-class – and deeply versatile.

Caring for them remains at the heart of our values as an organisation. I am, as ever, profoundly grateful to our whole team: from those who take the stage and step into classrooms, to those working tirelessly behind the scenes, and to the partners and collaborators who share our journey with us.

TECHNOLOGY IN SERVICE OF REAL-LIFE CONNECTION

I believe that technology should deepen – not replace – human connection. The world around us continues to change at extraordinary speed, reshaping how people learn, communicate and create. Our response cannot be to retreat, but to embrace innovation while remaining rooted in the power of live, shared musical experience.

Over the past year, my personal work has included focused efforts to expand our impact across Asia – with visits to Malaysia, China, South Korea, Japan and Taiwan – laying the foundations for future international growth. Looking ahead to 2026 and beyond, we are excited to deepen this work through collaborations that extend the reach of choral music and music education while remaining true to the real-world encounters at the heart of what we do.

Our accounts this year show that we did not quite break even. With significant investment across the Foundation we are building for the future – but we need your help more than ever. These are challenging times for the worlds of arts and education.

Last year, I wrote:

"Has there ever been a greater need for togetherness in our lifetime? Across the globe, we see fractures widening and conversations becoming harder. Through our work, we commit to ensuring that our corner of the world reflects harmony, collaboration and openness – for all people, locally, nationally and internationally."

Reading this back, I am not sure that much has changed. We remain profoundly grateful to our friends, families and our community of supporters.

As we continue into our third decade, we look ahead with hope, gratitude and a renewed desire to lead meaningful change in our corner of the world. As Eric Whitacre generously said, we are a force for good that is 'denting the universe' – and we strive to do more than ever in this regard.

Thank you for being with us and for supporting all that we do.



Paul Smith
CEO
VOCES8 Foundation

An exciting season of growth and development

VOCES8 remains at the centre of the Foundation's work, setting the artistic standard that underpins our activity across performance, education and recording. In its 20th anniversary year, the ensemble continued to perform extensively worldwide while reaching millions through digital platforms and broadcasts. This combination of live performance and global reach defines VOCES8's role as one of the leading vocal ensembles today, and drives the Foundation's wider programmes, partnerships and artistic ambition.

APOLLO5 had an exciting year with a wide range of high-profile engagements and releases. The group's founder, Clare Stewart, stepped away from her role as the ensemble celebrated its 15th anniversary; we thank her for all she invested and achieved, and wish her well on the next chapter of her journey.

A major new initiative saw the launch of the VOCES8 Scholars Ensemble, comprising former Scholars, which can perform at events that VOCES8 and APOLLO5 are unable to accommodate, providing valuable continuity for promoters with whom we partner, and a professional pathway for emerging artists.

Lyyra made their debut releases with Warner Classics and expanded their artistic presence internationally. The group enjoyed touring across both the USA and Europe, further strengthening their profile and connection with audiences on both sides of the Atlantic.

This has been a year of significant creative output.

The VOCES8 Foundation Choir and Orchestra made world premiere recordings of commissions by Taylor Scott Davis, including his new *Requiem* (to be released in March 2026), and *Rose Ever Blooming* by Jocelyn Hagen and Timothy C. Takach (released in November 2025).

Ken Burton concluded his tenure as Composer-in-Residence, and Taylor Scott Davis assumed the role, continuing the Foundation's commitment to nurturing contemporary choral composition.

Each year, millions encounter VOCES8 for the first time through digital platforms.



The LIVE From London Christmas and Summer festivals continued to flourish, drawing large international audiences and providing an important platform for artistic collaboration and digital engagement.

The Foundation's education and professional development programmes thrived across both the UK and the USA. The VOCES8 Scholars programmes were more vibrant than ever, offering training, performance opportunities and professional experience at the highest level. Both UK and US Scholars performed and recorded with VOCES8: the US Scholars joined the ensemble in Houston, while the UK Scholars took part in multiple projects including the Summer School and Festival at Milton Abbey.

Our visit to Milton Abbey continued to be a highlight of the year, bringing all the Foundation's resources together in one remarkable festival and summer school week. The concluding gala concert featured the premiere of Taylor Scott Davis's *Requiem*, performed with the Festival Chorus, marking an important milestone in the Foundation's artistic and educational mission.

Across all of this work, the Foundation remains committed to its mission to inspire people through music; combining world-leading excellence across live performance, education and digital innovation. The 20th anniversary season has been a year of reflection, celebration, and renewal, setting the stage for bold new artistic projects, continued global touring, and the growth of the Foundation.

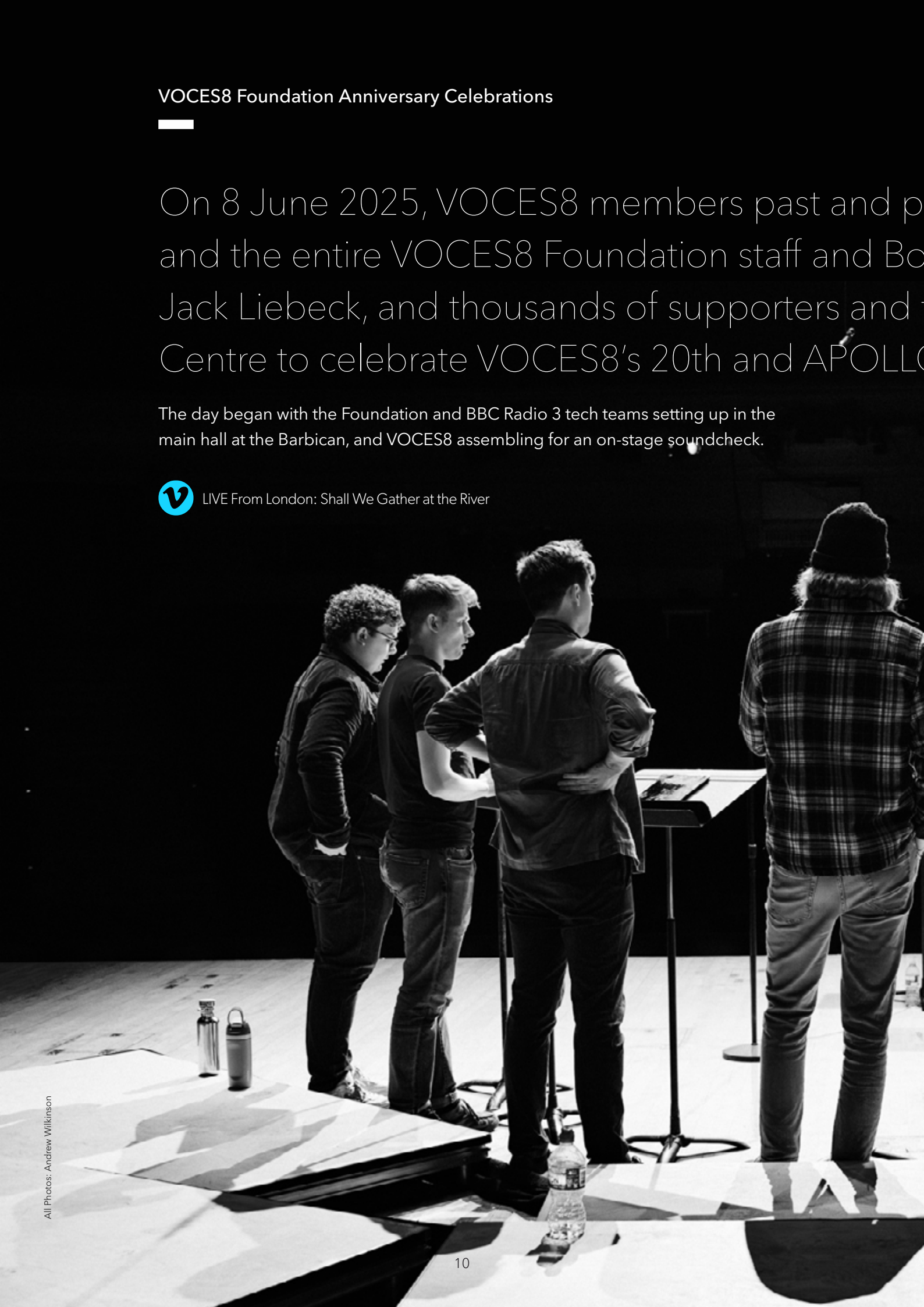


Barnaby Smith
Artistic Director
VOCES8 Foundation

On 8 June 2025, VOCES8 members past and p
and the entire VOCES8 Foundation staff and Bo
Jack Liebeck, and thousands of supporters and
Centre to celebrate VOCES8's 20th and APOLL

The day began with the Foundation and BBC Radio 3 tech teams setting up in the main hall at the Barbican, and VOCES8 assembling for an on-stage soundcheck.

LIVE From London: Shall We Gather at the River



All Photos: Andrew Wilkinson

resent, APOLLO5, the VOCES8 UK Scholars,
ard team, were joined by the BBC Singers,
fans for a gala day at London's Barbican
O5's 15th anniversaries.









APOLLO5 celebrated with a beautiful lunchtime concert in the Barbican's St Giles Cripplegate church.





UK and US Trustees and 'Emerald Encore' donors and guests were with us throughout the day.






Paul Smith and VOCES8 led an inspiring Big Sing in the Barbican foyer during the afternoon.






Almost every former member of VOCES8 joined us to celebrate the milestone.



At 7pm the hall was buzzing with anticipation...



…and VOCES8 walked out to huge applause to sing a solo first half set.







They were joined in the second half by their invited guests, including the VOCES8 Scholars, Jack Liebeck, and the BBC Singers, culminating in a massed performance of classic English sacred choral pieces by Wood and Harris – repertoire from VOCES8's first performance, 20 years ago.





Paul and Barnaby with parents John and Anne.

VOCES8 FOUNDATION

Vision, Mis

Vision

We believe in the power of singing

We champion the future of ensem
innovation, diversity and the possi

Through world-class performance,
movement where every voice is va

Making music together matters.

Mission

We create world-class performanc
ensemble singing and connect wit

We work closely with educators, c
in schools and online, **to make sin**

Everything we do is rooted in acce
in the digital sphere, **we want eve**

Led by VOCES8 and our family of
cappella to collaborations with lea
recording label, studio and publish

We run a centre in London – our lo
and collaboration – that supports

Through our VOCES8 Scholars pro
we nurture and support young mu

We're always growing – as artists,
this mission reflects the heart of all

ssion & Values

g to bring people together, spark creativity and transform lives.

ble singing – celebrating our choral roots while embracing
bilities of digital platforms to reach new audiences globally.

, education, and advocacy, we're building a global
lued, and every person can find theirs.

es and recordings that raise the bar for
th audiences around the world.

ommunities and professional artists, on stage,
ging together a part of more lives.

ess, joy and artistic excellence. Whether it's a concert, a classroom or
eryone to experience the power of making music together.

ensembles, we perform an extensive and versatile repertoire, from a
ding orchestras, conductors, soloists and composers. Our in-house
ning house share this work globally and support our creative ambitions.

ocal home for learning, creativity
our broader reach.

ogrammes, Summer School and international partnerships,
sicians at the start of their professional journey.

educators and collaborators, and
that drives us.

Val

We live our values through e in classrooms and within the t

Excellence

We take pride in what we do. From first rehearsal to final recording and performance, we hold ourselves to the highest standards on and off the stage.

Inclusion

We open up singing to more people, in more places from more backgrounds.

We work to widen access and ensure people feel they belong – on stage, in a workshop and in the repertoire.

Collabo

We work tog whether in m making, part or planning.

As part of the family, we ch participation level. We bui term relation with schools, funders, supp and each oth deliver more learning as w

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everything we do – on stage, team we nurture and care for.

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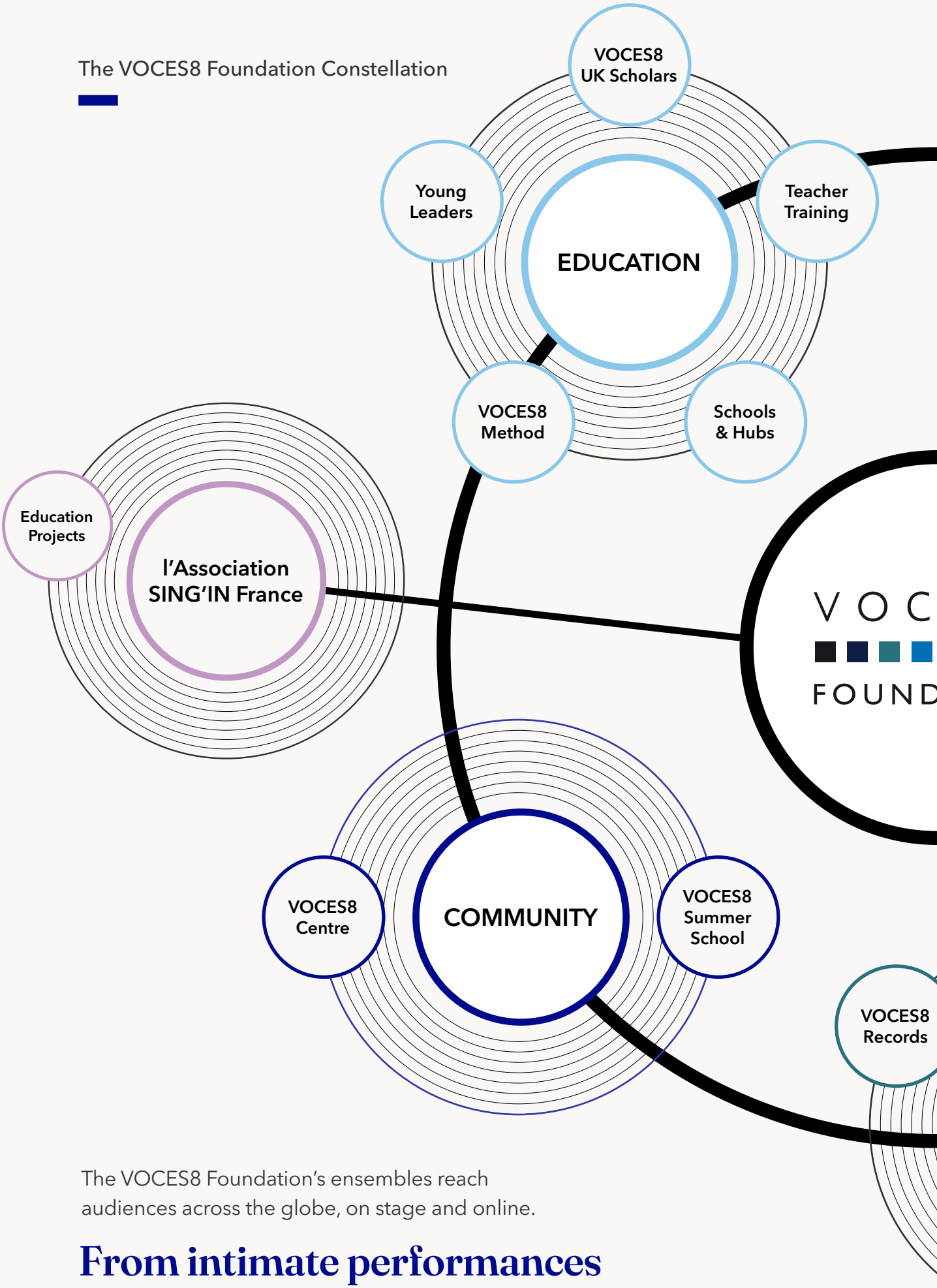
Creativity

We honour tradition but we're never stuck in it. We take risks, stretch our repertoire, explore new ideas and continually evolve.

Impact

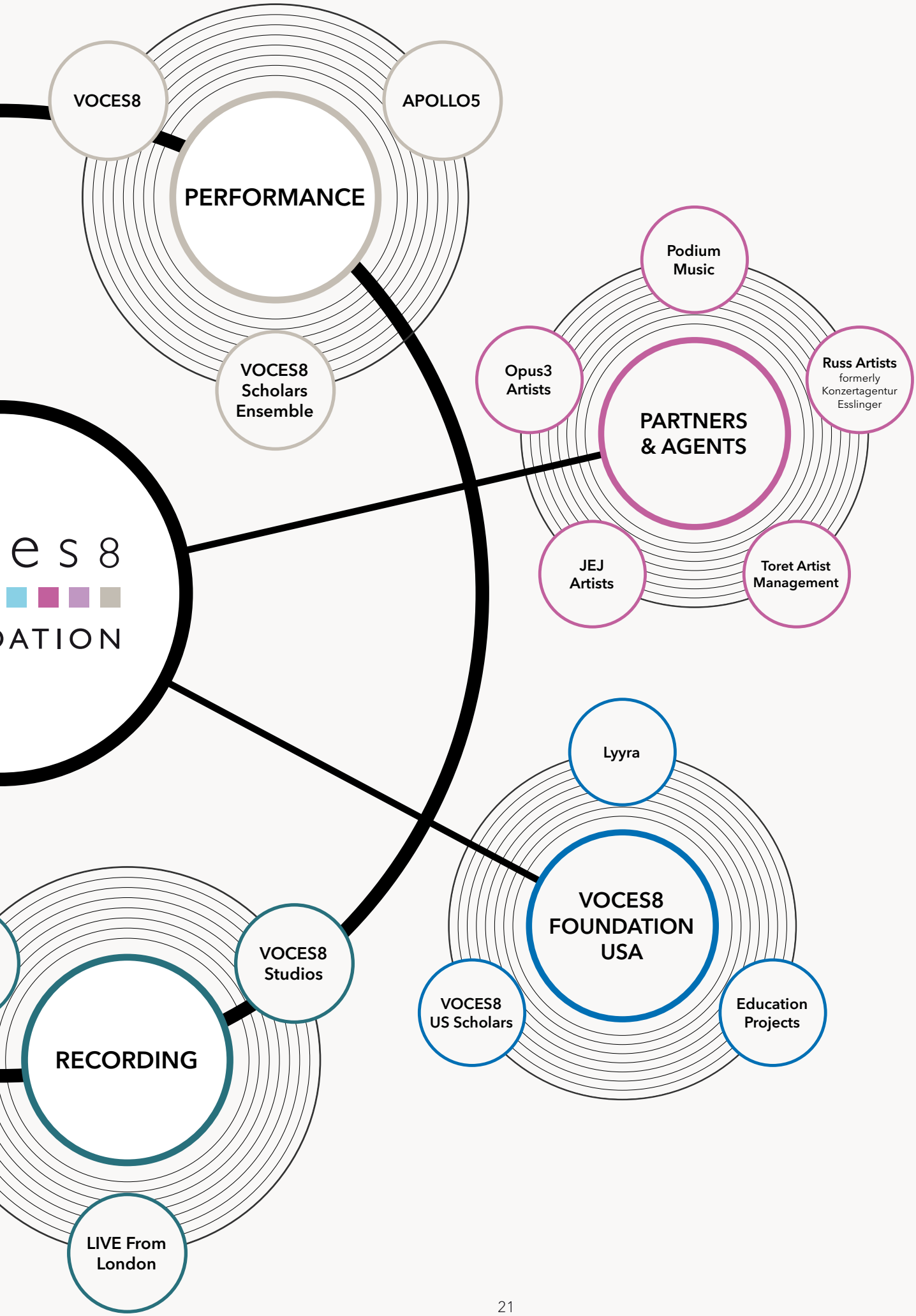
We care about and measure the difference we make - on stage, in classrooms, and in people's lives. Our music should matter to those who hear it and those who make it.

The VOCES8 Foundation Constellation



The VOCES8 Foundation's ensembles reach audiences across the globe, on stage and online.

From intimate performances to worldwide visibility.


VOCES8
APOLLO5
PERFORMANCE
VOCES8
Scholars
Ensemble
Podium
Music
Opus3
Artists
Russ Artists
formerly
Konzertagentur
Esslinger
PARTNERS
& AGENTS
JEJ
Artists
Toret Artist
Management
Lyyra
VOCES8
FOUNDATION
USA
VOCES8
US Scholars
Education
Projects
VOCES8
Studios
RECORDING
LIVE From
London



Educati


on

VOCES8 Foundation Schools' Projects

Not long ago while I was visiting a school a parent approached me to ask if I was Ann from the VOCE Foundation. She wanted to tell me what a positive difference our singing project was making to her child's confidence and wellbeing. She also told me that her daughter was teaching the whole family the warm-ups and songs she was learning with us! Moments like these are always special and speaki with this parent reminded me of some key feedback and milestones this season.

> "The fundamental aspect for me is that the children were properly integrated into the music making – they were not an add on, but they were at the heart of it and to be able to experience that with not one, but two professional ensembles was a wonderful thing. I also really appreciated the attitudes of singers and musicians towards the children – again, open, respectful and taking enjoyment from engaging musically with them."
>
> **Teacher, Seven Mills Primary School, Tower Hamlets**

Our first collaboration with the Baroque ensemble **Ensemble Augelletti** saw children singing and learning about the recorder, violin, viola, cello and harpsichord through 'Augelletti's Aviary', a series of interactive workshops and performances featuring birds in songs and dances.

> "The children absolutely loved it. The whole experience was absolutely magical and it was wonderful to see all the children so engaged and ambitious. All the parents that were there with us felt so lucky to be there. In fact, when we went back to school I did overhear one parent say to another 'it was so, so good, and you missed out!'"
>
> **Teacher, Bonner Primary School, Tower Hamlets**

> "The day itself went fantastically, and I learned a lot from you guys, including how to engage the children in music. The parents were amazed at your professionalism and how inviting and hospitable you were to everyone."
>
> **Teacher, St Dominic's Primary School, Hackney**

Although schools are struggling with costs, making trips more challenging, we continue to see hundreds of children at the VOCES8 Centre each year. Visiting the VOCES8 Centre, meeting and performing with our singers and showcasing what they have learned is a very meaningful experience for participating children.

Equally important is introducing their parents to a professional vocal ensemble and our venue, and ensuring they feel just as welcome and important as their children do.

> "A really great day – full of ideas and very powerful in terms of getting students singing."
>
> **Music Teacher, Secondary School, Poole**

Singing in secondary schools is very 'hit and miss' with some schools unable to provide any singing opportunities at all, some working hard to establish a choir or choirs, and some with thriving singing programmes.

Inspiration and support for every school is crucial, and in addition to our projects in London and Herefordshire, we had a terrific time working with singers from secondary schools in Poole.

> "...I think my musical and singing skills have improved because it has helped with my



harmonies and rhythm. I think that the leading helped with my confidence."

"It has inspired me to do more leadership with children."

Two Young Leaders, Herefordshire Secondary Schools

It is always exciting to see the impact projects can have and this season our Young Leader Programme has inspired **Encore Music** (Herefordshire's Music Hub) to develop a Young Leader pathway for secondary school students who participate in the programme.

Having completed the first year of this pathway in 2025, students across four secondary schools have chosen to continue developing their singing and leadership skills, and we will be delivering a 'Silver pathway' training programme to support this cohort of Young Leaders.

"What you've managed to do is to give the children a sense of themselves as singers and a repertoire that has enabled them to engage with it, to feel it's part of them."

Graham Welch, Professor and Established Chair of Music Education, UCL Institute of Education

The Foundation is fortunate to be able to work with Graham Welch. 2024-2025 saw Graham and doctoral researcher Hazel Baxter continue what will be a three-year impact evaluation focusing on singing's potential benefits for children's wellbeing, and the nature of young children's singing behaviour and development. Results from the first year have been published in the academic journal **Frontiers in Psychology** and reports from this second year will be available on the Foundation's website.

"The way you are exposed to music can kind of shape the way your life can go…"

Ruth Tounkam, past VOCES8 Future Talent Award Holder and regular participant at the VOCES8 Festival and Summer School

You may have seen the wonderful videos featuring some of our UK education work created by Joel Porter (see below). They provide a window into what we do and the positive impact singing can have. There are exciting things ahead for 2026-2027 and much more to be done! Our experiences and the feedback we receive reinforces the importance of what we are doing in schools, communities and at our annual Festival and Summer School.



Ann Wright
Director of Education

VOCES8 Foundation | Singing in London Schools







“A really great day — full of ideas and very powerful in terms of getting students singing.”

Music Teacher, Secondary School, Poole












Weekly At ance





> **“What you’ve managed to do is to give the children a sense of themselves as singers and a repertoire that has enabled them to engage with it, to feel it’s part of them.”**

Graham Welch

Professor and Established Chair of Music Education, UCL Institute of Education

VOCES8 UK Scholars 2024-25

While VOCES8 celebrated its twentieth anniversary during the 2024–25 season, the VOCES8 UK Scholars Programme marked ten years of supporting the next generation of professional choral musicians.

The programme continues to offer a wealth of opportunities, centred around three annual residential courses. The 2024-25 cohort took part in masterclasses with VOCES8 and Roderick Williams, gained recording and filming experience with VOCES8 Studios, received education training with Ann Wright, explored the music industry with Robin Tyson, and learnt about vocal health with Valentine Voice Care.

The year culminated in a residency at Milton Abbey in July, including a side-by-side concert with VOCES8 featuring music by Palestrina, MacMillan, and the world premiere of Peter Gritton's Requiem. The Scholars also performed as an independent ensemble, presenting repertoire ranging from Renaissance to Pop. This year's cohort brought together singers from across the UK, visib our Scho have has and mer four APC

Acro to a scho



The VOCES8 Scholars 2024-25 perform *Surge, illuminare, Jerusalem* by G. P. Palestrina youtu.be/qBx

"What an inspiration to see twenty-somethings singing this style of music and loving it!"

YouTube commenter

and the programme's impact is already
le across the sector, including within
own Foundation. Of the eight 2024-25
olars, Monty Charles and Laura Newey
e deputised with VOCES8, Lily Robson
joined APOLLO5 as interim mezzo,
the Foundation has begun an exciting
ntorship with The Mancunium Consort,
nded by Scholar Harry Mobbs and
OLLO5 member Joe Taylor.

oss the year, Scholars were invited
round 25 additional training and
ool workshop days led by the VOCES8
Foundation, and joined VOCES8 and the VOCES8 Foundation Choir for larger scale performances and recordings, including VOCES8's twentieth anniversary celebrations at the Barbican.

With the founding of the VOCES8 Scholars Ensemble, Scholars past and present have been offered more professional opportunities than ever before.



Katie Jeffries-Harris
VOCES8 Alto and UK Scholars Programme Co-Ordinator



gbA-CPxg

"I've really appreciated being treated as a young professional... I'll be carrying all I've learnt and all I've experienced this year for the rest of my career, and I'm so grateful for that."

Lily Robson
VOCES8 Scholar 2024-25



Perform



nance

VOCES8

In a year marked by milestone twentieth-anniversary celebrations, VOCES8 performed 119 concerts across 17 countries, reaffirming its place as one of the world's leading vocal ensembles. **The ensemble is now the most-streamed classical vocal group in the world.**

Central among the celebrations was the release of *Twenty*, a commemorative album combining repertoire from across the group's history with new works and arrangements that reflect the ensemble's evolution.

A takeover day and sold-out concert at the Barbican brought together VOCES8 alumni, the BBC Singers, the VOCES8 Scholars, APOLLO5, and violinist Jack Liebeck. The evening performance was filmed and broadcast as part of LIVE From London, further amplifying the reach of the anniversary season.

VOCES8 was also featured on t
Music Magazine, marking anoth
recognition of the group's artist

The group enjoyed a wide rang
collaborations, including The Ki
Concertgebouw, a performance
in New York, and projects with L
Ringmasters, Dan Forrest, and E
released *Revolutions*, a new alb
VOCES8 and Daniela Mars.

As VOCES8 enters its third deca
to encounter the ensemble for
digital platforms, reflecting its u
intersection of live performance
digital reach.



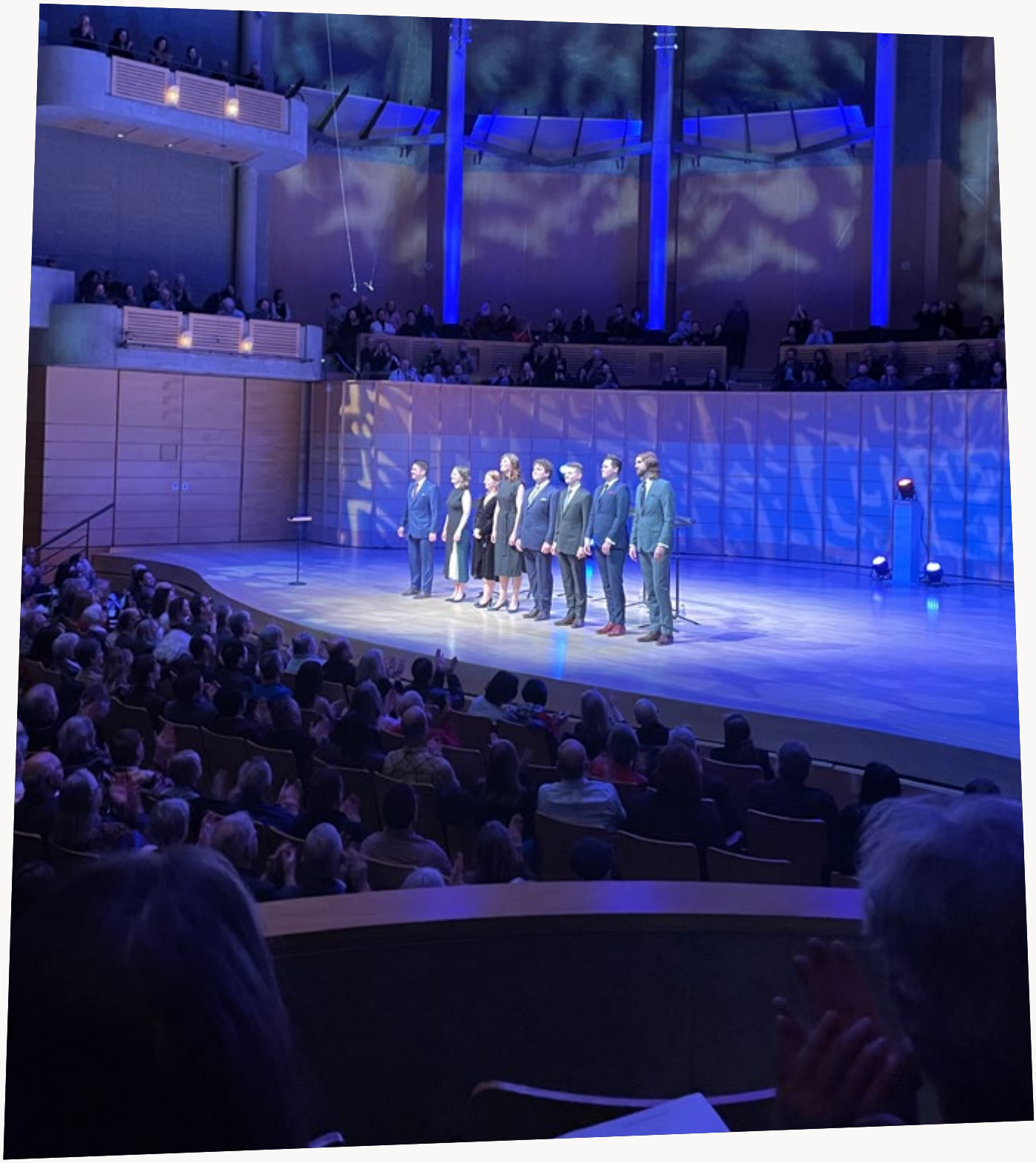
Photo: Christophe Guary

he cover CD of *BBC*
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ade, millions continue
the first time through
unique position at the
e and global





From intimate performances to global digital reach.

VOCES8 continues to expand its global reach through a growing digital and broadcast presence across video, streaming, social platforms and radio. The ensemble's work now extends far beyond the concert stage. To date, VOCES8 has generated over 1.4 billion audience touchpoints worldwide.

Approaching 400 million streams across YouTube, Spotify and Apple Music

Over 1.1 billion digital impressions, reflecting global visibility and discovery

Millions of listeners reached annually through radio

An owned social audience of over 440,000 followers worldwide

YouTube

YouTube remains the ensemble's largest video platform, driving deep engagement and global visibility.

1.1 billion impressions | 141 million lifetime views
7.4 million hours of watch time | 358,000 subscribers

Spotify

Spotify is a major driver of international listening and discovery.

35 million streams in 2025, up 15% on previous year
185 million lifetime streams
5.1 million listeners in 2025, up 17%
8.1 million total listeners | 1.2 million saves, up 19%

Apple Music

Apple Music plays a key role in reaching premium listeners who favour curated albums and sustained classical listening

58 million lifetime streams | 9.2 million streams in 2025

Instagram
152,000 followers

Facebook
252,000 followers

TikTok
38,000 followers

All figures represent platform reported data and reflect cumulative and annual reach. Follower numbers correct as at December 2025.



APOLLO:5

2025 was a year of celebration and change for APOLLO5.

We marked our fifteenth anniversary throughout the year, culminating in a very special June concert at St Giles Cripplegate in the Barbican Centre. Walking down the aisle to the stage, I was deeply moved to see the many friends and supporters the group has gathered over the years. We're very lucky to have this wonderful community of musicians and music-lovers – people who share our values, understand our mission, and care deeply about the ensemble and its continued success.

After the confetti and champagne, deeper into the summer we said goodbye to Clare Stewart, APOLLO5's founder and Artistic Director since its inception. Clare had an ambitious vision for the group and conjured strong, vibrant concepts for our eight albums and subsequent tours, and I know she was very proud of what the ensemble has accomplished so far.

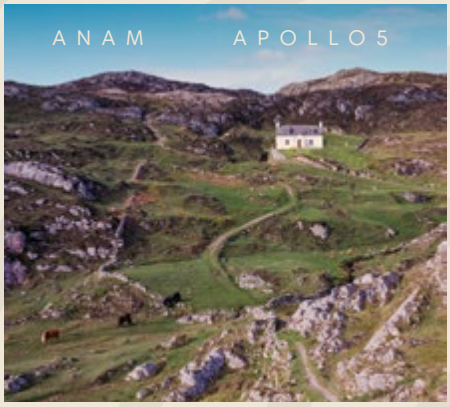
We are grateful for her many years of artistry and direction.

In this period of transition, we also welcomed Thomas Mottershead to the APOLLO5 fold. His first concert with us took place at Milton Abbey – an ideal setting for an inauguration (as I discovered during my own first gig in 2022), and in front of much of the same supportive community described above.

We began the year with the release of our seventh album, *Anam* – a Gaelic-inspired collection of newly commissioned works and traditional folk songs, complete with a crash course in ancient Irish! The album launched, appropriately, on Burns Night with a special concert at the VOCES8 Centre, filmed for a LIVE From London broadcast. Later in the year we contributed again to the LFL series, with APOLLO5 members performing solos in Handel's *Messiah* alongside the VOCES8 Choir and Baroque Orchestra.



Andrew Wilkinson





A busy touring schedule punctuated the year, including two trips to the USA under new representation. It's been a pleasure working with Janet Jarriel, our first North American agent, after joining the roster of JEJ Artists.

Our recent tour took us to Memphis for the first time – a city steeped in rich musical heritage – as well as the University of the South in Sewanee, Tennessee, and the sun-kissed palm groves of La Jolla, California.

Other memorable engagements included a Lenten concert at AMUZ in Antwerp, a broadcast for Deutschlandfunk from Berlin's Memorial Church (a striking modernist structure of stained glass and concrete honeycomb), and an appearance at the Harvington History Festival, where our performance of William Byrd's music echoed the secret Catholic worship once held elsewhere in Harvington Hall, whose priest hides remain a powerful reminder of that history.

In the studio, we completed *Crossings* – a musical journey along the ancient pilgrimage route of the Via Francigena, from Canterbury to Rome – and worked with American composer Alexander Pierce Hill on *Draw Near*, his album of music for the Orthodox Church. Both will be released this year.

So, as the dust settles on an eventful anniversary year, we look ahead. There is much to anticipate in 2026: new programmes exploring fresh repertoire, and performances from Heidelberg to Honolulu. With change comes the chance for something new – we can't wait to share it with you.



Augustus Perkins Ray
Director
APOLLO5



VOCES8 Scho

The 2024-25 season marked the establishment of the VOCES8 Scholars Ensemble as a distinct professional group, with a clearer identity emerging during its inaugural season.

To differentiate the ensemble from the annual VOCES8 UK Scholars cohort and reflect its status as a group of singers with more experience representing the Foundation and earning fees, the term "Ensemble" was formally adopted.

We positioned the Scholars Ensemble as a flexible alternative to VOCES8 where diary constraints or fee levels rule them out. The Ensemble delivered a wide range of UK and international engagements across concerts, private events, festivals and collaborations.

During 2024-25 the ensemble undertook 16 engagements. These concerts, which paid the singers professional fees, also generated a total of £11k which the Foundation was able to use to support our

KLASSIEK LEEFT VURIG 2025 – VOCES8 Scholars Ensemble



olars Ensemble

other charitable activities and to be reinvested into the Scholars programme. The 2025–26 season shows strong momentum, with 30 projects confirmed to date, including UK and international work and the ensemble's first full commercial recording, scheduled for release on VOCES8 Records in 2026.

While the "Scholars" branding provides a strong link to the VOCES8 brand, feedback suggests it can sometimes lead to underestimation of the ensemble's experience and professional standing, requiring careful communication with promoters.

Overall, the ensemble has proven both artistically and financially successful and continues to grow.

Robin Tyson
General Manager



VOCES8 Foundation USA

g
tion



A Message from Executive Director Erik Jacobson

As we look back on the 2024–2025 season, I am filled with gratitude and excitement for how far The VOCES8 Foundation USA has grown since 2017.

This year was one of meaningful expansion – not only in the scale of our work, but in the depth of our connections with singers, educators, and communities across the country.

Throughout the season, we strengthened our commitment to education through the continued development of The VOCES8 Scholars program, supporting young professional singers at a pivotal moment in their artistic lives.

At the same time, our educational hub model allowed us to build sustained relationships in nine locations – Dallas, Houston, Philadelphia, St. Louis, Westport, New Jersey, San Francisco, Minneapolis, and St. Paul – creating spaces where learning, collaboration, and artistry could truly flourish.

Rather than one-off engagements, these hubs became centers of ongoing exchange, rooted in local communities and shaped by their unique voices.

"It was unreal going from a VOCES8 super fan, buying and performing their pieces when I was in high school, to chatting with and standing on stage with the group! One of the most magical moments for me was outside of the curriculum, when my cohort found an empty hall and sang some of our favorite pieces. I learned so much from the mentors and my cohort, both about music-making and the industry, and I still ask them for advice."

Koji Sakano, VOCES8 US Scholar 2024-25



These educational projects culminated in the US foundation promoting an additional VOCES8 tour focused on education and collaborative performances in seven of the hubs and featuring hundreds of students sharing the stage with VOCES8.

Alongside this educational growth, the first full performance season for Lyyra reflected the same spirit of curiosity, ambition, and artistic excellence that lies at the heart of the Foundation. Those ideals were rewarded with an exciting record deal with Warner Classics that will propel Lyyra to rise in the choral world, providing a platform for these incredible singers and bringing opportunities for treble singers.

The dialogue between performance and education continues to be one of our greatest strengths, ensuring that our programs remain vibrant, relevant, and forward-looking.

None of this would be possible without the remarkable artists, educators, partners and supporters who believe in our mission.

As you read through this annual review, I hope you feel the energy of this season and the care that underpins everything we do. The 2024-2025 season was not just a year of growth, but a year of building – laying strong foundations for the future of vocal music in the United States.



Erik Jacobson
Executive Director
The VOCES8 Foundation USA

LYYRA

The 2024-2025 season was Lyyra's first full season as a touring ensemble, building upon their half season after the ensemble was formed in the fall of 2023.

In a year of exciting new opportunities and growth, the group performed 22 concerts, 16 in the United States and 6 abroad in Germany, France, and the United Kingdom. Performance highlights included performing at King's Place in London and at the beautiful Overture Center for the Arts, home of the Madison Symphony Orchestra. The singers also had educational residencies and performed collaborative concerts with groups including Orlando Sings, Gettysburg College, and the New Jersey Youth Chorus.

January 2025 also saw the group record its first full album under their new recording contract with Warner Classics. A single was released in spring of 2025, with the full album, *Rising*, set to release in March 2026.

Lyyra: Someday We'll All Be Free



VOCES8 US Scholars



In its eighth year, our US Scholars program continued to flourish, bringing a new group of emerging artists together for the season. The experience began with an intense week of training in Plano, Texas.

Our Scholars worked to find their collective sound, refined performance techniques, and brought the VOCES8 Method into workshops with local school choirs. With their repertoire for the year under their belts, they next met up in the Twin Cities as part of our ongoing partnership with Minnesota Public Radio (MPR). MPR generously underwrites the opportunity for our Scholars to record in a professional studio as well as experience shooting video content, both crucial components of a career in today's choral world.

The videos released from these sessions – including two in collaboration with Lyyra – have over 13,000 views on YouTube. The group came together one final time in Houston in the spring, where they rehearsed and performed alongside VOCES8 in two public concerts as the culmination of their experience. Our Scholars then returned to their home communities, bringing all their new knowledge and skills into classrooms, rehearsals, and professional ensembles across the US and abroad.

Soprano	Alto	Tenor	Bass
Kirby Burgess	Ann Chen	Eric Lewis	Koji Sakano
Emily Perry	Cami Everitt	A.J. Murgo	Jack Williams III
Mara Riley	Clara Smith	Maxwell Trochlil	Joe Daly

VOCES8 US Scholars: Wayfaring Stranger

VOCES8 Foundation USA: By The Numbers

51 workshop days
9 cities
29 schools / groups
4 lead clinicians
12 teaching artists

Financials

Total Revenue
$959,917

Donations / Contributions
$509,420

Performance / Workshop Fees & Earned Income
$286,912

Merchandise Sales & Royalties
$28,984

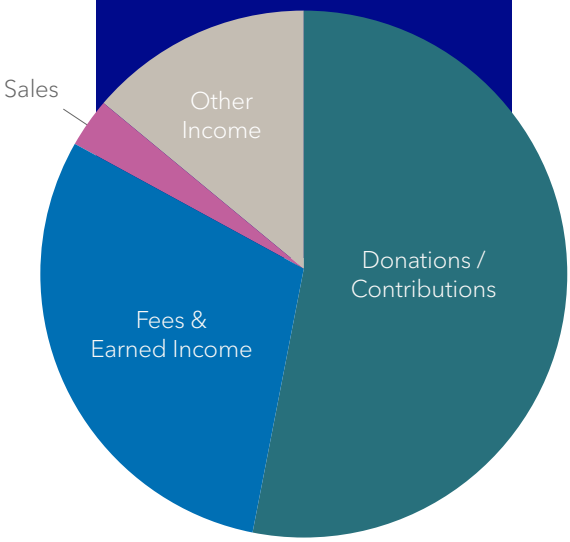
Other Income
$134,601

Total Expenses
$778,089

Travel
$223,904

Personnel
$298,748

Revenue





l'Associ
SING'IN

Photo: Festival de la Vézère



ation
N France



Sing'In has had another wonderful year delivering projects across France in association with The VOCES8 Foundation.

Paul Smith led a collection of programmes alongside a team of brilliant workshop leaders. Sessions took place across the country throughout the year, leading to a vibrant series of celebration concerts in May and June 2025..

The team delivered a wide-ranging programme, bringing together thousands of young singers in performances that celebrated both musical excellence and the joy of collective singing. This year's performance team brought together an exceptional group of artists, including Paul Smith,

APOLLO5 and a special performance ense
featuring world champion beatbox and loc
artist Mando Beatbox, alongside Daniela M
Eliette Prévot, Lydia Wonham and Charlotte
Together they created performances that c
choral singing with vocal artistry at the high

Throughout the year, our team of project le
delivered workshops across all partner reg
including Festival de la Vézère, the Menton
Les Flâneries Musicales in Reims, a local pa
in the Paris suburb of Saint-Ouen, and our a
collaboration with ADAMA, the governmer
department supporting our work in rural no
France. We also continued our partnership
music festivals in Calais.

« C'est un projet qui leur apprend le travail, leur ouvre l'esprit et les rend fiers. »

témoignage d'un parent d'élève à Saint-Ouen

"It's a project th their minds and

A parent of a pupil at Saint-



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A new and significant partnership was launched this year with the Académie Musicale de Villecroze, where Paul Smith led a four-day residential coaching course for teachers from across France, providing intensive training and professional development in choral leadership and vocal pedagogy.

Another particular highlight saw Sing'In take a leading role in the creation of a new national choral festival in Poitiers, bringing together 6,000 students from across France in a large-scale celebration of choral singing. These magical days saw a team from the VOCES8 Foundation lead two massed singing concerts, and Paul Smith launched the festival with a singing session for all 6,000 young participants.

at teaches them about work, opens
l makes them proud".

-Ouen

Sing'In: By The Numbers

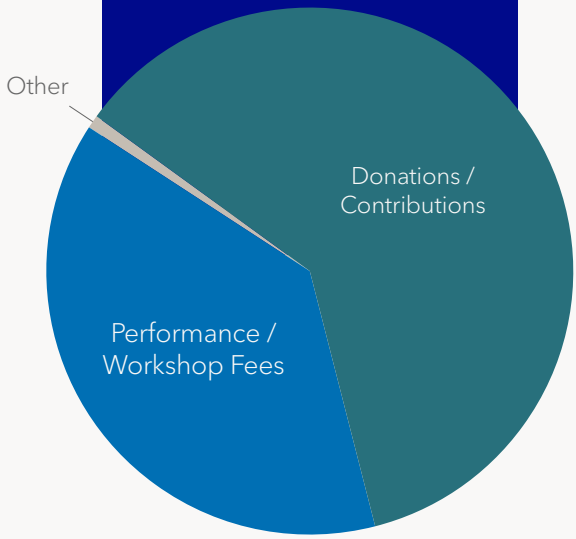
12 projects
34 cities
47 schools / groups
66 classes
secondary schools, sixth form colleges, conservatories
2,100
participating students

Financials

Total Revenue
€209,513
Donations / Contributions
€127,831
Performance / Workshop Fees
€79,986
Other Income
€1,696

Total Expenses
€173,759
Artistic Costs
€93,254
French Payroll
€45,613
Others
€34,892

Revenue





Recordi


ing

From recording and filming to global
Records and LIVE From London conne

Together they allow the Foundation to capture performances, s
projects and share choral music with viewers and listeners arou



VOCES8 Studios

Audiences may know VOCES8 Studios through our LIVE From London online festivals broadcasts, bringing exceptional concerts into homes worldwide. But what's seen on screen is only a fraction of our work.

Throughout the year, the Studios team supports an ambitious programme of creative, educational and recording projects, working with both internal initiatives and external collaborations.

Internally, VOCES8 Studios meet the recording and filming demands of our professional ensembles and create resources for our educational programmes around the world, especially this season as we marked VOCES8's 20th anniversary.

A collaboration highlight of the 2024-2025 season was our continued partnership with the Royal Academy of Music (RAM).

This ongoing partnership introduces RAM students to the professional recording environment, offering hands-on experience in audio and video capture, editing, and post-production, furthering our mission to inspire and equip the next generation of musicians.

VOCES8 Studios remains available as a world-renowned recording service for artists and organisations. To find out more, visit...

voces8.com/voces8-studios



Aytan Swainsbury
Development & Studios Coordinator

audiences, VOCES8 Studios,
ect our music with audiences.

support new artistic
nd the world.



VOCES8 Records

VOCES8 Records is the Foundation's in-house label, created to share recordings by our artists and close collaborators. Working closely with VOCES8 Studios, the label enables us to release world-class recordings from VOCES8, APOLLO5 and Lyyra while supporting emerging artists connected to the Foundation.

During the 2024-25 season, the label released new recordings from APOLLO5 ('Anam') and VOCES8 ('Twenty') alongside albums from partners including flautist Daniela Mars, Trio Haydée, New Dublin Voices, Thomas Elwin & Lana Bode, and longtime collaborator Patrick Ayrton.

Several major projects are planned for 2026, including recordings from the VOCES8 Foundation Choir and Orchestra with Foundation Composer-in-Residence Taylor Scott Davis, new music from emerging choral artists The Mancunium Consort, a partnership recording between VOCES8 and Swedish quartet Ringmasters, and the debut commercial album from the VOCES8 Scholars Ensemble. Together these projects broaden opportunities for artists and connect global audiences with the music and musicians at the heart of the Foundation.

Through streaming platforms and digital distribution, VOCES8 Records continues to support the creative work of the Foundation's artists and bring new choral music to listeners worldwide.



Founded in summer 2020 in response to the COVID-19 pandemic, LIVE From London has evolved from an emergency platform into a permanent and internationally recognised digital festival, combining artistic excellence with a strong commitment to artist support and music education.

This evolution and growth has continued with an 18% year-on-year growth in viewing numbers.

The season opened with Christmas 2024, the festival's fifth Christmas edition, reaffirming LIVE From London's role as a trusted global destination for seasonal choral and vocal music. The programme brought together world-class artists performing their favourite Christmas works, filmed across a range of sacred, historic, and international settings, and balancing much-loved repertoire with fresh perspectives and new work.

A major highlight of the Christmas festival was the participation of debut guests BBC Singers, appearing during their 100th anniversary year.

Their programme, *A Dickens Christmas*, wove carols old and new with readings by Charles Dickens narrated by Adrian Scarborough. Elsewhere, Swedish male voice choir Zero8 made their LIVE From London debut from Vilnius with *Welcome Christmas*, bringing a bold, theatrical barbershop energy to the season. The VOCES8 Foundation ensembles offered three contrasting programmes, including a filmed Festival Evensong where VOCES8 were joined by the VOCES8 Scholars at St Anne and St Agnes in London, for a service presented within its full liturgical context.

The biggest event of the 2024-25 season was the VOCES8 20th-anniversary concert at the Barbican, marking twenty years since the ensemble's first performance.



ROM LONDON

LIVE From London marked a period
ration, and renewed ambition for the
flagship digital festival.

The event brought together the BBC Singers, the VOCES8 Scholars, violinist Jack Liebeck, and much-loved VOCES8 alumni, reflecting the breadth of relationships built over two decades.

For LIVE From London audiences, the concert represented the festival at its most expansive, connecting a major international stage to a global digital audience and demonstrating how the platform can support milestone events of significant scale and prestige.

Summer 2025 also saw VOCES8 Foundation USA ensemble Lyyra appear in LIVE From London for the first time, performing at the VOCES8 Centre following growing success in the US and Europe. VOCES8 and the VOCES8 Scholars collaborated memorably at Milton Abbey, where they gave the world premiere of Peter Gritton's Requiem alongside works by James MacMillan and Palestrina. The festival also introduced Meridian, a new choir directed by Irene Messoloras, featuring soprano Grace Davidson and composer-pianist Ola Gjeilo, VOCES8's inaugural Composer-in-Residence in the 2015-16 and 2016-17 seasons.

By the end of the 2024-25 season, LIVE From London stood as a mature and resilient part of the VOCES8 Foundation's artistic infrastructure. Anchored by the Christmas festival and crowned by the Barbican anniversary celebration, the season demonstrated the platform's ability to honour legacy while continuing to adapt and grow.

Five years on from its creation, LIVE From London remains central to the Foundation's mission: supporting artists, reaching audiences without borders, and sustaining choral and vocal music in a changing cultural landscape.

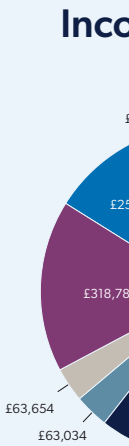
Financial review

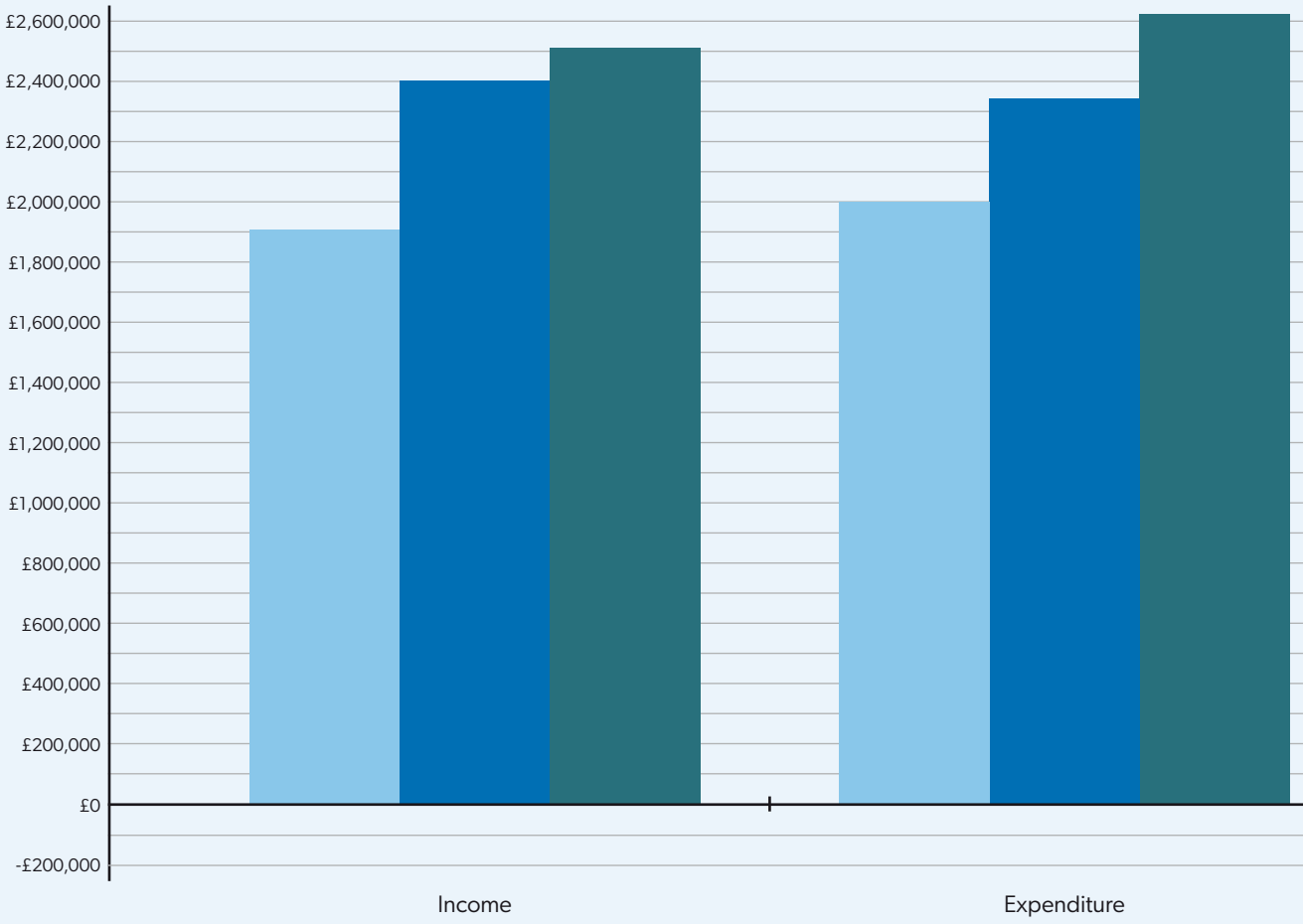
(excerpt from the Trustees' Report for the year ended 31 August 2025)

At the end of the year the charity's fund balance remained strong. The innovative and courageous leadership of the senior executives of the Foundation has done much to maintain this position, which, taken in context of the last five years, is very strong. The earlier decision to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio has continued to strengthen the Foundation's financial position.

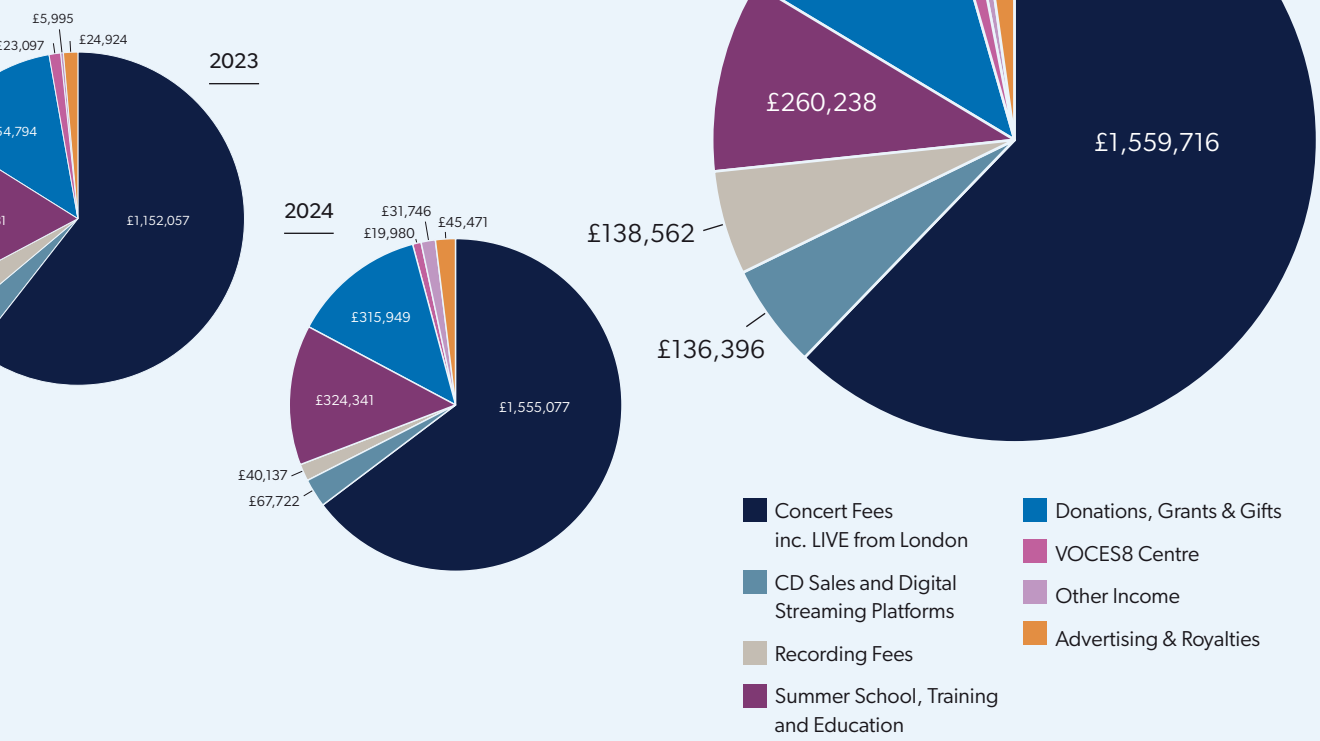
Income and expenditure for the year reflect continued growth in charitable activities, donations and performance work. Variances reflect increased staff costs linked with pay rises to mitigate inflation; increased production costs associated with major productions; and increased performance and travel costs.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements. The trustees are satisfied that proper financial controls are in place. A qualified accountant remains on the Foundation's permanent staff and keeps the financial controls under review to ensure they remain fit for purpose as the work of the Foundation evolves.

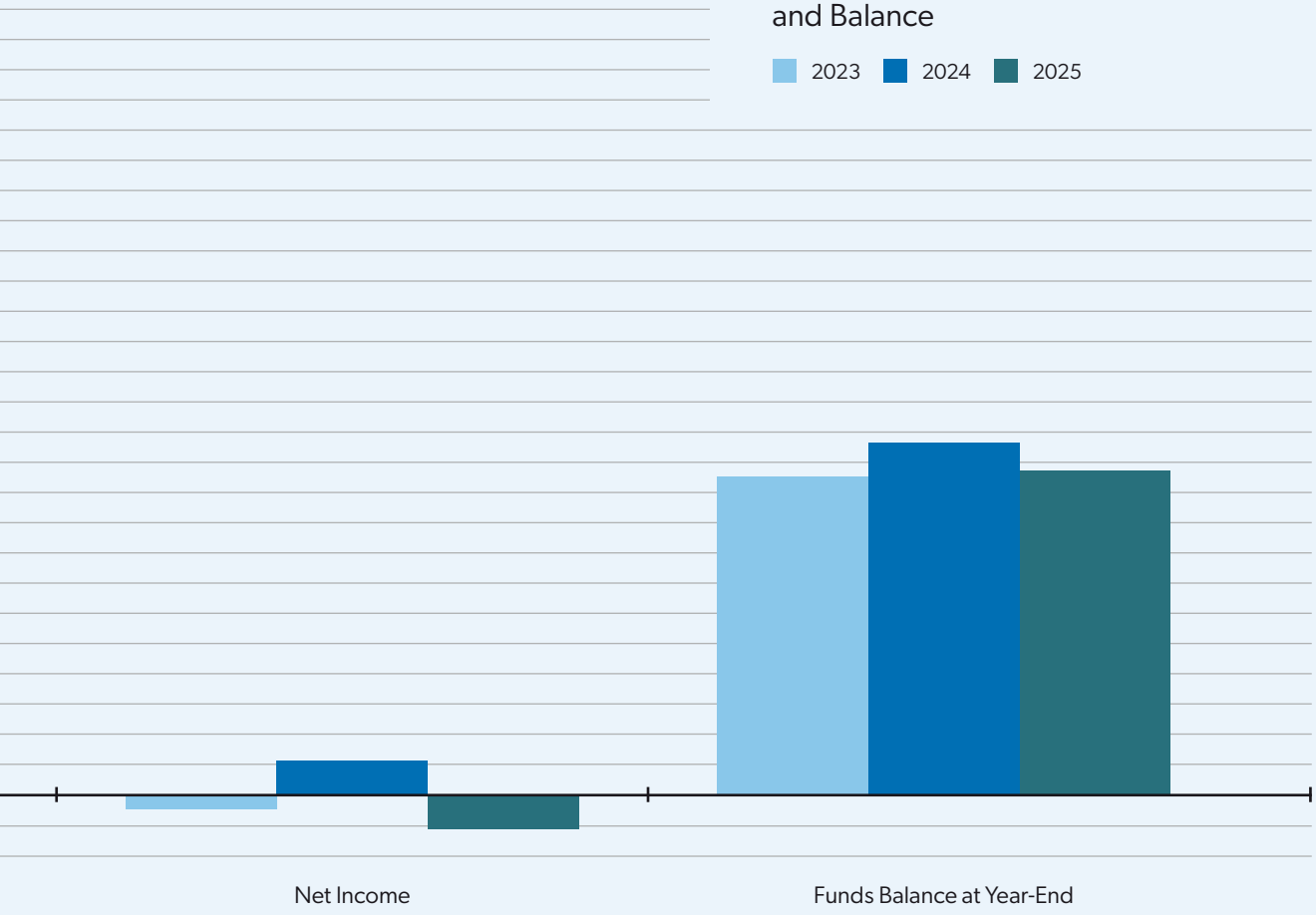




ome Sources



Income, Expenditure and Balance



THANK YOU!

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JEJ Artists

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Euan Williamson
Christopher Moore
Dominic Carver

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Lily Robson
Joseph Taylor
Thomas Mottershead
Augustus Perkins Ray

Lyyra

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An amateur choral and orchestral conductor

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in memory of Ian Stewart

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Marcel Tacke

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Christina Thomson

Christhardt Troeger

Nigel Webb

Drew Winlaw

Bernhard Wissmann

Elizabeth Wright

UNDER 30

Lucy B

Ms Himee Kajau

Juliette Manise

Jonathan Rohr

Phoebe Tait

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An anonymous supporter with admiration of the unique essence of VOCES8

We also offer our grateful thanks to those of our supporters who wish to remain anonymous.

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VOCES8

FOUNDATION

voces8.foundation

Charity Registration No. 1126785

Company Registration No. 05907481 (England and Wales)

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2025

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Roy Blackwell Sally Cantello William Conner Christopher Gabbitas David Leeming Jason McCaldin Adrian Melrose Gary Moss (Chair) Alexandra Rowlands (resigned 15 August 2025) Rebecca White
Secretary	Barnaby Smith
Charity number	1126785
Company number	05907481
Principal address	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Registered office	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Auditor	Buzzacott Audit LLP 130 Wood Street London EC2V 6DL
Bankers	NatWest Bank 64 Bury Old Road Manchester M8 5NW
Investment Managers	Rathbones Investment Management 30 Gresham Street London EC2V 7QN

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
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THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2025

The Trustees present their report and financial statements for the year ended 31 August 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102" (effective 1 January 2019).

At the beginning of the year the trustees confirmed the business plan for the year and the objectives and values of the Foundation which it was designed to deliver.

Objectives and activities

In line with the Memorandum and Articles of Association set up when Voces Cantabiles Music was established on 16 August 2006, the aims and objectives of the charity are:

- To stage and perform professional vocal concerts of classical genre that attract a diverse audience;
- To lead singing-based workshops and master classes for people of all ages and abilities;
- To work with schools in developing creative initiatives that combine music with core studies;
- To inspire people through music.

A summary of the Foundation's business plan, based on these objectives, is set out below. The charity is known as The VOCES8 Foundation and the rest of this report will use this name.

Vision:

We believe in the power of singing to bring people together, spark creativity and transform lives.

We champion the future of ensemble singing - celebrating our choral roots while embracing innovation, diversity and the possibilities of digital platforms to reach new audiences globally.

Through world-class performance, education, and advocacy, we're building a global movement where every voice is valued, and every person can find theirs. **Making music together matters.**

Mission:

We create world-class performances and recordings that raise the bar for ensemble singing and connect with audiences around the world.

We work closely with educators, communities and professional artists, on stage, in schools and online, to make **singing together a part of more lives.**

Everything we do is rooted in access, joy and artistic excellence. Whether it's a concert, a classroom or in the digital sphere, **we want everyone to experience the power of making music together.**

Led by VOCES8 and our family of ensembles, we perform an extensive and versatile repertoire, from a cappella to collaborations with leading orchestras, conductors, soloists and composers. Our in-house recording label, studio and publishing house shares this work globally and supports our creative ambitions.

We run a centre in London - our local home for learning, creativity and collaboration, that supports our broader reach.

Through our VOCES8 Scholars programmes, Summer School and international partnerships, we nurture and support young musicians at the start of their professional journey.

We're always growing - as artists, educators and collaborators, and this mission reflects the heart of all that drives us.

Values:

We live our values through everything we do - on stage, in classrooms and within the team we nurture and care for.

- **Excellence:** We take pride in what we do. From first rehearsal to final recording and performance, we hold ourselves to the highest standards on and off the stage.
- **Inclusion:** We open up singing to more people, in more places from more backgrounds. We work to widen access and ensure people feel they belong – on stage, in a workshop and in the repertoire.
- **Collaboration:** We work together – whether in music making, partnerships or planning. As part of the VOCES8 family, we champion participation at every level. We build long term relationships, with schools, artists, funders, supporters and each other to deliver more, and keep learning as we go.
- **Creativity:** We honour tradition, but we're never stuck in it. We take risks, stretch our repertoire, explore new ideas and continually evolve.
- **Impact:** We care about and measure the difference we make - on stage, in classrooms, and in people's lives. Our music should matter to those who hear it and those who make it.

An Overview

As we look back on the Twentieth Anniversary season of VOCES8, we can focus on the outstanding continuing work of the entire VOCES8 Foundation team, which has delivered another excellent year of activities in an ever-challenging global environment.

At the end of this reporting period the Foundation continues to be in a solid financial position and we are confident that resources and plans are in place to see the Foundation safely through the next period. Credit must be given to the executive directors of the Foundation for achieving this position.

The order book for the season was filled with activity for all the different elements of the Foundation: both VOCES8 and APOLLO5, our new ensemble in the US, Lyyra, and the work of the education team in Europe and the US. The annual summer school was a great success, and as growth continues, there is much to look forward to.

With the ongoing success of the Grammy-nominated Paul Simon album, *Seven Psalms*, and with VOCES8 appearing on the recent Jacob Collier release nominated for Album of the Year, there is much to celebrate. Other major recording projects for the Foundation included a range of larger scale works with composers Taylor Scott Davis, Jocelyn Hagen and Timothy Takach, and plans are in place for further releases by APOLLO5 and VOCES8 in 2026.

This period was also very busy as the traditional activity of the Foundation continued whilst allowing the new streams of income generation to develop further, including the LIVE From London concert series and the filming and recording capability of VOCES8 Studios.

This was a very busy period for the Board of Trustees. Clearly the more challenging the environment, the more important is the support of an active board in enabling the executive to move forward swiftly and confidently and in such a way as to maintain the goodwill and energy of all stakeholders. Gary Moss was chairman for this period. We are hugely grateful for the support he had from fellow trustees throughout the year. During this period the trustees have also spent a considerable amount of time reviewing the structures and governance of the Foundation, a core part of which was ensuring that the Foundation had in place up-to-date policies that were relevant to the Foundation and its operations. This process is now nearly complete.

Donations

At the time of writing, the Board of Trustees and Executive are able to look back on an excellent 20th Anniversary Celebration, with a notable sold-out 'takeover' day at the Barbican being a particular highlight. The ongoing work of the Foundation staff and trustees continues to yield strong results, and it is also pleasing to note that the work of the VOCES8 US Foundation continues to grow, providing support for a number of headline projects in 2024-25, both for activity in the UK and for work done by the Foundation team in the US.

It is worth noting that donations are broadly in line in 2024-25 with the amount raised in 2023-24. This reflects the excellent work achieved by the fundraising team throughout the year. It is pleasing to see this continuing level of support for the Foundation.

The level of restricted donations in 2024-25 reflects the working practice of the relationship between the UK and US Foundations as it did in 2023-24. Trustees from both charitable organisations are working together with the executive to ensure that all international transfers are approved in such a way as to follow correct procedure for both the UK and US tax authorities, and in line with donor covenants.

Education Programme

UK
It has been another outstanding year of industry leading education projects for the Foundation. Our team continues to set the bar for excellence in this area. It is hugely encouraging to reflect on the numbers of students involved and the range of programmes and projects run this year in the UK. Globally, the team is reaching 40,000+ students and amateur singers each year.

It is also heartening to note that all members of the VOCES8 Foundation, performing vocal ensembles, technical team, Scholars and education staff are integrated into delivering these programmes and projects, demonstrating that educating and inspiring through music is at the core of all we do.

US
The level of our education activity in the USA has increased substantially during the year. This is rooted in a strong US Board of Trustees, outstanding work by the executive teams in the US and the UK, significant touring programmes in the US both for VOCES8 and Apollo5, an excellent VOCES8 US Scholars programme and the continuing development of the US-based ensemble, Lyyra. In particular, we were pleased to see VOCES8 lead a celebratory education focused US tour across the US in this season, with many thousands of students joining the ensemble to sing with them in California, Texas, Minneapolis/St Paul, Philadelphia, St Louis and on the East Coast.

France
Here too education projects continued to grow with new regions taking part in workshops and concerts with Paul Smith, APOLLO5, VOCES8 and our team of singing leaders. This work takes place under the banner of the VOCES8 Foundation in France, Sing'In.

In 2024-25 we returned to many existing partnerships and added a number of new project areas to our roster. These projects, which combine teacher training with singing projects in which students are often having their first experience of performing onstage, reach across major cities, towns and rural villages, and are bringing important musical experiences for thousands of children and a wide variety of teachers and schools.

VOCES8 Future Talent Award

2024-25 was the fifth year of this programme for up to eight singers aged 13-18 from low-income families. All attended the VOCES8 International Summer School at Milton Abbey, one of the high points of the programme. The programme also includes working with members of VOCES8 across the year, attending and singing in concerts and receiving additional support with singing and theory lessons.

Advisory Board

The Advisory Board, established several years ago, is now operating as a functional working group with specific tasks allocated around our community hubs in the UK, US and France, with the intention of engaging members with projects in a wide variety of settings. From planning, budgeting, fundraising, preparing, coaching, performing and more, there are many stages to these sorts of projects. The Advisory Board is helping by offering advice and providing support as the team plans the more complex community-based education work as a main initial function. It is hoped that the contribution of this distinguished group will continue to develop over the longer term.

The Advisory Board is made up of eminent artists, composers, musicians, academics and others involved with the music industry and beyond who offer the benefit of their experience, views and global outlook to the Foundation.

Public benefit

The public benefit of the work of the Foundation is evidenced within the report of this year's activities. There is extensive research and evidence on the positive life and health benefits of making music and in particular of group singing. This year has seen the Foundation again offer opportunities for music-making for tens of thousands of young people, in person, in some of the most deprived areas in the country and globally, while also reaching millions online.

In all the Foundation's activities during the year the trustees have had due regard to the guidance on public benefit published by the Charity Commission.

Diversity

The Foundation has carefully considered its response to this major issue and has focused particularly on how to act as an industry leader. This it has done by providing the required support for people of all backgrounds to be embraced and to see a potential future for themselves on all levels in the choral music industry. The Foundation has made good progress in this area, though it is always an important focus for the team.

Financial review

At the end of the year the charity's fund balance remained strong. The innovative and courageous leadership of the senior executives of the Foundation has done much to maintain this position, which, taken in context of the last five years, is very strong. The earlier decision to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio has continued to strengthen the Foundation's financial position.

Income and expenditure for the year reflect continued growth in charitable activities, donations and performance work. Variances reflect increased staff costs linked with pay rises to mitigate inflation; increased production costs associated with major productions; and increased performance and travel costs.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements. The trustees are satisfied that proper financial controls are in place. The Foundation retains a specialist accounting firm who works with the senior leadership team and trustees to keep the financial controls under review, ensuring they remain fit for purpose as the work of the Foundation evolves.

Fundraising Statement

The team keeps abreast of, and complies with, all current fundraising and data protection legislation and will ensure all future requirements are adopted and adhered to. No instances of non-compliance have been identified during the year and we are governed by an ethical fundraising policy, as approved by the Board.

No complaints have been received in relation to fundraising activity this year. Should any complaints be received, we will respond individually and in a timely manner. We will use feedback and complaints to inform and influence our approach to fundraising. We aim to conduct our fundraising activities with integrity, openness, and accountability.

The fundraising focus is on developing relationships with companies, charitable trusts and individuals who are interested in our work. The charity encourages donations from those attending concerts and engaging with our work online. We do not run telephone campaigns and are sensitive in our approach to legacies.

Reserves Policy

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose are maintained at a level equivalent to six months' expenditure. Free reserves (unrestricted funds excluding tangible fixed assets) at 31 August 2025 were £886,321 (2024: £998,072). The trustees are pleased to note that reserves are close to the appropriate level.

Investment Policy

In the light of this continued strength in reserves, the Board has maintained options for long term investment to support the long-term development of the rich and varied work of all aspects of the VOCES8 Foundation, and to ensure it is possible to have a sustainable impact in hard-to-reach client groups. This investment continues to be managed with Rathbones.

Structure, governance and management

The VOCES8 Foundation was established on 16 August 2006, in line with the published Memorandum and Articles of Association. The Members, who are trustees for the purposes of charity law and directors for the purposes of company law, are set out on the Legal and Administrative Information page above, and served throughout the year except where indicated.

The Board of Trustees meets at least four times a year and is responsible for the legal operation of the Foundation. The CEO and the Artistic Director attend all or part of each meeting to deliver their reports on the operation of the Foundation.

Plans and strategies for managing risk

At the date of approval of these financial statements, the Foundation remains in a sound financial position, and the trustees have no material concerns regarding the 2025/26 financial year. However, the wider global environment remains uncertain. The greater diversity of operational activity, including the continued success of audiovisual and studio work, increases the Foundation's resilience.

Work in the US continues to show significant benefits to the Foundation. Close cooperation between the UK, US and French organisations remains a priority, underpinned by aligned strategic planning.

Recruitment and appointment of new trustees

The power to appoint new or additional trustees is vested in the Board of Trustees. The Board considers prospective new trustees through an open application process. Recruitment processes continue to be refined to broaden reach and attract a diverse range of candidates.

Executive structure of the Foundation

Chief Executive Officer: Paul Smith — full time post
Artistic Director: Barnaby Smith — full time post
Chief Operating Officer: Ian Chambers — full time post (appointed October 2025)
Director of Education: Ann Wright — full time post
Director of External Relations: Christopher Wardle — full time post
Director of APOLLO5: Clare Stewart — full time post (resigned August 2025)
Director of Operations: Thomas Webb-Wilson — full time post
Development Coordinator & VOCES8 Studios Coordinator: Aytan Swainsbury — full time post
Education Projects Assistant: Laura Gillham — part time post
Education Projects Assistant (maternity cover): Sarah Marshall — part time post
Clerk to the Board: Maureen Nolan — volunteer post (appointed March 2026)

Relationships

There are two important partnerships in the operation of the Foundation: the Diocese of London, from whom the Foundation leases the VOCES8 Centre, and Podium Music, which acts as Artists Manager for VOCES8, Apollo5 and Paul Smith.

Remuneration

All decisions on remuneration are made by the full Board of Trustees, supported by the Remuneration Subcommittee.

Plans for the future

The strategy of the Foundation continues to focus on our charitable purpose, underpinned by the objective of remaining solvent and generating funds to achieve that.

Critical elements of that plan are:

1. Support the performance ensembles and the Foundation team in ongoing concert work, education work and community engagement;

2. Continue to develop and deliver the LIVE From London concert series;
3. Further exploit the resources and competence of recording and streaming;
4. Continue to develop a strong base of donors and supporters.

Strategic objectives relating to world class performance, inspiring future professionals, research and resources, the VOCES8 Centre, and aspirational outreach programmes all remain at the heart of our work.

Statement of trustees' responsibilities

The trustees (who are also directors of VOCES8 Foundation 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 that 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 apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any departures disclosed and explained in the financial statements; and
- prepare the financial statements on a going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for maintaining adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

Disclosure of information to auditor

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware.

The trustees' report was approved by the Board of Trustees.

Trustee: GARY MOSS, CHAIRMAN

Date: 29 APRIL 2026

Independent auditor's report to the members of VOCES8 Foundation

Opinion

We have audited the financial statements of VOCES8 Foundation (the 'charitable company') for the year ended 31 August 2025 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including the principal accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2025 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the Annual report and financial statements, including the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the Annual report and financial statements. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 6, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financialstatements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- The engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- We identified the laws and regulations applicable to the charitable company through discussions with management and from our knowledge and experience of the charity sector;
- We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the activities of the charitable company. These included but were not limited to the Companies Act 2006; the Charities Act 2011; Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102); and taxation legislation; and
- We assessed the extent of compliance with laws and regulations identified above by making enquiries of management and representatives of the trustees and review of the minutes of trustees' meetings.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur by:

- Making enquiries of management and representatives of the trustees as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- Considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- Performed analytical procedures to identify any unusual or unexpected financial relationships;
- Tested and reviewed journal entries to identify unusual transactions;
- Tested the authorisation of expenditure;
- Assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- Investigated the rationale behind significant or unusual financial transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- Agreeing financial statement disclosures to underlying supporting documentation;
- Reading the minutes of meetings of trustees; and
- Enquiring of management and trustees as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Buzzacott Audit LLP

Edward Finch (Senior Statutory Auditor)
For and on behalf of Buzzacott Audit LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL
8 May 2026

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2025

	Notes	Unrestricted funds 2025 £	Restricted funds 2025 £	Total Funds 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total Funds 2024 £
Income from:							
Donations and legacies	3	183,991	116,611	300,602	117,835	198,114	315,949
Charitable activities	4	2,183,682	-	2,183,682	2,052,728	-	2,052,728
Investment income		18,615	-	18,615	18,952	-	18,952
Other Income		2,675	-	2,675	12,794	-	12,794
Total income		2,388,963	116,611	2,505,574	2,202,309	198,114	2,400,423
Expenditure on:							
Raising funds		7,070	-	7,070	5,623	-	5,623
Charitable activities	5	2,477,874	133,510	2,611,384	2,188,893	144,997	2,333,890
Total expenditure		2,484,944	133,510	2,618,454	2,194,516	144,997	2,339,513
Net (expenditure)/income for the year before investment gains		(95,981)	(16,899)	(112,880)	7,793	53,117	60,910
Gains on investments		20,095	-	20,095	51,027	-	51,027
Net (expenditure)/income and net movement in funds for the year		(75,886)	(16,899)	(92,785)	58,820	53,117	111,937
Fund balances at 1 September 2024		1,038,955	125,399	1,164,354	980,135	72,282	1,052,417
Fund balances at 31 August 2025		963,069	108,500	1,071,569	1,038,955	125,399	1,164,354

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 AUGUST 2025

	Notes	2025		2024	
		£	£	£	£
Fixed Assets					
Tangible assets	9	76,748		40,883	
Investments	10	812,669		780,096	
			889,417		820,979
Current Assets					
Stock		21,975		21,057	
Debtors	11	284,090		219,265	
Cash at bank and in hand		238,354		309,143	
Total Current Assets		544,419		549,465	
Liabilities					
Creditors falling due within one year	12	(362,267)		(206,090)	
Net Current Assets			182,152		343,375
Total assets less current liabilities			1,071,569		1,164,354
Income funds					
Restricted Funds	13		108,500		125,399
Unrestricted funds			963,069		1,038,955
			1,071,569		1,164,354

The financial statements were approved by the Trustees on 27 April 2026.

Gary Moss
Gary Moss (May 6, 2026 12:59:50 GMT+1)

Gary Moss
Chair of Trustees

Company Registration No. 05907481

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 AUGUST 2025

	Notes	2025		2024	
		£	£	£	£
Cash flows from operating activities					
Cash (used in) generated from operations	17		(2,682)		57
Investing activities					
Purchase of investments		(41,474)		(305,493)	
Disposal of investments		42,051		54,123	
Investment income		18,615		18,952	
Investment management fees		(6,137)		(5,622)	
Purchase of tangible fixed assets		(68,107)		(18,640)	
Net cash used in investing activities			(55,052)		(256,680)
Net decrease in cash and cash equivalents			(57,734)		(256,623)
Cash and cash equivalents at beginning of year			338,071		594,694
Cash and cash equivalents at end of year			280,337		338,071

	2025	2024
	£	£
Analysis of cash and cash equivalents		
Cash at investment manager	41,983	28,928
Cash at bank and in hand	238,354	309,143
Total cash and cash equivalents	280,337	338,071

1 Accounting policies

Charity information

The VOCES8 Foundation is a private company limited by guarantee incorporated in England and Wales (Registration no. 05907481) and a charity registered in England and Wales (Registration no. 1126785). The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

1.1 Accounting convention

The financial statements have been prepared in accordance with the company's Memorandum and Articles of Association dated 16 August 2006 as amended by special resolution 9 November 2008, the Companies Act 2006 and "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)". The company is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the Foundation. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.
The principal accounting policies adopted are set out below.

1.2 Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect of a period of at least one year from the date of approval of these financial statements. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the Charity to continue as a going concern.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the Foundation is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Foundation has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Foundation has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Investment income is recognised on a receivable basis.

Income from the one charitable activity represents the invoiced value of goods sold or services provided net of VAT.

Grant income is recognised in full in the year in which it is receivable unless there are specific performance related conditions that prevent its recognition and instead the income is deferred.

1 **Accounting policies (Continued)**

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure relating to music performance are those elements of expenditure directly incurred in performing these activities.

Governance costs include those costs incurred in the governance of the charity's assets and are primarily associated with constitutional and statutory requirements. All governance costs are allocated to the one charitable activity.

Support costs are costs incurred centrally and are allocated to the one charitable activity.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses. All assets with a value of £1,000 or more are capitalised on the day of purchase and then depreciated as below.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Plant and machinery	3 years straight line
Computers	3 years straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the Foundation reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Investments

The charity's listed investments are basic financial instruments and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price.

Realised gains (or losses) are calculated as the difference between disposal proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

1.9 Stocks

Stocks comprise CDs and are stated at the lower of cost and net realisable value.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.10 Financial instruments

The Foundation has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Foundation's balance sheet when the Foundation becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

Termination benefits are recognised immediately as an expense when the Foundation is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the Foundation's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted Funds 2025	**Restricted funds 2025**	**Total 2025**	Unrestricted Funds 2024	Restricted funds 2024	Total 2024
	£	**£**	**£**	£	£	£
Donations and gifts	176,369	54,307	230,676	115,691	131,169	246,860
Grants receivable for core activities	7,622	62,304	69,926	2,144	66,945	69,089
	183,991	116,611	300,602	117,835	198,114	315,949

4 Charitable activities - income

	Unrestricted Funds 2025	**Restricted funds 2025**	**Total 2025**	Unrestricted Funds 2024	Restricted funds 2024	Total 2024
	£	**£**	**£**	£	£	£
Music performance	2,183,682	-	2,183,682	2,052,728	-	2,052,728
Included within income relating to music performance is:						
Concert fees	1,559,716	-	1,559,716	1,555,077	-	1,555,077
CD Sales	136,396	-	136,396	67,722	-	67,722
Recording fees	138,562	-	138,562	40,137	-	40,137
Summer school and training	155,545	-	155,545	156,473	-	156,473
Education	104,693	-	104,693	167,868	-	167,868
VOCES8 Centre	34,880	-	34,880	19,980	-	19,980
Advertising and royalties	53,890	-	53,890	45,471	-	45,471
	2.183,682	-	2,183,682	2,052,728	-	2,052,728

5 Charitable activities – expenditure

Direct Costs:

	Unrestricted Funds 2025 £	Unrestricted Funds 2024 £
Staff Costs	652,246	364,718
CD production costs	102,462	80,922
Development expenses	10,747	30,384
Education costs	10,863	21,174
VOCES8 Centre costs	80,301	83,388
Management services expenses	220,161	223,152
Performance fees	279,213	250,659
Summer School accommodation	97,931	100,650
Consultancy fees	67,690	37,140
Office Equipment & Insurance	9,349	7,109
Travel & subsistence expenses	558,663	594,839
Advertising & Marketing expenses	44,076	29,560
Sundry expenses	33,656	48,807
Irrecoverable VAT	6,364	(37,220)
	2,173,722	1,835,282
Support costs (see note 6)	229,624	278,820
Governance costs (see note 6)	74,528	74,791
Total unrestricted	2,477,874	2,188,893
Analysis by fund		
Unrestricted funds	2,477,874	2,188,893
Restricted funds	133,510	144,997
	2,611,384	2,333,890

6 Support costs

	Support costs 2025	**Governance costs 2025**	**Total 2025**	Support costs 2024	Governance costs 2024	Total 2024
	£	**£**	**£**	£	£	£
Staff costs	155,634	-	155,634	221,054	-	221,054
Depreciation	32,242	-	32,242	23,667	-	23,667
Subscriptions	23,065	-	23,065	21,166	-	21,166
Telephone expenses	4,650	-	4,650	1,414	-	1,414
Bank charges	14,033	-	14,033	11,519	-	11,519
Other costs	-	-	-	-	-	-
Audit fees	-	17,000	17,000	-	17,000	17,000
Accountancy	-	5,852	5,852	-	42,785	42,785
Legal and professional	-	51,676	51,676	-	15,006	15,006
	229,624	74,528	304,152	278,820	74,791	353,611

Governance costs include payments to the auditors of £17,000 (2024: £17,000) for audit fees, and £0 (2024: £37,722) for other services.

7 Trustees

No trustee or connected person received any remuneration, benefits or expenses during the year.

8 Staff costs

Number of employees

	2025 Number	2024 Number
Average employee numbers (and full-time equivalents)	16	15

Employment costs

	2025	2024
	£	£
Wages and salaries	708,526	511,268
Social security costs	82,071	55,372
Pension costs	36,720	12,137
Other benefits	5,537	12,850
	832,854	591,627

The number of staff who received remuneration greater than £60,000:

	2025 Number:	2024 Number:
£80,001 - £90,000	2	-

The total employment costs of the key management personnel, including employer pension and National Insurance contributions, were £210,958 (2024: £156,550).
Termination payments to employees amounted to £56,500 (2024: £10,000).

9 Tangible fixed assets

	Plant and machinery	Computers	Total
	£	£	£
Cost			
At 1 September 2024	70,859	43,029	113,888
Additions	49,470	18,637	68,107
At 31 August 2025	120,329	61,666	181,995
Depreciation and impairment			
At 1 September 2024	41,146	31,859	73,005
Depreciation charged in the year	21,836	10,406	32,242
At 31 August 2025	62,982	42,265	105,247
Carrying amount			
At 31 August 2025	57,347	19,401	76,748
At 31 August 2024	29,713	11,170	40,883

10 Investments

	2025	2024
	£	£
Opening market value	751,168	448,771
Additions	41,474	305,493
Disposals at market value	(42,051)	(54,123)
Realised and unrealised gains	20,095	51,027
	770,686	751,168
Closing market value	770,686	751,168
Cash with investment manager	41,983	28,928
Total investment value	812,669	780,096
Cost at 31 August 2024	739,267	726,669

11 Debtors

Amounts falling due within one year:	2025 £	2024 £
Trade debtors	63,719	25,002
Other debtors	3,687	4,041
Prepayments and accrued income	216,684	190,222
	284,090	219,265

12 Creditors: amounts falling due within one year

	2025 £	2024 £
Other taxation and social security	37,098	19,574
Trade creditors	67,692	37,068
Other creditors	18,133	-
Deferred income	59,092	21,593
Accruals	180,252	127,855
	362,267	206,090

13 **Restricted funds**

The income funds of the charity include restricted funds comprising of the following unexpended balances of donations and grants held on trust for specific purposes.

Movement in funds	Balance at 1 September 2024 £	Income £	Expenditure £	Balance at 31 August 2025 £
Music Education in London	6,540	54,076	(26,785)	33,831
UK Education Fund	59,486	16,831	(19,354)	56,963
The Worshipful Company of Glovers	2,089	4,500	(6,589)	-
Summer School Bursary Fund	10,333	2,039	(2,300)	10,072
Future Talent Greater Depth Fund	238	-	(105)	133
Education Commission Fund	1,500	1,000	(440)	2,060
APOLLO5 Crossings album	-	12,047	(12,047)	-
Le vase brisé recording	3,216	3,000	(6,216)	-
VOCES8 Twenty Album Recording	12,000	-	(12,000)	-
Paul Smith Album	11,299	-	(11,299)	-
Piano Fund	2,245	-	(860)	1,385
Education Research project	2,218	5,000	(3,466)	3,752
European per diems	8,245	-	(8,245)	-
Recordings	-	300	-	300
Augelletti's Aviary projects 24-25	5,990	-	(5,990)	-
Taylor Davis Requiem	-	1,000	(996)	4
Twenty Commissions	-	6,500	(6,500)	-
Wishful Singing	-	9,318	(9,318)	-
Education team training	-	1,000	(1,000)	-
	125,399	116,611	(133,510)	108,500

Music Education in London – to undertake musical education in London.

UK Education fund – to undertake musical education in the UK.

The Worshipful Company of Glovers – to undertake education work at Oldhill Primary School in Hackney, London.

Summer School Bursary Fund – offering means-tested bursaries to VOCES8's annual Summer School in Milton Abbey, Dorset.

Future Talent Greater Depth fund – to offer further musical opportunities to the VOCES8/Future Talent Scholars.

Education Commission Fund – providing funds to commission new music to be used in a music education setting.

APOLLO5 Anam recording / Pergolesi recording / Le vase brisé recording / VOCES8 Twenty album recording / Paul Smith album – contributing to costs associated with recording and promoting the named albums.

Piano fund – relating to the purchase and maintenance of the Blüthner piano for the VOCES8 Centre in 2024.

13 Restricted funds - continued

Education research project – relating to the research project carried out in 2024-25 in conjunction with University College London.
European per diems – funds provided to pay VOCES8 Foundation singers a per diem while touring in Europe in 2024-25.
VOCES8 Scholars – funding for the annual VOCES8 Scholars programme.
Recordings – a general fund towards the cost of recording albums.
Augelletti's Aviary projects 24-25 – specific funding for the joint education project with Ensemble Augelletti in the academic year 2024-25.
Taylor Davis requiem – To fund performances and recording of the new composition 'Requiem' by Taylor Scott Davis
Twenty Commissions – Expenditure on commissioning new musical works to celebrate VOCES8's 20th anniversary
Wishful Singing – To fund tours of the UK by the Dutch group Wishful Singing
Education team training – Providing training for the Foundation's team of freelance educators

13 Prior year - Restricted funds

Movement in funds	Balance at 1 September 2023 £	Income £	Expenditure £	Balance at 31 August 2024 £
Music Education in London	30,045	10,230	(33,735)	6,540
UK Education Fund	29,003	34,942	(4,459)	59,486
The Worshipful Company of Glovers	2,000	4,625	(4,536)	2,089
Summer School Bursary Fund	7,462	5,276	(2,405)	10,333
USA VOCES8 Foundation – Soprano salary	-	11,870	(11,870)	-
Future Talent Greater Depth Fund	822	2,000	(2,584)	238
Education Commission Fund	1,500	-	-	1,500
Tuscany trip	-	12,614	(12,614)	-
APOLLO5 Anam recording	-	9,894	(9,894)	-
Pergolesi recording	1,450	3,166	(4,616)	-
Le vase brisé recording	-	7,500	(4,284)	3,216
VOCES8 Twenty Album Recording	-	12,000	-	12,000
Paul Smith Album	-	12,367	(1,068)	11,299
Piano Fund	-	27,595	(25,350)	2,245
Education Research project	-	19,762	(17,544)	2,218
Assembly education tours	-	3,750	(3,750)	-
European per diems	-	8,245	-	8,245
VOCES8 Scholars	-	5,975	(5,975)	-
Recordings	-	313	(313)	-
Augelletti's Aviary projects 24-25	-	5,990	-	5,990
	72,282	198,114	(144,997)	125,399

14 Analysis of net assets between funds

Fund balances at 31 August 2025 are represented by:

	Unrestricted Funds 2025 £	**Restricted funds 2025 £**	**Total 2025 £**	Unrestricted Funds 2024 £	Restricted funds 2024 £	Total 2024 £
Fixed assets	889,417	-	889,417	820,979	-	820,979
Current assets	73,652	108,500	182,152	217,976	125,399	343,375
	963,069	108,500	1,071,569	1,038,955	125,399	1,164,354

15 Operating lease commitments

At the year end the Foundation had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2025 £	2024 £
Within one year	43,443	44,389
Between two and five years	936	4,980
	44,379	49,369

16 Related party transactions

Libby Percival, wife of Barnaby Smith, trading as Percius Management, received fees of £8,356 (2024 : £16,766), and freelance fees and expenses of £2,880 (2024 : £4,069)
Daniela Mars, wife of Paul Smith, received travel expenses and fees of £14,448 (2024 : £12,888).

Fees of £88,136 were paid to Day Sky Productions Ltd in 2024. Day Sky Productions Ltd is a production company/tour company controlled by Paul and Barnaby Smith. This was a temporary arrangement and has been discontinued.

Donations from the trustees were £8,870 (2024 : £11,970).

17 Cash generated from operations

	2025 £	2024 £
Net (expenditure) income for the year	(92,785)	111,937
Adjustments for:		
Depreciation on tangible fixed assets	32,242	23,667
Investment gains	(20,095)	(51,027)
Investment income	(18,615)	(18,952)
Investment management fees	6,137	5,622
Movements in working capital:		
Increase in stock	(918)	(4,704)
Increase in debtors	(64,825)	(26,279)
Increase (decrease) in creditors	156,177	(40,207)
Cash (used in) generated from operations	(2,682)	57

18 Analysis of changes in net funds

The Foundation had no debt during the year and there is no difference between the change in net debt (funds) and the change in cash and cash equivalents.

The VOCES8 Foundation

England & Wales - Charity number 1126785

Accounts

The VOCES8 Foundation
Company Registration No. 05907481 (England and Wales)
Charity Registration No. 1126785



Annual Review 2024

voces8.foundation

VOCES8 FOUNDATION

Photo: Cassandra Hannagan



Photo: Frances Marshall



PERFORMANCE



EDUCATION



COMMUNITY

WHO WE ARE

THE VOCES8 FOUNDATION is a vocal music education charity that brings the power of singing to communities around the world.

Our professional performers bring live music to tens of thousands of audience members each year while our innovative and wide-reaching programmes and resources inspire singers and teachers of all ages and abilities.

We bring music to our local community at the VOCES8 Centre, our home in the heart of the City of London, throughout the UK, and around the world.

VOCES8
FOUNDATION



FROM OUR CEO

At the heart of everything we do lies a collection of simple yet powerful ideas – ideas that bring beauty, magic, and life-affirming experiences into the world. As we begin this year's Annual Review, let's take a closer look at three of them.

The first is that we inspire people through music. This idea takes shape in countless ways each year. This season alone, we've sung around the world – from Hackney to Sydney, Berlin to New York, Menton (a small town near Nice on the French Riviera), and more than a hundred other places besides. With hundreds of concerts, workshops, community events, and musical interactions, this idea constantly adapts to new environments, but at its core, it remains the same.

We ask our musicians to bring their passion and artistry to work every day, inspiring others to do the same. Music is what we do, but it is perhaps the passion, generosity, and humanity of our team that leaves the most lasting impact on those with whom we connect.

The second idea stems from the first: it's all about people. Singing together in harmony requires presence, generosity, and an ability to leave space for others. The level and nature of each contribution can shift moment by moment, shaped by the needs of the music.

Our people are extraordinary – truly world-class – and they are versatile. Caring for them is at the heart of our values as an organisation. I am deeply grateful for our team, from those who take the stage or step into classrooms to those working behind the scenes to make the magic happen. If you're reading this, I suspect you already know how special they are.

And the third idea? With so many to choose from, this year I'm going with responsiveness. The world around us is changing rapidly – often in ways that challenge the arts, culture, and education. Our response must be to adapt, to meet these challenges head-on, and to find ways to bring people together in the face of division.

Has there ever been a greater need for togetherness in our lifetime? We all see the fractures widening across the globe. Through our work, let's ensure that our corner of the world reflects harmony, collaboration, and openness – to all people, at local, national, and international levels.

I am so thankful for each of you, for the community of friends and family who surround our team. We need you now more than ever. In return, we hope to continue sharing music and experiences that inspire, uplift, and unite.

2025 marks our 20th anniversary. As we look ahead to the next twenty years, we hope you'll walk this journey with us. Thank you for standing with us and supporting all that we do.



Paul Smith
CEO
VOCES8 Foundation



FROM OUR ARTISTIC DIRECTOR

In cities as far west as San Diego and as far east as Sydney, VOCES8 sang 127 concerts in 15 countries, released 35 videos on YouTube, and one new album with Decca Classics. Receiving over 30 million views on YouTube and more than 20 million streams on Spotify, VOCES8's success in global digital media continued to blossom. The group's continued involvement with the LIVE from London digital series yielded five full-length concert films; it was a bumper year for the ensemble.

Artistic highlights included an Australian tour featuring debuts on the Sydney Opera House main stage to a sold-out audience, and with the Queensland Symphony Orchestra, a long-anticipated collaboration with The King's Singers at the BBC Proms, the creation of a new partnership with the Swedish ensemble Ringmasters, including the hit video *Shall We Gather at the River*, and the release of the group's sixth album with Decca Classics, *Nightfall*.

VOCES8 spearheaded the creation of a new upper voice ensemble with the VOCES8 Foundation USA called Lyyra, with whom the ensemble collaborated to great acclaim for YouTube video releases with new commissions by Taylor Scott Davis and Blake Morgan.

Heading up the VOCES8 Foundation, VOCES8 worked on education programmes all around the world, continued to develop emerging professional musicians with the VOCES8 Scholars programmes in the UK and US, and collaborated with members of the VOCES8 Foundation Choir and Orchestra, as well as the VOCES8 Scholars, on the concert platform, for radio broadcasts and for LIVE from London. Newly commissioned works included "To Sing of Love" by Taylor Scott Davis, featuring violinist Jack Liebeck, for which a recording was also released.

Molly Noon left VOCES8, and her successor Eleonora Poignant was appointed, becoming the 23rd member of the ensemble across its 19-year history.

VOCES8 looks forward to its 20th anniversary season, and continues to strive to fulfil its long-standing mission to inspire people through music.



Barnaby Smith
Artistic Director
VOCES8 Foundation


HERE
AM I



APOLLO·5



I always look forward to this time when I get the opportunity to reflect on the past months of APOLLO5 activity. Most of the time I find myself immersed in the present and looking ahead to the next thing, so it is good to stop and take stock.

Between January and August this year APOLLO5 has performed concerts and tours in ten countries, including two new territories on the map for APOLLO5, Czech Republic and Denmark. We've enjoyed collaborations with instrumentalists and another vocal ensemble, enriching our performances and broadening our repertoire. There have been standout venues such as the beautiful Philharmonie de Luxembourg and the renowned Baldwin Auditorium at Duke University. We have interacted with audiences in intimate settings and also in huge venues with thousands of people at La Folle Journée in Nantes. We gave our long-standing tenor Oli Martin-Smith a lovely send-off at Milton Abbey. Season highlights include opening a new winery in Margeaux, France, the Harrogate Festival, and a debut at Snape Maltings for Britten Pears Arts. We also began work on recording our next album release.

One personal highlight for me was a collaborative concert with the German vocal quintet, Calmus Ensemble. It is very rare, perhaps unique even, for two touring vocal quintets to be in the same place at once; even less likely that they will get to perform together. We met in the German industrial town of Grafenrheinfeld for a very special and poignant commemoration. APOLLO5 was invited to take part in this concert to commemorate the 80th Anniversary of the devastating bombing of the town by Allied forces. The programme, which centred around the themes of peace, hope and reconciliation, culminated in a performance of Eric Whitacre's *Sleep*. An unforgettable moment.

In the broadcast media we welcomed our new tenor, Joseph Taylor, in style, his first performance being live on BBC Radio 3's *In Tune* programme. APOLLO5 also made their TV debut on BBC1 performing at the National Gallery in London as part of the commemorations for the 80th Anniversary of D-Day for the *Songs of Praise* programme.

As part of the Foundation's education programme our season has been very active, particularly in France. With the Sing'In initiative we have led the culminating performances for nine projects across France, engaging many thousands of children.

As the current season got underway in the autumn we hit the ground running and kept Joe on his toes with tours in Germany, Switzerland, Belgium and the Netherlands. It has been lovely to perform some concerts here at home in Berkshire and Southend-on-Sea with obligatory fish and chips. At home we were busy in the recording studio with a special project recording new music by Alexander Pierce Hill and also filming education resources for Foundation education projects.

Looking ahead to Christmas and New Year we have wonderful things in store with festive concerts in the UK and Europe as well as the build up to the release of our new album, *Anam*, in January.

I leave you with a lovely quote alongside from Steve Whitaker of the Yorkshire Times, following our performance at the Harrogate Festival…

"It is a tribute to APOLLO5's tightness and collective endeavour that each of the five voices sustains at a high level of abstraction, whilst thriving in authoritative isolation. The received effect is multi-layered, harmonious without the slightest concession to quality, and the rapt listener would be hard put to find fault."

—The Yorkshire Times



Clare Stewart
Artistic Director
APOLLO5



Photo: Matthew Johnson

LYRA



One of the main highlights of the Foundation's 2023-24 season was the exciting creation of a brand new professional ensemble, Lyyra. Created to help address the lack of full-time opportunities for sopranos and altos in the choral landscape, Lyyra seeks to redefine the perception of upper-voice ensembles and to give representation to all vocal styles and traditions.

After hearing hundreds of applicants, the Foundation appointed six singers from across the US to craft a unique and virtuosic sound. The group met for the first time in the fall and immediately began exploring the boundaries of what was vocally possible with the incredible talents and expertise of its members. Lyyra recorded and released its first EP on VOCES8 Records and made its concert debut with VOCES8 in Houston, Texas. They were featured at the ACDA Eastern conference and had their first solo tour around the US in April 2024.

Lyyra quickly gained national and international recognition for their talent and versatility through their EP release and successful social media campaigns. "Jhoro Jhoro", a Bengali arrangement by member Shabnam Abedi, reached 5.5 million viewers on social media and thrust the group into the international spotlight.

Lyyra performed ten concerts in their first partial season and set the stage for rapid expansion the following year. The ensemble is scheduled to tour both nationally and internationally for over 70 days next season, giving performances and educational engagements, as well as recording.



Photo: Matthew Johnson





SCHOLARS UK

The 2023-24 season saw the VOCES8 UK Scholars programme head into its ninth year with its most international cohort of singers to date, including fantastic young artists from Croatia and Germany, and UK-based singers originally from Canada and the US.

This scholarship year packed in more opportunities than ever; September brought masterclasses with VOCES8, exploring the VOCES8 Method with Ann Wright, learning about looking after their voices with Valentine Voice Care, and getting their first taste of recording and filming with Barnaby Smith and VOCES8 Studios.

In April, the Scholars reconvened for a weekend of masterclasses, mock auditions and recordings, including a solo masterclass with Roderick Williams, and recording individual movements from Vaughan Williams' "Songs of Travel" for LIVE From London with the pianist Ralf Schnell.

The pinnacle of the Scholars' residency at VOCES8's 2024 Summer School was a side-by-side concert with VOCES8 of Parry's "Songs of Farewell", interspersed with Victoria's "Requiem". The Scholars also performed a set as their own ensemble, presenting repertoire from Renaissance to Pop.

Throughout the year, Scholars were invited to around 25 additional days of education training and workshops led by the VOCES8 Foundation, and joined VOCES8 and the VOCES8 Foundation Choir for larger scale performances, including *A Baroque Christmas*, filmed for LIVE From London.



UK Scholars 2023-2024 Pictured
Anabela Barić, Emily Brown Gibson, Anne Sutton, Bettina Schaeffer, Colin Danskin, Chris O'Leary, Oliver Turner, Dominic Felts

UK Scholars 2024-2025
Laura Newey, Sophie Taylor-Denton, Lily Robson, Francis Bamford, Monty Charles, Alistair Donaghue, Harry Mobbs, Henry Montgomery

SCHOLARS USA

The VOCES8 US Scholars program had a fantastic 2023-24 season, building on past success and increasing the activity and national visibility of the program.

The Scholars started with a week in Plano, Texas, as a new group of 12 young professionals coming together to create the ensemble. This introductory week consisted of rehearsal with Paul Smith and Erik Jacobson, as well as contributions from Anthony Trecek-King and members of VOCES8 who were in town assisting with the final round of Lyyra auditions.

Week two of the program continued The VOCES8 Foundation's successful collaboration with Minnesota Public Radio. The Scholars met in St. Paul to create a number of full performance audio and video recordings for MPR, which were released throughout the year via the Choral Stream social media channels. These videos have been a wonderful tool to spread the work of the Scholars and the larger Foundation.

The 23-24 US Scholars had two collaborative opportunities with VOCES8 at the end of their season. The first of these performances was in Houston, Texas, and incorporated an organist in a concert full of choral classics. The second engagement was at the American Choral Directors Association (ACDA) Eastern regional conference. Bringing the Scholars to ACDA showcased the program to influential collegiate directors and has been a large factor in the increasing awareness of this opportunity. We hope to build upon this success and grow the VOCES8 Scholars into one of the preeminent young professional training programs in the country.



US Scholars 2023-2024
Jessie Barnett, Kori Miller, Megan Koch, Abigail Lysinger, Yiran Zhao, Maxwell Trochlil, Phill Hatton, Kev Schneider, Matthew Houston, Lucas Zuehl, Sam Denler

US Scholars 2024-2025 Pictured
Emily Perry, Ann Chen, Cami Everitt, Clara Smith, Mara Riley, Eric Lewis, A. J. Murgo, Maxwell Trochlil, Koji Sakano, Jack Williams III, Joe Daly



EDUCATION UK

I am often asked what our aims are given that we deliver workshops and projects for such a range of participants. Trying to encapsulate these in just two or three sentences is not easy, but there are four specific aims I return to time and time again:

- Inspiring the broadest possible audience
- Supporting singers of all levels and abilities
- Recognising the wider benefits of singing
- Providing skills, support and opportunities for the next generation of choral singers

When evaluating the impact of a project, we ask teachers and choir leaders what they feel their students have gained by participating in a project with the VOCES8 Foundation.

Their responses also often shed a light on where they are working, the opportunities they have access to and the hopes and ambitions they have for their students. These in turn help us as we reflect on whether or not we are achieving our aims.

"I think all external musical visits are impactful because it exposes children to aspects of music and culture that they probably haven't seen or heard before – especially in primary schools." —*Primary School Teacher, London*

"I just see a lot more confidence in their singing and expressing themselves and giving their opinions and talking about a piece of music like This is what I notice, This is what I heard. I think that maybe it could mean this, or you know, engaging in the artistic like really thinking about the artistic elements of a piece. It's like I've noticed in across the whole class a lot more of my kiddos tuning into that stuff and feeling like they can... they have something to say about it."

—*Elementary School Music Teacher, Albuquerque*

"Fabulous insight into different vocal skills and how it can affect the performance."

—*Secondary School Music Teacher & Choir Leader, Poole*

"Many children approached me through the day, after the performance, from across the age range. One gave me a hug and said "Thank you for bringing VOCES8". A child in Year 6 asked how to spell VOCES8 so she could look up performances at home."

—*Primary School Music Teacher, London*

"What an amazing experience! The children and staff have loved every minute and the support that we have has been phenomenal. It has been so rewarding to see the variety of children participating and enjoying singing. By the time of the performance, all of the children were super excited and all participated with smiles and enthusiasm. One little boy in my class who finds life challenging at times, expressed that he hoped he could do it again next year. He had the biggest smile for the whole afternoon. The time that we have spent on this has certainly improved self-confidence and has created new relationships between peers and staff and children." —*Primary School Teacher, Hereford*

We also ask students what they feel participation in a workshop or project has given them. Their responses also shed a light on where they are from, the opportunities available to them and their hopes and ambitions.



"I really enjoy singing and wanted a chance to improve my confidence, skills and singing ability."
—Y8 Secondary School Student & Choir Member, Hereford

"It was fun and I gained a lot of confidence."

"Practising 3- and 4-part singing, and leading warmups for my friends."

"I enjoyed practicing my singing skills with other people who have the same interest."

"It was fun interactive I love singing so it was like a holiday in my head every Wednesday after school!"

—Secondary School Choir Members from South London Schools when asked what they enjoyed about their workshops with the Foundation

"It was a good opportunity to develop my skills ready for a career in music further on. I also loved taking part and using my leadership skills to further develop my musical knowledge."
—Y11 Secondary School Student & Choir Member, Hereford

"I earned a choral scholarship that I probably would've never gotten if the VOCES8 Foundation didn't give me that initial singing guidance and support, and now I've been able to use my talent to sing at countless events, gain recognition in my school & borough, and so much more. I've come very far, and I'm so thankful to so many more people I've met throughout the years through VOCES8; I couldn't ask for a better support network & friends! Thanks again!"

—Year 13 Secondary School Student who came through the VOCES8 Future Talent Programme







Recently I sat down with several children who are participating in our research programme looking at the impact of class singing on children's well-being. We are approaching the third year of the singing programme with this particular class and the children view singing with teaching artists from the Foundation as a normal part of school life.

When we talked about singing, the children, who are 8 years old, described it as 'their happy place'. They recognise that their singing ability has progressed and they practically burst with pride when they perform a round in three parts or, most recently, manage a short song in two part harmony.

What they return to time and time again, however, is that singing is 'their happy place'. I suspect all the Foundation's singers would say the same thing. It seems to me that singing with these children provides a lovely example of the four aims I like to return to.



Ann Wright
Director of Education

EDUCATION UK

WHO DID WE REACH?

- **2,500 primary school children** across **33 primary schools**
- **400 secondary school students** across **seven secondary schools**
- Approximately **300 teachers**
- **200 young singers** in a Youth Choir Sing and Meet at the VOCES8 Centre
- **250 young singers** from the United States and South Africa joined VOCES8 in London for the premiere of *A Mosaic Mass*

* National average : 24.6%
** National average: 20.8%

ABOUT OUR PARTICIPANTS

Number of schools where children eligible for free school meals is over the national average:*

21 / 64%

Number of schools where over 40% of children are eligible for free school meals:

11 / 33%

Number of schools with above the national average of children who speak English as a second language:**

20 / 61%

Number of schools where over 40% of children speak English as a second language:

16 / 48%

"When the Red, Red Robin Comes Bob, Bob, Bobbin' Along" was very popular with primary schools!

"A lot of "Red Red Robin"-ing still seems to be going on, at any opportunity!" —*Primary School Teacher, Tower Hamlets*



Our team of teaching artists (freelance singers helping to deliver the Foundation's Education projects) has grown to 15. Twelve of these teaching artists are former or current UK VOCES8 Scholars.



EDUCATION USA

The 2023-24 season saw rapid growth of the Foundation's US education work. Our geographic hubs model pushed the education team to create lasting relationships with more schools and choral organizations, expanding our reach and impact.

We focused on work in 10 different geographic locations for a total of 65 workshop days. Our four educational leaders worked alongside 13 teaching artists across the season to engage over 60 different schools and hundreds of students. These numbers represent a sizable increased investment of both time and resources to better fulfill The VOCES8 Foundation's mission.

One goal of the season was for each area to have opportunities that built on the workshops with teaching artists by giving the singers the chance to interact with one of our professional ensembles.

We are pleased that this became a reality for nearly every location. In the 23-24 season, VOCES8 worked in New York and Houston; APOLLO5 worked in Dallas, Seattle, and San Francisco; and Lyyra worked in Philadelphia, New Jersey, Michigan, St. Louis, and Albuquerque.

These interactions were a mix of workshops and collaborative concerts, giving participants the unique and inspiring experience of getting to share the stage with world-class performance groups.







IN NUMBERS

According to data from Decca Classics, VOCES8 was the biggest streaming vocal ensemble in the world in 2024.

YouTube
Lifetime: 122m views
Subscribers: 317k

Spotify
4.6m listeners
Lifetime: 150m+ streams

Apple Music
2024: 8.5m streams
Lifetime: 50.7m streams



Photo: Cassandra Hannagan



HOW CAN YOU HELP?

FUNDING MUSIC EDUCATION: FRIENDS OF THE VOCES8 FOUNDATION

Since VOCES8 and the VOCES8 Foundation were founded, our music education programmes have been a vital part of our mission.

VOCES8 and APOLLO5 continue to train and educate singers all over the world, whilst our freelance education team – including many current and former members of the VOCES8 Scholars programme – continues to grow. In 2024 we welcomed our new US upper voice ensemble, Lyyra, to the roster.

In our 2023-24 season, we have once again been proud to reach thousands of students of all ages in person around the world, and many more online. But even now, we are still seeing children coming to terms with the loss of schooling during the Covid pandemic and the consequent effects on learning, social skills, and mental health.

For many children, music is a vital way to connect with their teachers, peers, and the world around them – sometimes, it's the only way.

To many children, then, our music education work is of critical importance, and to make it happen we rely on donations from the Friends of the VOCES8 Foundation in the UK and USA, especially to enable us to employ and train our freelance team. As well as giving students access to music, our Friends also help us to give work to young professionals at the start of their careers.

Friends of the VOCES8 Foundation have access to a range of benefits to bring them closer to VOCES8, APOLLO5 and Lyyra, including regular newsletters, priority access to events, exclusive content, opportunities to meet the singers, and more.

Find out more, and become a Friend in the UK or USA, at: **voces8.foundation/friends**

REMEMBER US IN YOUR WILL: THE AETERNA SOCIETY

The Aeterna Society recognises Friends and supporters of the VOCES8 Foundation who have made a legacy commitment to the Foundation's mission to bring the power of singing to communities around the world.

Aeterna Society members have generously demonstrated their dedication to assuring the future of the VOCES8 Foundation and its work by including the UK charity or US nonprofit organisation in their philanthropic plans.

To become a member of the Aeterna Society, Friends may designate the VOCES8 Foundation as a beneficiary in their will or estate plan by a bequest; by naming the Foundation as a beneficiary of an IRA, retirement plan or life insurance policy; by transferring ownership of a life insurance policy; or by making a gift of securities including stocks, bonds and mutual funds. Aeterna Society members have the option to be recognised on the VOCES8 Foundation website and other Foundation publications that recognise legacy giving.

Find out more about the Aeterna Society at: **voces8.foundation/the-aeterna-society**





SING'IN

A YEAR OF MUSIC ACROSS FRANCE



It has been another busy and inspiring year for Sing'In projects across France. Paul Smith, APOLLO5, Wishful Singing, and Daniela Mars led a series of concerts featuring thousands of young singers. This year's theme celebrated the natural world, with a special segment of the programme dedicated to the arrival of the Olympics in France.

Our team of leaders delivered workshops throughout the year in all our project areas, including Festival de la Vézère, Menton Festival, Les Flâneries Musicales in Reims, a local partnership in the Paris suburb of Saint-Ouen, and our annual collaboration with ADAMA – the government department supporting our work in rural northern France.

We also continued our partnerships with music festivals in Calais and Perpignan and worked on a special programme with Musique Sacrée in Toulon. A standout project this year was a collaboration with the Orchestre d'Auvergne in Clermont-Ferrand, where Paul Smith conducted a performance featuring APOLLO5 and a choir of 200 singers alongside the orchestra.

One of the year's most memorable moments came in Reims, where Paul and local students gave a special performance as the Olympic Flame arrived in the city – an event broadcast on national television.

The projects this year spanned a rich and diverse musical repertoire, from Debussy and Orlando Gibbons to Björk, Michael Bublé, and Clean Bandit. Beyond the singing projects, we were thrilled to once again partner with Festival de la Vézère to award the Sing'In Prize to outstanding students in the Young Leaders programme. This prize gave a teacher and three students the opportunity to travel to England and participate in the VOCES8 Summer School at Milton Abbey.

Reflecting on the year, Paul said, "The Sing'In team has been wonderful again this year, and it has been a joy to work with so many incredible musicians across these projects. We're already looking forward to another exciting year of music-making in 2025."







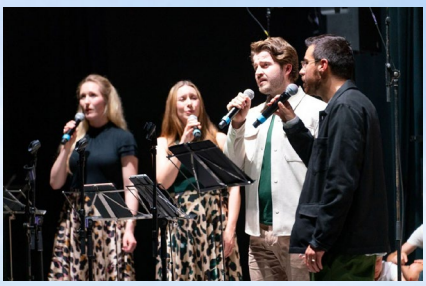








Photo: Sarah Miller



A KALEIDOSCOPE OF MUSICAL WONDER

During the 2023-24 season, LIVE From London continued to serve the VOCES8 Foundation's mission and charitable aim to inspire people through music. Collaboration and inclusivity continued to be its hallmarks: Alongside returning favourites, eight new artists graced the stage as the festival continued its tradition of championing both established and lesser-known artists from across the world. As in previous seasons, we were grateful to Gramophone for its continued partnership and support.

Christmas traditionally brings 'Messiah' performances, and the 2022 performance of Handel's most famous work was re-broadcast as part of 2023's LIVE From London Christmas, but this year we opened the festive period with a live broadcast entitled *Christmas with J.S. Bach* – the VOCES8 Foundation Choir and Baroque Orchestra, under the direction of Barnaby Smith, entertaining us with a programme that placed the composer's 'Weihnachtsoratorium' at its heart.

The festival also featured a debut from triple-Grammy nominated US ensemble Skylark as it retold Charles Dickens' 'A Christmas Carol' narrated by Sarah Walker, and The Gesualdo Six took centuries of Advent as its inspiration for its programme *O Magnum Mysterium*.

APOLLO5 gave the concert premiere of its new album *Haven*, and VOCES8 rounded the festival off, spinning a wintry web of heavenly harmonies in its a cappella programme *Silver Bells*. From Byrd, Bach and Handel to new commissions and popular jazz and songs – wherever you were in the world, Foundation friends provided a sparkling LIVE From London Christmas 2023.

When Summer 2024 rolled around, audiences were treated to a veritable smorgasbord of captivating international talent. Following their appearance in the inaugural season, US supergroup Chanticleer made a greatly anticipated return, the Swedish barbershop showmen of Ringmasters and the much-loved UK ensemble Ex Cathedra both made their debuts, and emerging stars such as newly formed US women's vocal ensemble Lyyra were also welcomed into the fold.

VOCES8 ignited the summer festival with a concert of its favourite pieces and, from venues as far apart as Houston and Milton Abbey, Dorset, continued to nurture future talent through performances alongside its US and UK Scholars, with repertoire from Victoria to Parry. APOLLO5 gave a very special concert as they bid farewell to their long-serving tenor, Oli Martin-Smith.

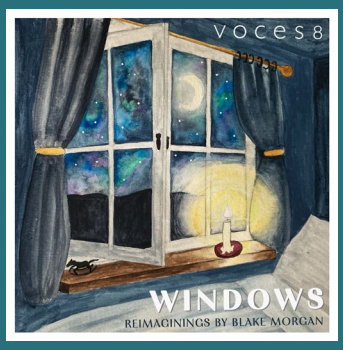
LIVE From London was also delighted to welcome soprano Paula Sides and pianist Sergey Rybin for a live performance of Poulenc's dramatic solo opera 'La Voix Humaine', complementing its release on VOCES8 Records. Pianist Fiachra Garvey enchanted with Debussy and Ravel in his programme *Fairytales and Fantasy*, and Ralf Schnell delivered a new interpretation of Vaughan Williams' 'Songs of Travel' alongside the VOCES8 Scholars. The dramatic natural landscapes of the Faroe Islands provided the backdrop for Mars Smith's cinematic journey *Faroe Islands: Echoes on the Wind*.

With **120** concerts, more than **250,000** tickets sold, and viewers in **121** countries worldwide, LIVE From London continues to grow and to support composers, new compositions, and a wide array of artists. Next season will include our 15th festival and we look forward to many special concerts, including the BBC Singers and VOCES8's 20th anniversary at the Barbican.

RECORDINGS



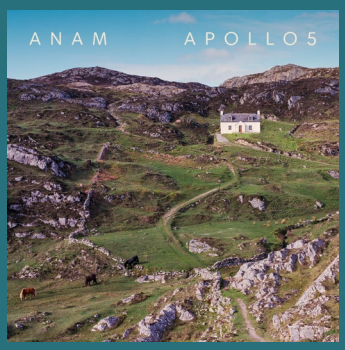
Revolutions
Paul Smith



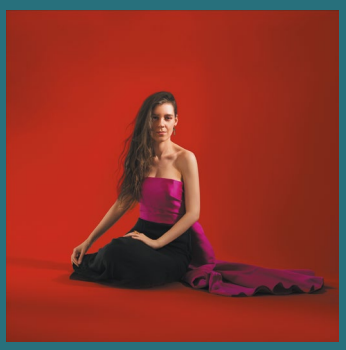
Windows
Blake Morgan



More Love
Lyyra



ANAM
APOLLO5



Heartweaving
Daniela Mars



Le vase brisé
Thomas Elwin & Lana Bode



Dover Beach
Frederick Long,
Carducci String Quartet



Ciels D'or
Trio Haydée



To Sing of Love
VOCES8

VOCES8
RECORDS





THANK YOU!

We are enormously grateful for the support of the following organisations, VCM100 members and Friends of the Foundation.

THE VOCES8 FOUNDATION TEAM

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Chief Executive Officer

Barnaby Smith
Artistic Director

Clare Stewart
Director of APOLLO5

Chris Wardle
Director of External Relations

Ann Wright
Director of Education

Laura Gillham
Education Project Assistant

Jan Keliris
Director, VOCES8 Centre

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Director of Operations

Aytan Swainsbury
Development Coordinator & VOCES8 Studios Coordinator

Erik Jacobson
Executive Director, US

Kirby Richards
Director of Operations, US

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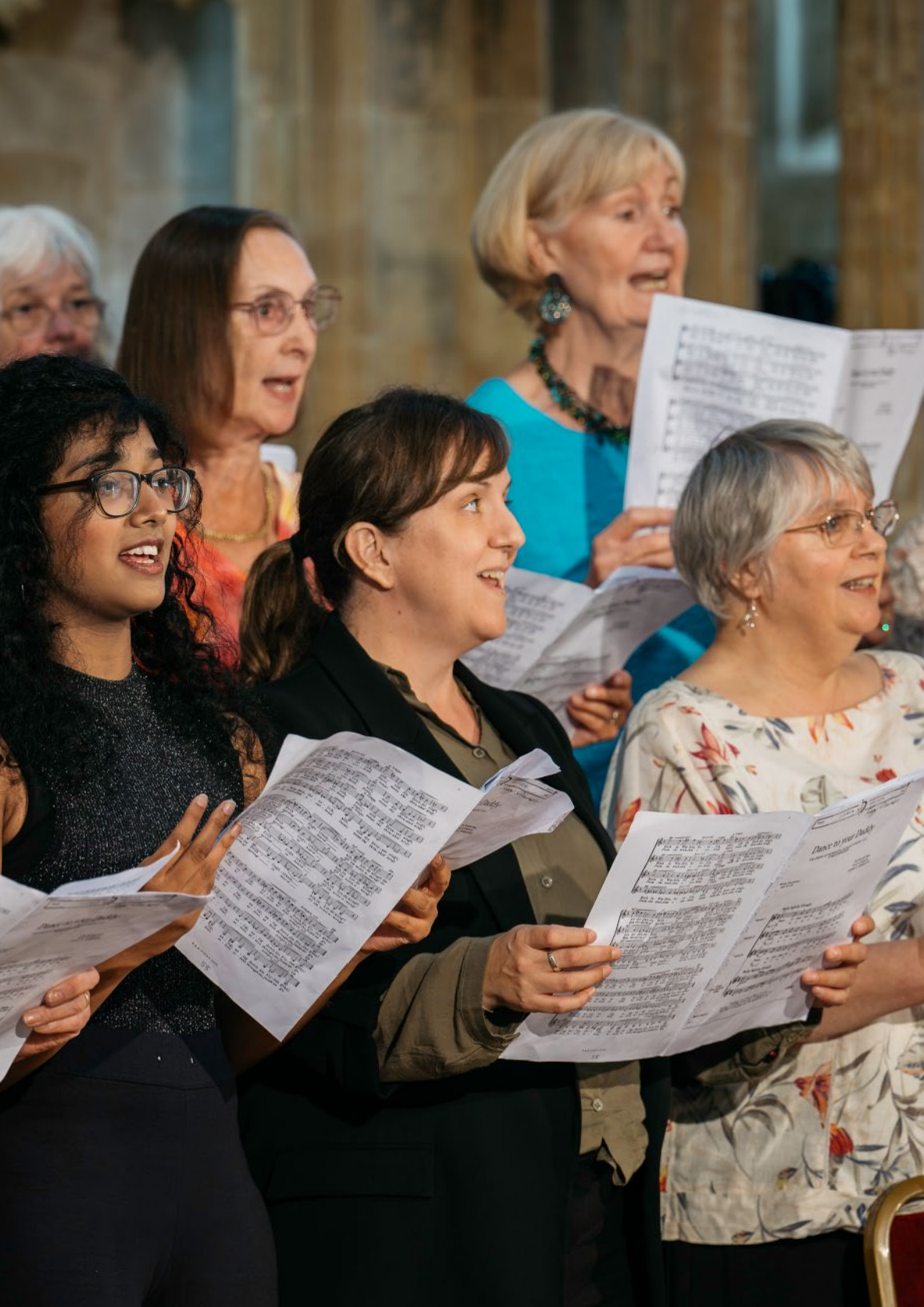
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We also offer our grateful thanks to those of our supporters who wish to remain anonymous.



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Photo: John Glaser

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Sing'In Teaching Artists

Charlotte Brosnan, Dominic Felts, Oscar Golden-Lee, Daniel Mandolini, Daniela Mars, Eliette Prévot, Lydia Wonham


218
394
713
641




BBC
Proms
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THE VOCES8 FOUNDATION
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LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Roy Blackwell Peter Dart (resigned 6th August 2024) Sally Cantello Lord Robert Lisvane (resigned 17th November 2024) William Conner David Leeming John McCuin (resigned 17th November 2024) Gary Moss Alexandra Rowlands Rebecca White (appointed 28th January 2025) Adrian Melrose (appointed 28th January 2025) Christopher Gabbitas (appointed 28th January 2025) Jason Mccaldin (appointed 28th January 2025)
Secretary	Barnaby Smith
Charity number	1126785
Company number	05907481
Principal address	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Registered office	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Auditor	Buzzacott Audit LLP 130 Wood Street London EC2V 6DL
Bankers	NatWest Bank 64 Bury Old Road Manchester M8 5NW

THE VOCES8 FOUNDATION
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THE VOCES8 FOUNDATION

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TRUSTEES REPORT'

FOR THE YEAR ENDED 31 AUGUST 2024

The Trustees present their report and financial statements for the year ended 31 August 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102" (effective 1 January 2019).

At the beginning of the year the trustees confirmed the business plan for the year and the objectives and values of the Foundation which it was designed to deliver.

Objectives and activities

In line with the Memorandum and Articles of Association set up when Voces Cantabiles Music was established on 16 August 2006, the aims and objectives of the charity are:

- To stage and perform professional vocal concerts of classical genre that attract a diverse audience;
- To lead singing-based workshops and master classes for people of all ages and abilities;
- To work with schools in developing creative initiatives that combine music with core studies;
- To inspire people through music.

A summary of the Foundation's business plan, based on these objectives, is set out below. The charity is known as The VOCES8 Foundation and the rest of this report will use this name.

Vision:

- The VOCES8 Foundation will inspire people through music;
- The VOCES8 Foundation will reach out to communities around the world and use choral singing to inspire people and contribute to social change.

Mission:
Through world-class concert performances, a wide-ranging education programme and the provision of training and resources, the VOCES8 Foundation will have a positive impact on society, encouraging talented professional performers to use their skills to inspire other people.

Values:

- As musicians, we are driven by: excellence, co-operation, partnership, inclusivity and creativity.

- Those who work for the VOCES8 Foundation will feel empowered, proud and secure.

Objectives:
Strategic Objective 1: World Class Performance

Strategic Objective 2: Inspiring future professionals

Strategic Objective 3: A leader for resources, research, methodology and training

Strategic Objective 4: A Centre for Excellence and Outreach in the City of London

Strategic Objective 5: An inspirational and inclusive outreach programme

THE VOCES8 FOUNDATION

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TRUSTEES REPORT'

An Overview

With the effects of Covid now firmly in the rear-view mirror, this report is able to centre on the outstanding continuing work of the VOCES8 Foundation team, which has delivered another excellent year of activities in an ever-challenging global environment.

At the end of this reporting period the Foundation continues to be in a solid financial position and we are confident that resources and plans are in place to see the Foundation safely through the next period. Credit must be given to the executive directors of the Foundation for achieving this position.

The order book for the season was filled with activity for all the different elements of the Foundation: both VOCES8 and Apollo5, and the work of the education team in Europe and the US. The annual summer school was a great success, and as growth continues, there is much to look forward to.

With the launch of the Grammy-nominated Paul Simon album, Seven Psalms, and with VOCES8 appearing on the 2025 Album of the Year nomination by Jacob Collier, there is much to celebrate. Other major recording projects for the Foundation included a new fully orchestrated Christmas album in collaboration with Taylor Scott Davis, and plans are in place for a wide array of releases to celebrate the 20th anniversary of VOCES8 in 2025.

This period was also very busy as the traditional activity of the Foundation continued whilst allowing the new streams of income generation to develop further, including the LIVE From London concert series and the filming and recording capability of VOCES8 Studios.

This was a very busy period for the Board of Trustees. Clearly the more challenging the environment, the more important is the support of an active board in enabling the executive to move forward swiftly and confidently and in such a way as to maintain the goodwill and energy of all stakeholders. During this period, the role of chairman passed from Peter Dart to Gary Moss. The trustees wish to record their gratitude for the excellent work carried out by Peter Dart during his time as chairman. The chairmen are hugely grateful for the support they had during this period from fellow trustees. During this period the trustees have also spent a considerable amount of time reviewing the structures and governance of the Foundation, and a suite of updated policies is being completed in the next accounting period.

Donations

At the time of writing, the Board of Trustees and Executive are working together to prepare a major fundraising programme to announce at the 20th Anniversary Celebration of VOCES8 in the Summer of 2025. The ongoing work of the Foundation staff and trustees continues to yield strong results, and it is also pleasing to note that the work of the VOCES8 US Foundation continues to grow, providing support for a number of headline projects in 2023-24, both for activity in the UK and for work done by the Foundation team in the US.

It is worth noting that donations are higher in 2023-4 than 2022-23. This reflects the excellent work done by the fundraising team throughout the year. After a more challenging 2022-3, it is pleasing to see this level of support for the Foundation.

The rise in restricted donations in 2023-24 also reflects the working practice of the relationship between the UK and US Foundations as it did in 2022-23. Trustees from both charitable organisations are working together with the executive to ensure that all international transfers are approved in such a way as to follow correct procedure for both the UK and US tax authorities.

Education Programme
UK

With the return to something like normality, schools were keen to re-energise their music and singing projects. It is hugely encouraging to reflect on the numbers of students involved and the range of programmes and projects run this year in the UK. Globally, the team is reaching 40,000+ students and amateur singers each year.

Education programme- continued

UK

It is also heartening to note that all members of the VOCES8 Foundation, performing vocal ensembles, technical team, Scholars and education staff are integrated into delivering these programmes and projects, demonstrating that educating and inspiring through music is at the core of all we do.

US

The level of our education activity in the USA has increased substantially during the year. This is rooted in a strong US Board of Trustees, outstanding work by the executive teams in the US and the UK, significant touring programmes in the US both for VOCES8 and Apollo5, an excellent VOCES8 US Scholars programme and the launch of a new ensemble in the US, Lyyra. Across the year the team has been building 'hubs' which will form a major part of US work in the future.

France

Here too education projects continued to grow with new regions taking part in workshops and concerts with Paul Smith, Apollo5, VOCES8 and our team of singing leaders. This work takes place under the banner of the VOCES8 Foundation in France, 'Sing'In'.

In 2023-24 we returned to many existing partnerships and added a number of new project areas to our roster. These projects reach across major cities, towns and rural villages, and are bringing important musical experiences for thousands of children and a wide variety of teachers and schools.

VOCES8 Future Talent Award

2023-24 was the fourth year of this programme for up to eight singers aged 13-18 from low-income families. All attended the VOCES8 International Summer School at Milton Abbey, one of the high points of the programme. The programme also includes working with members of VOCES8 across the year, attending and singing in concerts and receiving additional support with singing and theory lessons.

Advisory Board

The Advisory Board, established three years ago, is now operating as a functional working group with specific tasks around our community hubs in the UK, US and France, with the intention of engaging members with projects in a wide variety of settings. From planning, budgeting, fundraising, preparing, coaching, performing and more, there are many stages to these sorts of projects. The Advisory Board is helping by offering advice and providing support as the team plans the more complex community-based education work as a main initial function. It is hoped that the contribution of this distinguished group will continue to develop over the longer term.

The Advisory Board is made up of eminent artists, composers, musicians, academics and others involved with the music industry and beyond who offer the benefit of their experience, views and global outlook to the Foundation. The members are: Stephen Barton, Cathryn Booth-LaForce, Frederick Dittmann, Jonathan Dove, J. Donald Dumpson, Alexander (Zan) Fleming, Robert Frenzel-Berra, Christopher Gabbitas, Simon Halsey, Randy Herbertson, Colin Johnson, Jason Max-Ferdinand, Anthony Mazzocchi, Roxanna Panufnik, Neale Perl (representing Jacqueline Mars), David Phipps, Carolyn Sampson, John Smith, Anthony Trecek-King, Mark Trusheim, Lord Wallace of Saltaire.

Public benefit

The public benefit of the work of the Foundation is evidenced within the report of this year's activities. There is extensive research and evidence on the positive life and health benefits of making music and in particular of group singing. This year has seen the Foundation again offer opportunities for music-making for tens of thousands of young people, in person, in some of the most deprived areas in the country and globally, while also reaching millions online.

In all the Foundation's activities during the year the trustees have had due regard to the guidance on public benefit published by the Charity Commission.

Diversity

The Foundation has carefully considered its response to this major issue and has focused particularly on how to act as an industry leader. This it has done by providing the required support for people of all backgrounds to be embraced and to see a potential future for themselves on all levels in the choral music industry. The Foundation has made good progress in this area, though it is always an important focus for the team.

Financial review

At the end of the year the charity's fund balance stood at £1,164k. This is an increase of £112k over the previous year. The innovative and courageous leadership of the senior executives of the Foundation has done much to achieve the current position, which, taken in context of the last four years, is very strong. The decision in the previous years to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio was a critical innovative response to the closing down of live music and education and has continued to strengthen the Foundation's financial position.

- Income for the year was £2,400k (£1,906k in 2022/23). Main variances here reflect a growth in Charitable activities and in Donations in the year.
- Expenditure for the year was £2,340k (£1,996k in 2022/23). The main variances here are an increase in staff costs, linked with pay rises to mitigate inflation; increased production costs associated with major productions, and an increase in other performance costs, most notably travel costs.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements. The trustees are satisfied that proper financial controls are in place. A qualified accountant has recently joined the Foundation's permanent staff and will keep the financial controls under review to ensure they remain fit for purpose as the work of the Foundation evolves.

Fundraising Statement

The team keeps abreast of, and complies with, all current fundraising and data protection legislation and will ensure all future requirements are adopted and adhered to. No instances of non-compliance have been identified during the year and we are governed by an ethical fundraising policy, as approved by the Board. Our ethical fundraising policy provides detailed guidance for the Development team and other colleagues engaged with our fundraising.

No complaints have been received in relation to fundraising activity this year. Should any complaints be received, we will respond individually and in a timely manner. We will use feedback and complaints to inform and influence our approach to fundraising. We aim to conduct our fundraising activities with integrity, openness, and accountability, and to adhere to the charity's wider organisational aims.

The fundraising focus is on developing relationships with companies, charitable trusts and individuals who are interested in our work. The charity encourages donations from those hearing concerts and engaging with our work online. We do not run telephone campaigns and are sensitive in our approach to legacies.

Whilst the fundraising policy retains its focus on unrestricted funds, proposals are put together for a portfolio of activities to which specific donations might be attracted, such as a particular concert, education programme or Scholar's seat.

VOCES8 would like to thank all the individuals, businesses and grant funders who kindly donated funds in the year including:

Charities Trust
City Bridge Foundation
City of London Corporation
Culture Mile BID
Dorking Choral Society
Harriet's Trust
Hilton Parish Fund
J G Charitable Trust
London Borough of Tower Hamlets
LG Harris Trust
St James Place Foundation
The Big Give Trust
The HMCK Charity
The Mercers' Company
The Orchid Charitable Trust
The Thistle Trust
The VOCES Foundation USA
The Worshipful Company of Glovers

Reserves Policy

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose are maintained at a level equivalent to six months' expenditure. This policy has proved its worth during the pandemic as the cushion provided by the reserves was sufficient to enable the executive to survive the initial impact of the collapse of activity and have the time to develop a strategy to see the Foundation through the crisis. The trustees are pleased to note that this level of funds has been maintained during 2023-24 (and indeed has been increased further), as the way forward for the performing arts sector is still very unclear.

Investment Policy

In the light of this increase in the level of reserves, the Board has chosen options for long term investment to support the long-term development of the rich and varied work of all aspects of the VOCES8 Foundation, and to ensure it is possible to have a sustainable impact in hard-to-reach client groups, among other objectives related to our core mission. This investment is now done with Rathbones.

Structure, governance and management

The VOCES8 Foundation was established on 16 August 2006, in line with the published Memorandum and Articles of Association. The Members, who are trustees for the purposes of charity law and directors for the purposes of company law, and who served during the year and up to the date of approval of these financial statements were:

Roy Blackwell, Sally Cantello, William Conner, Peter Dart (resigned 6th August 2024), Lord Lisvane (resigned 17th November 2024), John McCuin (resigned 17th November 2024), David Leeming, Gary Moss, Alexandra Rowlands, Rebecca White (appointed 28th January 2025), Adrian Melrose (appointed 28th January 2025), Christopher Gbabitas (appointed 28th January 2025) and Jason Mccaldin (appointed 28th January 2025).

Peter Dart served as Chair of the Board of Trustees for this accounting period up until June 2024 at which point Gary Moss took on the role.

The Board of Trustees meets at least four times a year and is responsible for the legal operation of the Foundation. All board meetings work to a pre-published agenda and minutes are kept and reviewed. The CEO and the Artistic Director attend all or part of the meeting to deliver their reports on the operation of the Foundation.

The Board has appointed a finance subcommittee which meets with the executive prior to board meetings to review the Foundation's financial statements in detail and to report back to the Board. This committee also acts as the remuneration committee and makes recommendations to the Board on all salaries.

Plans and strategies for managing risk

The trustees and the executive last year wrote confidently about the future and the resilience of the Foundation based upon the level of reserves and the strength of the forward order book. The plan was to continue to improve further the level of reserves, strengthen the financial value of the order book and to build further our presence and associations in the US. In the event the order book has quickly returned to a very healthy position, and the other strategies have carried the Foundation through the crisis primarily because of the resilience and entrepreneurial capability of the entire foundation team.

At the time of approving these financial statements, the Foundation is in a sound financial position and there are no major anxieties about the 2024/25 year, although the future is still not clear. The state of global affairs has placed a strain on the economies of many countries and inevitably this is reflected in the monies available in terms of state aid and support of the Arts. Many music festivals across Europe are only possible with the benefit of such funding. Similarly, this is not a healthy environment for the much-needed improvement of funding for music in schools.

Plans and strategies for managing risk - continued

The development of an audio/visual and studio capability has offered a new business stream and a broadening of our capability, and an ongoing challenge is the integration of this new product/capability within the previous model. What is of critical importance is that this greater diversity of operational activity increases the Foundation's resilience in response to a volatile environment and in so doing serves to broaden the Foundation's reach.

A particular area of focus is the work in the US which is showing significant financial benefits to the Foundation. A not-for-profit organisation has been founded in the US with the intention of working further in this area in the coming three to five years. The executive of the Foundation is in regular dialogue with the team in the US to ensure that the vision and strategy of the two organisations remain aligned. Work is being done at board level to ensure long lasting cooperation, and an MOU between the two organisations is now in place.

A not-for-profit has also been established in France to support the deeper development of projects in schools and communities across the country. Major projects began again in 2022, and this new Association has been created to build a sustainable approach to education and community work in France that mirrors the aims and objectives of the VOCES8 Foundation in the UK.

The continuing post-Brexit risk to the Foundation is the relationship with key clients and partners in France, Germany and Belgium. The executive is working to strengthen these ties and a number of long-term contracts carrying through 2022 and to 2023 are now being revisited and strengthened.

Recruitment and appointment of new trustees

The power to appoint new or additional trustees is vested in the Board of Trustees. The Board of Trustees considers prospective new trustees through an open application process and if it is decided after interview to approach a potential trustee, this is done by the Chief Executive Officer and Chair of the Board. Prospective board members are given the opportunity to experience the work of the charity and are shown a copy of the financial statements and other relevant information. Board members also have the opportunity to talk to prospective new trustees in advance of them joining the board. Additional methods of recruitment were put into place in July 2022 to broaden the reach and to attract a range of candidates to this role, and the newly-recruited trustees were appointed in 2022/23. Another recruitment process took place at the end of this accounting period.

Executive structure of the Foundation

Chief Executive Officer: Paul Smith – full time post; Artistic Director: Barnaby Smith – full time post; Director of Education: Ann Wright – full time post; Director of External Relations: Christopher Wardle – full time post; Director of Apollo5: Clare Stewart – full time post; Director of Operations: Thomas Webb-Wilson – full time post.

Relationships

There are two critical partnerships in the operation of the Foundation:

The first is with the Diocese of London from whom the Foundation leases the VOCES8 Centre. This relationship also includes a commitment to improve singing opportunities for children in schools associated with the Diocese.

The second is with Podium Music, which act as Artists Manager (agent) for VOCES8, Apollo5 and Paul Smith. This is a creative relationship which brings benefit to both parties. Robin Tyson, the Artist Manager for VOCES8, Apollo5 and Paul Smith, will continue to work in his current role, although Apollo5 will be transitioning to a new Artist Manager in 2024-25.

Remuneration

All decisions on remuneration are made by the full Board of Trustees. The Board has a Finance subcommittee that assists with this process.

Plans for the future

In the current environment the strategy/objective of the Foundation continues to focus on our charitable purpose, now that the pandemic has subsided. Whilst the output-based strategies below remain a focus for decision-making, they are underpinned by the key objective of remaining solvent and the generation of funds to achieve that.

Critical elements of that plan are:

1. Support the performance ensembles and the Foundation team in the return to the post Covid normality in the spheres of concert work, education work and community engagement;
2. Continue to develop and deliver the 'LIVE From London' concert series;
3. Further exploit the resources and competence of recording and streaming;
4. Continue to develop a strong base of donors and supporters.

Strategic Objective 1 - World class performance

VOCES8 and Apollo5: the order book for live concerts and recording for 2025/6 to 2027/8 continues to be revisited and consolidated.

We have met our key targets in this area for the year, including:
- Successful USA tours for both VOCES8 and Apollo5;
- Successful programme of activity in the UK and across Europe for both VOCES8 and Apollo5;
- Continuance of recording plans for the whole Foundation;
- Development of further streamed performances – the 'LIVE from London' Series;
- Successful completion of the collaboration projects.

Strategic Objective 2 - Inspiring future professionals

VOCES8 Scholars: Auditions for the 2024-25 Scholarships are ongoing in the UK and US. The Season for both groups is aligned with the academic year. The programmes for the year included a broad range of opportunities for general music education training and experience, performance as a small ensemble singer and performing within a larger chamber choir with professional musicians.

There is ongoing involvement of ex-VOCES8 Scholars in the delivery of our education programmes and the production and development of our audiovisual production capability.

Many former VOCES8 Scholars are now finding full professional performance work both within the VOCES8 Foundation and with other leading choirs in the UK, US and beyond.

Strategic Objective 3 - A leader for resources, research, methodology and training

YouTube and other platforms

The Foundation has reached many millions of people through online videos, both performance films and interactive videos.

New commissions

Chris Moore, Barnaby Smith, Blake Morgan, Paul Smith, Katie Jeffries-Harris, Jim Clements and other members of the VOCES8 Foundation family have written new compositions or arrangements for the Foundation ensembles and projects in 2023/4.

Ken Burton is the current Composer-In-Residence for VOCES8 and worked in different ways with both performance ensembles in 2023/24, including in a special commission for the VOCES8 performance at the BBC Proms. Fraser Wilson is the current Artist-In-Residence for Apollo5. A series of new commissions is being planned for the 20th Anniversary of VOCES8 in 2025.

Programming of new works is a normal part of the programme strategy. This strategy will also support the inclusivity/ diversity agenda.

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES REPORT'

Strategic Objective 4 - A centre for excellence and outreach in the City of London – The VOCES8 Centre

There has been a transformation of the VOCES8 Centre with the development of the Foundation's new capability for audiovisual streaming and recording of 'live' concerts. The VOCES8 Centre has become the home of the 'LIVE From London' concert series and is now seen regularly by millions of viewers across the world. The development of the studio capacity has played a major role in the financial survival of the Foundation through these difficult years. The development of the VOCES8 Centre with its enhanced capability will be a major plank in the business plan for the coming year.

Strategic Objective 5 - An aspirational and inclusive outreach programme

Our main projects in 2023/24 included:
- Local projects with schools in the City of London, Hackney, Tower Hamlets.
- National projects with regional music hubs across the UK.
- Independent Schools in the UK.
- European projects including the Philharmonie in Paris, the Luxembourg Philharmonie, La Folle Journée in Nantes. Sponsored projects in Laon/Soissons/Vézère, the Festival of Reims, and projects across Germany.
- US visits and residencies in Albuquerque, Houston, Dallas, Minneapolis/St Paul, Philadelphia and Michigan, and performances connected with universities and churches in 35 different cities across the US.

Summer School: The VOCES8 Summer School at Milton Abbey was sold out for 2024. There was an exciting programme of events in place for the week with some outstanding artists joining the Foundation's own singers to perform. The Summer School for 2025 is also now sold out.

Disclosure of information to auditor

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees' report was approved by the Board of Trustees.

Trustee: Gary Moss, Chair of Trustees

Date: 6 May 2025

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES REPORT'

The trustees, who are also the directors of the VOCES8 Foundation 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 which give a true and fair view of the state of affairs of the Foundation and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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 Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Foundation will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Foundation 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 Foundation and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the Board of Trustees



Trustee: Gary Moss, Chair of Trustees

Date: 6 May 2025

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF VOCES8 FOUNDATION

Opinion

We have audited the financial statements of The VOCES8 Foundation (the 'charitable company') for the year ended 31 August 2024 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements including the principal accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2024 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the Annual Review, trustees' report and financial statements, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. contained in the Annual report and financial statements. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Other information (continued)

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- The engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- We identified the laws and regulations applicable to the charitable company through discussions with management and from our knowledge and experience of the charity sector;
- We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the activities of the charitable company. These included but were not limited to the Companies Act 2006; the Charities Act 2011; Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102); and taxation legislation; and
- We assessed the extent of compliance with laws and regulations identified above my making enquiries of management and representatives of the trustees and review of the minutes of trustees' meetings.

Auditor's responsibilities for the audit of the financial statements (continued)

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur by:

- Making enquiries of management and representatives of the trustees as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- Considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- Performed analytical procedures to identify any unusual or unexpected financial relationships;
- Tested and reviewed journal entries to identify unusual transactions;
- Tested the authorisation of expenditure;
- Assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- Investigated the rationale behind significant or unusual financial transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- Agreeing financial statement disclosures to underlying supporting documentation;
- Reading the minutes of meetings of trustees; and
- Enquiring of management and trustees as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Buzzacott Audit LLP

Edward Finch (Senior Statutory Auditor) 29 May 2025

For and on behalf of Buzzacott Audit LLP, Statutory Auditor

130 Wood Street

London

EC2V 6DL

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)

INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total Funds 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total Funds 2023 £
Income from:							
Donations and legacies	3	117,835	198,114	315,949	148,230	106,564	254,794
Charitable activities	4	2,052,728	-	2,052,728	1,645,547	-	1,645,547
Investment income		18,952	-	18,952	1,885	-	1,885
Other Income		12,794	-	12,794	4,110	-	4,110
Total income		2,202,309	198,114	2,400,423	1,799,772	106,564	1,906,336
Expenditure on:							
Raising funds		5,623	-	5,623	541	-	541
Charitable activities	5	2,188,893	144,997	2,333,890	1,931,929	64,327	1,996,256
Total expenditure		2,194,516	144,997	2,339,513	1,932,470	64,327	1,996,797
Net income/(expenditure) for the year before investment gains		7,793	53,117	60,910	(132,698)	42,237	(90,461)
Gains on investments	10	51,027	-	51,027	3,461	-	3,461
Net income(expenditure) and Net movement in funds for the year		58,820	53,117	111,937	(129,237)	42,237	(87,000)
Fund balances at 1 September 2023		980,135	72,282	1,052,417	1,109,372	30,045	1,139,417
Fund balances at 31 August 2024		1,038,955	125,399	1,164,354	980,135	72,282	1,052,417

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

BALANCE SHEET *AS AT 31 AUGUST 2024*

	Notes	2024 £	2024 £	2023 £	2023 £
Fixed Assets					
Tangible assets	9	40,883		45,910	
Investments	10	780,096		504,929	
			820,979		550,839
Current Assets					
Stock		21,057		16,353	
Debtors	11	219,265		192,986	
Cash at bank and in hand		309,143		538,536	
Total Current Assets		549,465		747,875	
Liabilities					
Creditors falling due within one year	12	(206,090)		(246,297)	
Net Current Assets			343,375		501,578
Total assets less current liabilities			1,164,354		1,052,417
Income funds					
Restricted Funds	13		125,399		72,282
Unrestricted funds			1,038,955		980,135
			1,164,354		1,052,417

The financial statements were approved by the Trustees on 29 April 2025

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Gary Moss
Chair of Trustees

Company Registration No. 05907481

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

STATEMENT OF CASH FLOWS *FOR THE YEAR*

ENDED 31 AUGUST 2024

	Notes	2024		2023	
		£	£	£	£
Cash flows from operating activities					
Cash generated from (used in) operations	17		57		(50,744)
Investing activities					
Purchase of investments		(305,493)		(445,310)	
Disposal of investments		54,123		-	
Investment income		18,952		1,885	
Investment management fees		(5,622)		(417)	
Purchase of tangible fixed assets		(18,640)		(44,646)	
Net cash used in investing activities			(256,680)		(488,488)
Net decrease in cash and cash equivalents			(256,623)		(539,232)
Cash and cash equivalents at beginning of year			594,694		1,133,926
Cash and cash equivalents at end of year			338,071		594,694

Analysis of cash and cash equivalents	**2024**	**2023**
Cash at bank and in hand	309,143	538,536
Cash held by investment manager	28,928	56,158
Total cash and cash equivalents	338,071	594,694

1 Accounting policies

Charity information

The VOCES8 Foundation is a private company limited by guarantee incorporated in England and Wales (Registration no. 05907481) and a charity registered in England and Wales (Registration no.1126785). The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

1.1 Accounting convention

The financial statements have been prepared in accordance with the company's Memorandum and Articles of Association dated 16 August 2006 as amended by special resolution 9 November 2008, the Companies Act 2006 and "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)". The company is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the Foundation. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.
The principal accounting policies adopted are set out below.

1.2 Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect of a period of at least one year from the date of approval of these financial statements. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the Charity to continue as a going concern.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives. Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the Foundation is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Foundation has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Foundation has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Investment income is recognised on a receivable basis.

Income from the one charitable activity represents the invoiced value of goods sold or services provided net of VAT.

Grant income is recognised in full in the year in which it is receivable unless there are specific performance related conditions that prevent its recognition and instead the income is deferred.

1 **Accounting policies (Continued)**

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure relating to music performance are those elements of expenditure directly incurred in performing these activities.

Governance costs include those costs incurred in the governance of the charity's assets and are primarily associated with constitutional and statutory requirements. All governance costs are allocated to the one charitable activity. Support costs are costs incurred centrally and are allocated to the one charitable activity.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses. All assets with a value of £1,000 or more are capitalised on the day of purchase and then depreciated as below.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Plant and machinery	3 years straight line
Computers	3 years straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the Foundation reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Investments

The charity's listed investments are basic financial instruments and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. Realised gains (or losses) are calculated as the difference between disposal proceeds and their opening carrying value of their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

1.9 Stocks

Stocks comprise CDs and are stated at the lower of cost and net realisable value.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.10 Financial instruments

The Foundation has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Foundation's balance sheet when the Foundation becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at amarket rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

Termination benefits are recognised immediately as an expense when the Foundation is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the Foundation's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted Funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted Funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	115,691	131,169	246,860	145,480	33,410	178,890
Grants receivable for core activities	2,144	66,945	69,089	2,750	73,154	75,904
	117,835	198,114	315,949	148,230	106,564	254,794

4 Charitable activities - income

	Unrestricted Funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted Funds 2023 £	Restricted funds 2023 £	Total 2023 £
Music performance	2,052,728	-	2,052,728	1,645,547	-	1,645,547
Included within income relating to music performance is:						
Concert fees	1,555,077	-	1,555,077	1,152,057	-	1,152,057
CD Sales	67,722	-	67,722	63,034	-	63,034
Recording fees	40,137	-	40,137	63,654	-	63,654
Summer school and training	156,473	-	156,473	139,564	-	139,564
Education	167,868	-	167,868	179,217	-	179,217
VOCES8 Centre	19,980	-	19,980	23,097	-	23,097
Advertising and royalties	45,471	-	45,471	24,924	-	24,924
	2,052,728	-	2,052,728	1,645,547	-	1,645,547

5 **Charitable activities – expenditure**

Direct Costs:

	Unrestricted Funds 2024 £	Unrestricted Funds 2023 £
Staff Costs	364,718	315,599
CD production costs	80,922	92,912
Development expenses	30,384	9,219
Education costs	21,174	40,306
VOCES8 Centre costs	83,388	78,227
Management services expenses	223,152	111,632
Performance fees	250,659	191,393
Summer School accommodation	100,650	87,005
Consultancy fees	37,140	16,691
Office Equipment & Insurance	7,109	6,332
Travel & subsistence expenses	594,839	525,092
Advertising & Marketing expenses	29,560	36,912
Sundry expenses	48,807	95,398
Irrecoverable VAT	(37,220)	41,049
	1,835,282	1,647,767
Support costs (see note 6)	278,820	254,706
Governance costs (see note 6)	74,791	29,456
Total unrestricted	2,188,893	1,931,929
Analysis by fund		
Unrestricted funds	2,188,893	1,931,929
Restricted funds	144,997	64,327
	2,333,890	1,996,256

6 Support costs

	Support costs 2024	Governance costs 2024	Total 2024	Support costs 2023	Governance costs 2023	Total 2023
	£	£	£	£	£	£
Staff costs	221,054	-	221,054	196,400	-	196,400
Depreciation	23,667	-	23,667	21,705	-	21,705
Subscriptions	21,166	-	21,166	19,341	-	19,341
Telephone expenses	1,414	-	1,414	1,241	-	1,241
Bank charges	11,519	-	11,519	15,998	-	15,998
Other costs	-	-	-	21	-	21
Audit fees	-	17,000	17,000	-	15,500	15,500
Accountancy	-	42,785	42,785	-	13,956	13,956
Legal and professional	-	15,006	15,006	-	-	-
	278,820	74,791	353,611	254,706	29,456	284,162

Governance costs include payments to the auditors of £17,000 (2023: £15,500) for audit fees, and £37,722 (2023: £13,956) for other services.

7 Trustees

None of the trustees (or any person connected with them) received any remuneration or benefits from the charity during the year, except as disclosed in Note 16. No trustee expenses have been during the current or prior year.

8 Staff costs

Number of employees

	2024 Number	2023 Number
Average employee numbers (and full-time equivalents)	15	15

Employment costs

	2024 £	2023 £
Wages and salaries	511,268	473,671
Social security costs	55,372	40,384
Other pension costs	12,137	11,100
Other benefits	12,850	12,799
	591,627	537,954

No employee received remuneration greater than £60,000 in the period (2023:none)

The total employment benefits of the key management personnel was £156,550 (2023: £135,254)

One employee received an ex gratia payment of £10,000 in the financial year.

9 Tangible fixed assets

	Plant and machinery	Computers	Total
	£	£	£
Cost			
At 1 September 2023	58,679	36,569	95,248
Additions	12,180	6,460	18,640
At 31 August 2024	70,859	43,029	113,888
At 1 September 2023	25,847	23,491	49,338
Depreciation charged in the year	15,299	8,368	23,667
At 31 August 2024	41,146	31,859	73,005
Carrying amount			
At 31 August 2024	29,713	11,170	40,883
At 31 August 2023	32,832	13,078	45,910

10 Investments

	2024	2023
	£	£
Opening market value	448,771	-
Additions	305,493	445,310
Disposals at market value	(54,123)	-
Realised and unrealised gains	51,027	3,461
	751,168	448,771
Closing market value	751,168	448,771
Cash with investment manager	28,928	56,158
Total investment value	780,096	504,929
Cost at 31 August 2024	726,669	501,468

11 Debtors

Amounts falling due within one year:	2024 £	2023 £
Trade debtors	25,002	16,937
Other debtors	4,041	3,360
Prepayments and accrued income	190,222	172,689
	219,265	192,986

12 Creditors: amounts falling due within one year

	2024 £	2023 £
Other taxation and social security	19,574	63,818
Trade creditors	37,068	27,785
Other creditors	-	64,172
Deferred income	21,593	38,010
Accruals	127,855	52,512
	206,090	246,297

13 **Restricted funds**

The income funds of the charity include restricted funds comprising of the following unexpended balances of donations and grants held on trust for specific purposes.

Movement in funds	Balance at 1 September 2023 £	Income £	Expenditure £	Balance at 31 August 2024 £
Music Education in London	30,045	10,230	(33,735)	6,540
UK Education Fund	29,003	34,942	(4,459)	59,486
The Worshipful Company of Glovers	2,000	4,625	(4,536)	2,089
Summer School Bursary Fund	7,462	5,276	(2,405)	10,333
USA VOCES8 Foundation – Soprano salary	-	11,870	(11,870)	-
Future Talent Greater Depth Fund	822	2,000	(2,584)	238
Education Commission Fund	1,500	-	-	1,500
Tuscany trip	-	12,614	(12,614)	-
Apollo 5 Anman recording	-	9,894	(9,894)	-
Pergolesi recording	1,450	3,166	(4,616)	-
Le vase brise recording	-	7,500	(4,284)	3,216
VOCES8 Twenty Album Recording	-	12,000	-	12,000
Paul Smith Album	-	12,367	(1,068)	11,299
Piano Fund	-	27,595	(25,350)	2,245
Education Research project	-	19,762	(17,544)	2,218
Assembly education tours	-	3,750	(3,750)	-
European per diems	-	8,245	-	8,245
VOCES8 Scholars	-	5,975	(5,975)	-
Recordings	-	313	(313)	-
Augelletti's Aviary projects 24-25	-	5,990	-	5,990
	72,282	198,114	(144,997)	125,399

Music Education in London – to undertake musical education in London.

UK Education fund - to undertake musical education in the UK.

The Worshipful Company of Glovers - to undertake education work at Oldhill Primary School in Hackney, London.

Summer School Bursary Fund - offering means-tested bursaries to VOCES8's annual Summer School in Milton Abbey, Dorset.

USA VOCES8 Foundation - Soprano salary - to contribute to the salary costs of the VOCES8 Soprano 1 position.

Future Talent Greater Depth fund - to offer further musical opportunities to the VOCES8/Future Talent Scholars.

Education Commission Fund - providing funds to commission new music to be used in a music education setting.

Tuscany Trip – funds relating to the VOCES8 Foundation Patrons' Tour to Tuscany in September 2023

Apollo 5 Anam recording / Pergolesi recording / Le vase brise recording / VOCES8 Twenty album recording / Paul Smith album - contributing to costs associated with recording and promoting the named albums.

13 Restricted funds - continued

Piano fund – relating to the purchase of the Blüthner piano for the VOCES8 Centre in 2024.
Education research project – relating to the research project carried out in 2024-25 in conjunction with University College London.
Assembly education tours – funding for a specific set of school visits in London carried out in 2024.
European per diems – funds provided to pay VOCES8 Foundation singers a per diem while touring in Europe in 2023-24.
VOCES8 Scholars – funding for the annual VOCES8 Scholars programme.
Recordings – a general fund towards the cost of recording albums.
Augelletti's Aviary projects 24-25 – specific funding for the joint education project with Ensemble Augelletti in the academic year 2024-25.

14 Analysis of net assets between funds

Fund balances at 31 August 2024 are represented by:

	Unrestricted Funds 2024	**Restricted funds 2024**	**Total 2024**	Unrestricted Funds 2023	Restricted funds 2023	Total 2023
	£	**£**	**£**	£	£	£
Fixed assets	820,979	-	820,979	550,839	-	550,839
Current assets	217,976	125,399	343,375	429,296	72,282	501,578
	1,038,955	125,399	1,164,354	980,135	72,282	1,052,417

15 Operating lease commitments

At the year end the Foundation had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2024	2023
	£	£
Within one year	44,389	45,407
Between two and five years	4,980	-
	49,369	45,407

16 Related party transactions

At the year end the following amounts were owed to key members of the management personnel in relation to underpaid royalties and travel expenses:

Paul Smith	£15,799
Barnaby Smith	£2,693

Fees of £88,136 have been paid to Day Sky Productions Ltd which is a production company/tour company controlled by Paul and Barnaby Smith. This was a temporary arrangement and has been discontinued.

Other related party transactions

Libby Percival, wife of Barnaby Smith trading as Percius management. Fees of £16,766. Plus freelance fees of £2,720 and expenses £1,349.
Daniela Mars, partner of Paul Smith. Travel expenses of £11,862 and fees of £1,026.

Donations from the trustees were £11,970 (2023:£5,040).

17 Cash generated from operations

	2024 £	2023 £
Net income (expenditure) for the year	111,937	(87,000)
Adjustments for:		
Depreciation of tangible fixed assets	23,667	21,705
Investment gains	(51,027)	(3,461)
Investment income	(18,952)	(1,885)
Investment management fees	5,622	417
Movements in working capital:		
Increase in stock	(4,704)	(3,827)
Increase in debtors	(26,279)	(77,888)
(Decrease)/Increase in creditors	(40,207)	101,195
Cash generated from (used in) operations	57	(50,744)

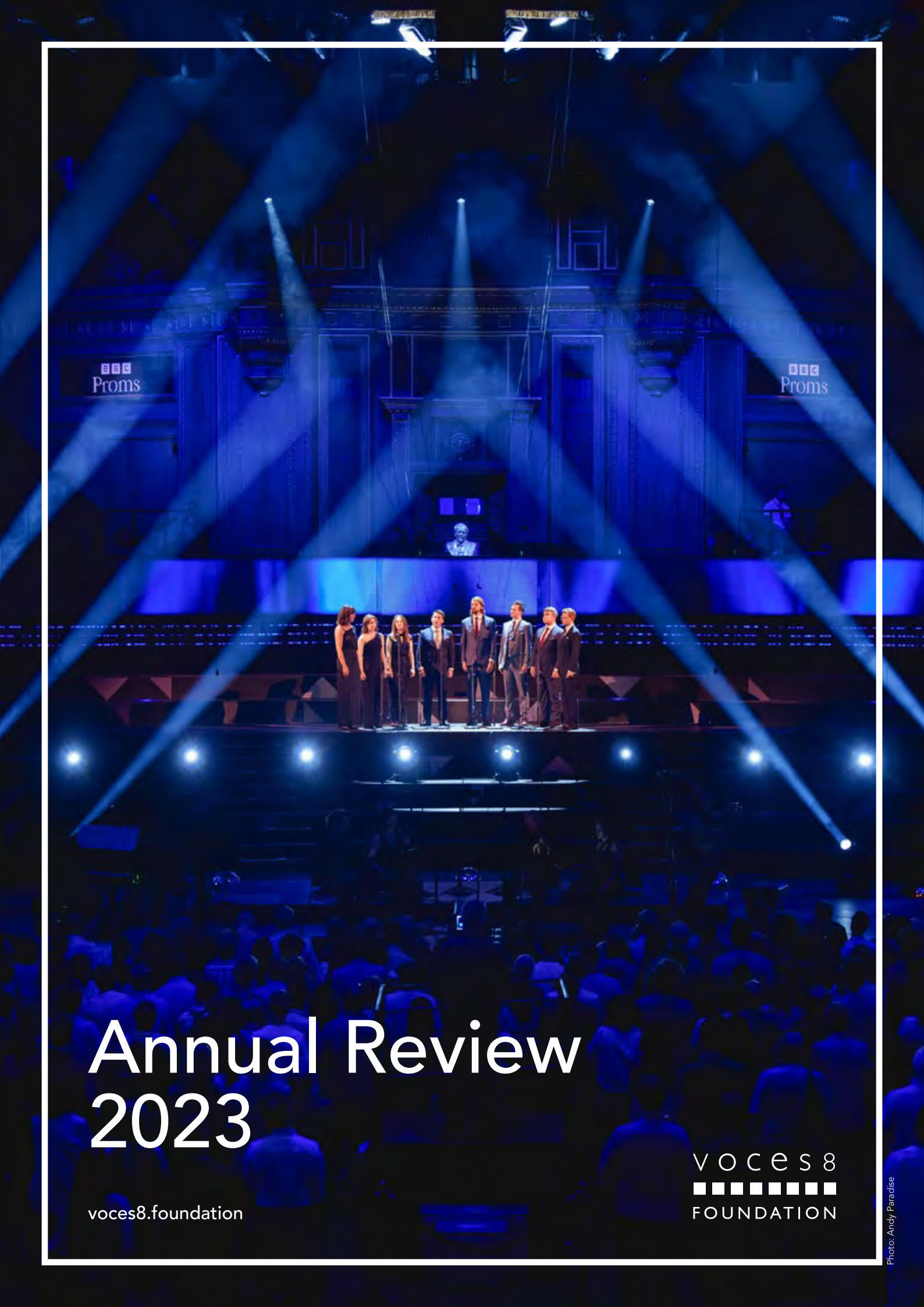
18 Analysis of changes in net funds

The Foundation had no debt during the year and there is no difference between the change in net debt (funds) and the change in cash and cash equivalents.

The VOCES8 Foundation

England & Wales - Charity number 1126785

Accounts



Annual Review 2023

voces8.foundation

VOCES8
FOUNDATION

Photo: Andy Paradise



WHO WE ARE

THE VOCES8 FOUNDATION is a vocal music education charity that brings the power of singing to communities around the world.

Our professional performers bring live music to tens of thousands of audience members each year while our innovative and wide-reaching programmes and resources inspire singers and teachers of all ages and abilities.

We bring music to our local community at the VOCES8 Centre, our home in the heart of the City of London, throughout the UK, and around the world.







VOCES8
FOUNDATION

FROM OUR CEO

It's 5:15am and I'm leaving the house with Barney to head to the VOCES8 Centre for a day of filming with some of our VOCES8 Scholars, one of our VOCES8 Records artists and the VOCES8 Studios production team. Tonight we will host a concert at the VOCES8 Centre as part of a week of London-based performances and radio appearances for VOCES8, APOLLO5, the VOCES8 Scholars, and a number of our VOCES8 Records artists. I'm going to be playing some of my music with Daniela Mars too, and I love that I am able to compose, educate and perform alongside my work as CEO.

By 8:30am the Centre is abuzz with team members and the production team is setting up the space for the day. At the same moment, members of the education team are starting workshops at different schools in Hackney, and a few hours from now, our new US-based ensemble, Lyyra, will be beginning rehearsals in Texas. A week ago, VOCES8 and APOLLO5 returned from hugely successful tours of the US, and in the lead up to Christmas both groups will be giving a record number of concerts across Europe.

We are in a time where life once again feels like the buzz of live performance has returned, and while geopolitical events of recent times are filled with more tensions than ever, we are committed and driven to provide a space for all people to feel welcome, uplifted and inspired by our music making and our passion for sharing our voices together with that one critical word – harmony.

The workshops we lead have energy and oodles of fun, the concerts we give have sparkle and scintillating musicianship, the recordings we release offer inspiration, comfort and joy to millions of people each year. These headline events, as we look now towards our twentieth anniversary, are beautiful moments we have spent two decades honing, but they don't happen without the enormous and tireless dedication of our team of singers, leaders and those behind the scenes who do so much to ensure that the wheels keep turning. I am so deeply grateful to our entire team. Thank you one and all.

This Annual Review will share some of the amazing things that we have achieved, and while we are in a strong and stable position financially it will also show that we ran at a slight loss for the year in the UK – this loss very much derived from a commitment on our part to provide support for as many musicians across the year with some headline projects. Happily, when set in the context of a very strong financial year for the US Foundation, the overall picture for the US, UK and French Foundations combined is much more positive.



This loss in the UK reminds us of the importance of our community, our family, friends and supporters who enable so much of what we do to happen. Funding for the arts is not where it should be, and so it is with a huge debt of gratitude that we thank our donors for their continued support. We need you all more than ever.

With this in mind, as the season drew to a close, plans in the US also included the launch of a new upper voice ensemble, which consists of six female voices. At the time of writing, the group has been appointed, and is called Lyyra. The ensemble travelled to London in early 2024 to record with VOCES8. A first set of appearances alongside VOCES8 at a major ACDA conference here and visits to the hub cities in Spring 2024 has laid a platform for the group to take on a significant role within the US Foundation in the years ahead. This new performance ensemble will greatly enhance the capacity of the US Foundation and provide a much-needed opportunity for women in the US to find stable employment in the sphere of choral music.

In a year which saw our first Grammy® nomination, and a programme of outstanding global activity, it just remains for me to say what I always feel the need to say... there is so much more to do, and we have the best chance of changing the most lives for the better when we focus on this goal in collaboration. Together, we are always stronger.



Paul Smith
CEO
VOCES8 Foundation

FROM OUR ARTISTIC DIRECTOR



It's been a successful year for VOCES8, with the group performing 128 concerts in 18 countries, 35 of which were broadcast. In addition to the continued work on the LIVE From London digital festival, the YouTube channel had over 20 million streams, and we've had a further 10 million audio streams on Spotify and Apple Music. The group also received two Grammy® nominations.

The year began with welcoming our new Bass, Dominic Carver. In January we made our debut at a sold out Berlin Philharmonie. A packed four-week US winter tour with 17 concerts included the world premiere of Christopher Tin's *The Lost Birds*; conducted by the composer, it offered the ensemble an opportunity to perform with our US Scholars.

Returning to Europe for spring touring, highlights included a staged production at the Luxembourg Philharmonie for children aged 9-12, a recording with the VOCES8 Foundation Choir and Orchestra of new works by Taylor Scott Davis, and the first recording sessions for a new album with Decca Classics due for release in 2024. The group's work with Paul Simon also came to fruition with the release of his new album *Seven Psalms*, which received 5★ reviews and has been nominated for a Grammy®.

The summer was a whirlwind with concerts in Austria, Belgium, Denmark, France, Germany, Holland, Italy, Spain, Sweden, Switzerland and the UK, and culminated with a wonderful week spent amongst friends at our annual Summer School and Festival at Milton Abbey in Dorset. A particularly proud moment was the performance of Frank Martin's *Mass for Double Choir* with the combined forces of VOCES8 and the VOCES8 Scholars.

The season finale concert was at the BBC Proms. The 'Mindful Mix' programme offered the opportunity to collaborate with Ola Gjeilo and the Carducci Quartet for a performance that was both live on the radio, and subsequently televised. Some of the tracks were selected for the highlights of the entire Proms season, which we are very proud of.

Returning for the new season in September, it was a joy to run auditions in the US for the new upper voice ensemble, Lyyra. We had the opportunity to spend a week with friends and donors in Tuscany ahead of embarking on our touring around Europe and the US. Having welcomed our new cohort of UK Scholars in London, it was a highlight of our US tour to be able to combine with the US Scholars in the studio at MPR (Minnesota Public Radio). We also managed a visit with the founding Bass from Pentatonix, Avi Kaplan. The group is proud to have released guest tracks on new albums by Cody Fry and James Heather.

Looking ahead we are thrilled to be releasing the Choral Christmas album; a gem from LIVE From London lockdown days, we are very pleased that it finds a new life in this CD release. We will also be putting the finishing touches to our new Decca album, are looking forward to continued touring in Europe and the US, and preparing for our long haul trip east to Singapore and Australia, where we will make our debut with the Queensland Symphony Orchestra and in the main hall at Sydney Opera House.



Barnaby Smith
Artistic Director
VOCES8 Foundation

FROM APOLLO5

It has been full steam ahead for APOLLO5 since my last report and our five singers, Penny, Clare, Oscar, Oli and Gus have been building on the support and enthusiasm of colleagues, friends and audiences around the world to enjoy our busiest season to date. We have had a fantastic time performing some fifty concerts in ten countries. We have launched two new albums in the space of six months, made debut performances in two world-famous London concert halls and practically moved in to Broadcasting House as regular guests on BBC Radio 3. To come, we are looking forward to a first orchestral collaboration for the group in Lisbon, Portugal, and a debut performance in Luxembourg in early 2024.

Our touring schedule has taken us most frequently to France, Germany and the USA. We began the year with return performances as part of La Folle Journée, the largest Classical music festival in France, with 200,000 tickets sold in January. German audiences have been wonderfully appreciative in twelve cities. A highlight has been performing in Aachen Cathedral, one of the oldest in Europe, established by Charlemagne in 796 and the coronation church of forty-three German kings and queens.

Here at home in London, APOLLO5 has made debut performances at both the Wigmore Hall and Cadogan Hall. At the Wigmore Hall the group closed the show in a gala concert with a thrilling performance of Benjamin Britten's *Hymn to St. Cecilia*. A special commission written by Paul Mealor for APOLLO5 and massed choir raised the roof at the Cadogan Hall in June.



Our educational activities have continued alongside performances, with work here in the UK and further afield in France, Belgium and the USA. It is truly rewarding to reach new audiences of enthusiastic young people thanks to the incredible work of Ann Wright and all our colleagues, who are building new hubs for Foundation activities around the world.

We embarked on an ambitious recording and release schedule during 2023 and have been very pleased with the response to the release of our two new albums, *Invocations* and *Haven*. We have also now returned to the studio to begin work on two forthcoming albums and I look forward to updating you on these in my next report. We are grateful for the generous support of our friends, Tracy and Bruno Boval, who have made the recordings possible.



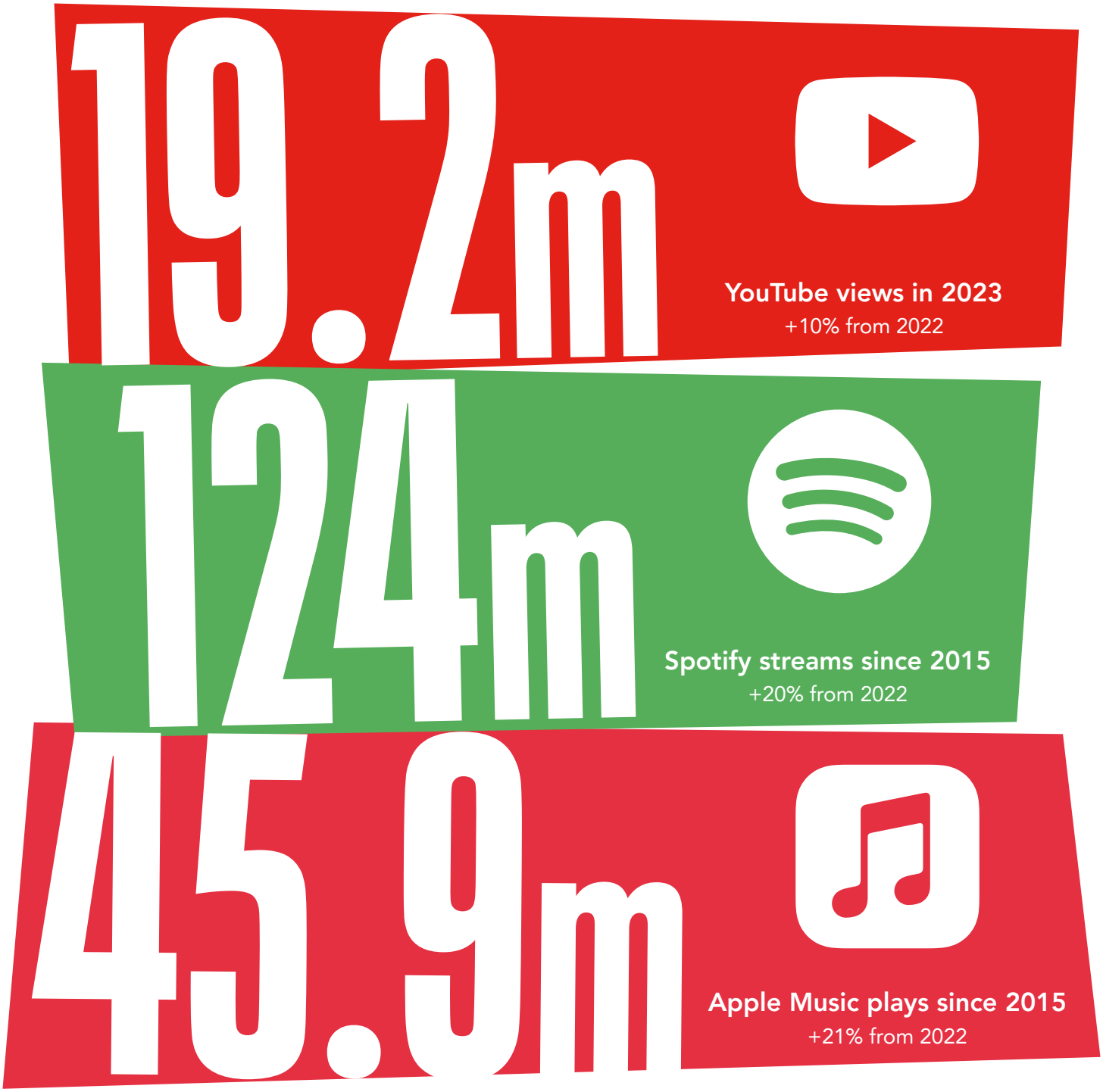
Clare Stewart
Artistic Director
APOLLO5







THE YEAR IN NUMBERS



HOW CAN YOU HELP?

FUNDING MUSIC EDUCATION: **FRIENDS OF THE VOCES8 FOUNDATION**

Since VOCES8 and the VOCES8 Foundation were founded, our music education programmes have been a vital part of our mission. VOCES8 and APOLLO5 continue to train and educate singers all over the world, whilst our freelance education team – including many current and former members of the VOCES8 Scholars programme – continues to grow. In 2024 we welcome our new US upper voice ensemble, Lyyra, to the roster.

In our 2022-23 season, our education work has regained the breadth it achieved before the Covid pandemic; once again we are proud to reach 50,000 students of all ages each year in person around the world, and many more online. But we are still seeing children coming to terms with the loss of schooling during the pandemic and the consequent effects on learning, social skills, and mental health.

For many children, music is a vital way to connect with their teachers, peers, and the world around them – sometimes, it's the only way.

To many children, then, our music education work is of critical importance, and to make it happen we rely on donations from the Friends of the VOCES8 Foundation in the UK and USA, especially to enable us to employ and train our freelance team. As well as giving students access to music, our Friends also help us to give work to young professionals at the start of their careers.

Friends of the VOCES8 Foundation have access to a range of benefits to bring them closer to VOCES8, APOLLO5 and Lyyra, including regular newsletters, priority access to events, exclusive content, opportunities to meet the singers, and more.

Find out more, and become a Friend in the UK or USA, at: voces8.foundation/friends

REMEMBER US IN YOUR WILL: **THE AETERNA SOCIETY**

The Aeterna Society recognises Friends and supporters of the VOCES8 Foundation who have made a legacy commitment to the Foundation's mission to bring the power of singing to communities around the world.

Aeterna Society members have generously demonstrated their dedication to assuring the future of the VOCES8 Foundation and its work by including the UK charity or US nonprofit organisation in their philanthropic plans.

To become a member of the Aeterna Society, Friends may designate the VOCES8 Foundation as a beneficiary in their will or estate plan by a bequest; by naming the Foundation as a beneficiary of an IRA, retirement plan or life insurance policy; by transferring ownership of a life insurance policy; or by making a gift of securities including stocks, bonds and mutual funds. Aeterna Society members have the option to be recognised on the VOCES8 Foundation website and other Foundation publications that recognise legacy giving.

Find out more about the Aeterna Society at: voces8.foundation/the-aeterna-society




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393


SPYRO

Education

Collaborating with singers and educators around the world is at the heart of what the Foundation does.

While annual reviews rightly point to the numbers the Foundation reaches and the impact we can have, the privilege afforded to each one of us and the journey we take with our participants can sometimes be lost in the numbers. Each and every project involves meeting people: children, teenagers, adults, teachers and choir leaders. Participants might be new to singing or experienced performers.

Whoever they are, wherever they are from, we work together to share, explore, learn and grow together as singers and as human beings.



ANN WRIGHT
Director of Education

UK

This season saw over 450 primary school children and their classroom teachers in Hackney and Tower Hamlets participating in our Sing Every Day projects. We also visited Peterborough, working with 150 primary school children in a school there.

"The children have really enjoyed this project and always want to sing the songs. I as the teacher have really enjoyed working with all of the team at the VOCES8 Foundation!"

—Year 1 Class Teacher, St Dominic's Primary School, Hackney, London

"We have seen more confidence and words spoken audibly from our elective mute child."

—Year 2 Class Teacher, Kobi Nazrul Primary School, London

Many secondary schools are still working to rebuild singing or, in some cases, establish singing. Swanlea School in Whitechapel, Tower Hamlets wanted to provide singing for all Year 8 students, and so we worked with all 250 students in the year group, teaching them a programme of songs they subsequently performed with Foundation Singers in a concert for all the Year 7 students at the school.

"The whole project from start to end was pitched perfectly for what we wanted to achieve for our students in giving them the opportunity to participate in large choral singing – something they had never had and would never likely get to do outside of school... ...if someone had said that Swanlea Students would be singing 15th century songs in Italian, I would have laughed!! But they did, and it was smashing! The team were so inspiring, and our students were blown away!"

—Janet Coulson, Head of Music, Swanlea School

Working in partnership with SoundStorm Music Education in Bournemouth we were able to deliver workshop days for four secondary schools in Bournemouth and Poole, each of which included performances by APOLLO5 and participating students.

With the Summer Term came our first project with Haberdashers' Academies Trust South. We enjoyed delivering a Young Leader Project there and reaching not only the participating young leaders from Hatcham College, but also the primary school children who loved singing with their secondary school peers.



The Young Leaders were asked what impact they felt the project had on their self-confidence and leadership skills...



USA

This season saw a substantial growth in education work across the US with projects in the following hub cities: Albuquerque, Houston, New York and New Jersey, Plano, Philadelphia and San Francisco. Members of the Foundation team – Paul Smith, Erik Jacobson, Anthony Trecek-King, Ann Wright and teaching artists including current and past VOCES8 Scholars – visited participants twice before each project finished with a collaborative performance.

"I think that sometimes in choir classes we become so focused on the technical aspects that we forget how beautiful and expressive this art form is! These workshops have reminded me that music makes you feel things and I'm so excited to continue working on songs through this perspective."

—High School Student, Plano, Texas

"Students were able to engage in improvisation skills in which we are not always able to implement in our classroom due to time constraints."

—Middle School Choral Director, Plano, Texas

"These clinics really focused on aural skills and scaffolding pieces by listening. That's a little bit different than a lot of our daily instruction and I think it really spoke to many of our students as a new/different way to grow as choral musicians."

—High School Choral Director, Plano, Texas

Work with new hub cities Seattle, St. Louis and the Twin Cities has begun and partnerships with local choral, education and community organisations are continuing to grow in each hub.



Plano Texas High School Project

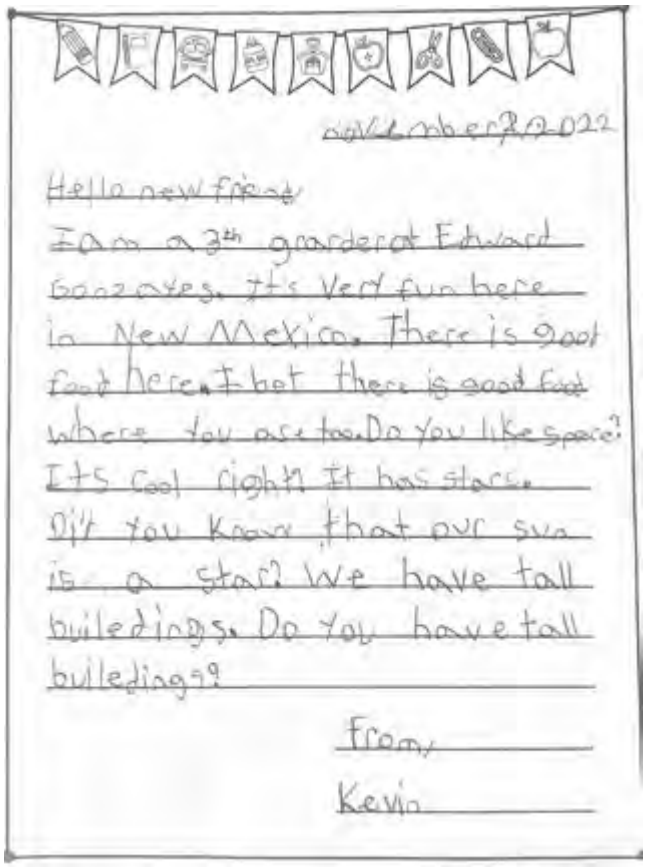
Discover the Foundation's hub project in Plano, Texas...

youtube.com/watch?v=vohje3bQLEc

VOCES8: Backstage Pass Episode 1

This video features visits to hubs in Philadelphia, New York and New Jersey...

youtube.com/watch?v=s94Lo5B4tr8



November 2022

Hello new friend

I am a 3th grader at Edward Gonzales. It's very fun here in New Mexico. There is good food here that there is good food where you are too. Do you like space? Its cool right? It has stars. Dit you know that our sun is a star? We have tall buildings. Do you have tall buildings??

From,

Kevin

Sing Together London and Albuquerque

This project connecting four elementary schools in Albuquerque, New Mexico with primary schools in London, flourished through workshops in schools, the exchange of penpal letters, a virtual performance video, and an online meeting with children and teachers from each city.

See the Grade 3 class from Lew Wallace Elementary, APOLLO5, Ann and US teaching artist Chris Short singing a fruit canon...

youtu.be/xbyPZUN2xwk



FRANCE

Here too, education projects continued to grow with new regions taking part in workshops and concerts. This work takes place under the banner of the VOCES8 Foundation in France, 'Sing'In'.





Our longstanding partnership with Festival de la Vézère in and around Brive has seen work in this area grow, with 21 schools and 650 students involved in 2022-2023. In addition, 2023 was the first year the Festival awarded prizes to students participating in the Young Leader Programme. Together with support from the VOCES8 Foundation, the prizes enabled two students and one teacher to travel to Milton Abbey and participate in the VOCES8 International Festival and Summer School.

Other major projects took place in Reims, Herve, Chauny, Laon, Menton and with the Philharmonie in Paris. New projects included more work in Perpignan and Toulon in the South of France. Reims will serve as a base for some Olympic sports during the 2024 Paris Olympics, and we were fortunate to be part of a collaboration between Reims and Team GB. Both the participating students and the singers in VOCES8 enjoyed meeting Giarnni Regini-Moran, the Commonwealth and World Champion gymnast.

VOCES8 FUTURE TALENT





Yesterday evening I attended a concert at Temple Church to hear a past VOCES8 Future Talent Singer perform. **Ruth Tounkam** (2020-22) successfully applied for a Female Choral Scholarship at Temple Church and is now enjoying singing for some services and concerts whilst studying for her A-levels. Ruth is not the only VOCES8 Future Talent Singer, past or current, with exciting news this season. **Macy Jagger** (2021-23) has received offers to study at a Conservatoire beginning in the Autumn of 2024, **Rosanna Fenn** (2021-22) is in her first year at Cambridge reading Music, while both **Dylan Hirst** (2020-22) and **Felix Cha Kent** (2022-24) have gained their Grade 8 singing with distinction. Dylan has also been offered a place to study at Trinity Laban Conservatoire, and **Sebastian Carrington** (2022-24) has been offered a place to read Music at Oxford. *—Ann Wright*

VOCES8 SCHOLARS UK

The 2022-23 UK Scholar Season began in early September with a three-day course in London. The Scholars spent time rehearsing together and with VOCES8, exploring the VOCES8 Method with Ann Wright, learning about looking after their voice with Kate Valentine from Valentine Voice Care, and got their first taste of recording and filming with Barney Smith and VOCES8 Studios. Following this, the Scholars were invited to join VOCES8 and friends to record a number of concerts for the VOCES8 Foundation's online festival LIVE from London, including Christopher Tin's *The Lost Birds*, Handel's *Messiah* and a mixed concert of Christmas repertoire titled 'Winter Wonderland'.

In April, the Scholars reconvened for a weekend of masterclasses, comprising an ensemble workshop with Ben Parry and a solo masterclass with Carolyn Sampson. Between the weekend course and the last of their Scholarship engagements with VOCES8 at Milton Abbey, they were invited to participate in rehearsals and recordings, to attend an exclusive online audio and visual media course run for the UK and US Scholars, as well as a seminar on tax accounting as a freelance musician, and to participate in a vocal massage workshop with Kate Valentine. Throughout their Scholar season, members of the programme also participated in around 25 days of education workshops and education training days led by the VOCES8 Foundation.

Milton Abbey 2023 saw the Scholars performing in multiple concerts side-by-side with VOCES8, the pinnacle of which was a performance of Frank Martin's *Mass for Double Choir*, interspersed with renaissance motets. They also prepared and performed a hugely successful first half of a concert as their own ensemble, presenting repertoire they'd been working on throughout their Scholarship year and a composition by one of the Scholars themselves.

Alongside these concerts, the Scholars performed 'step-out' solos from Handel's *Israel in Egypt* accompanied by the Academy of Ancient Music at the final Gala Concert, and led warm-ups for the 170 strong amateur chorus.

The scholarship gave me some of the most exciting performance opportunities and has helped me elevate my singing to a much higher level. ***—Ailsa Campbell***

I wasn't actually expecting to get so much work through the scheme (education projects, LIVE From London, other gigs) so that was a nice surprise! The masterclasses with Ben Parry and Carolyn Sampson were both excellent and so were the vocal health sessions with Kate Valentine. ***—Will Prior***

The programme has been absolutely instrumental in my professional development shortly after leaving full time education and I would recommend it unreservedly.

—Dan Gilchrist



VOCES8 SCHOLARS US

The 2022-23 US Scholar Season kicked off in September with an intensive week of rehearsal and training in Plano, Texas. Throughout the week, the Scholars began to develop their ensemble skills and bond as a group during sessions led by Erik Jacobson and Paul Smith. They also received training in the VOCES8 Method, learning pedagogical skills and exercises they immediately put into practice in lively workshops with four area high schools. Non-musical sessions covered things from artist statements to 'life as a professional musician'. To cap off the week, they performed several pieces of their season repertoire during morning services at St. Andrew Methodist Church.

The Scholars next came together to spend five days in November in Minneapolis-St. Paul for a residency at Minnesota Public Radio. Under the guidance of Paul and Erik, the singers worked to refine their ensemble sound before recording and making a series of music videos in MPR Studios. This partnership also included time to workshop with local composers and to perform for MPR staff and special guests. In addition, Scholars also got involved with our Hub work in the Twin Cities, advancing their education techniques and helping deliver workshops in local schools.

For their culminating experience in the program, the US Scholars had the opportunity to rehearse and sing alongside VOCES8 in a very special concert at Bing Concert Hall in Stanford, CA. The two ensembles worked through nuanced details over several days to prepare the World Premiere performance of Christopher Tin's beautiful and haunting elegy for extinction, *The Lost Birds*. The sold-out concert was a huge success and a truly memorable highlight of the season for everyone in the Foundation.



Click or scan the QR code to go behind the scenes of this special performance with the Scholars.

vimeo.com/802562411/03fea505c1

"There is more beauty in collaboration than there is in just high level music-making." —***Cameron Rolling***

"I think the most valuable thing about the VOCES8 Scholars [program] is getting to sing with people who have different and sometimes better musical skill than you — learning from them and building your own skills as a result." —***Michael Martin***

UK Scholars 2022-23

Ailsa Campbell
Clover Willis
Katie Macdonald
Will Prior
Joseph Hancock
David Walsh
Dan Gilchrist
George Vines

UK Scholars 2023-24

Anabela Barić
Emily Gibson
Anne Sutton
Bettina Schaeffer
Colin Danskin
Chris O'Leary
Dominic Felts
Oliver Turner

US Scholars 2022-23

Carley DeFranco
Caroline LeGrand
Motomi Tanaka
Ingrid Johnson
Veronica Roan
Sandy Sharis
Aaron Cates
Maximillian Macias
Michael Martin
Cameron Rolling
Peter Schoellkopff
Christopher Short

US Scholars 2023-24

Megan Koch
Kori Miller
Yiran Zhao
Jessie Barnett
Abigail Lysinger
Sam Denler
Kev Schneider
Maxwell Trochlil
Phill Hatton
Matthew Houston
Lucas Zuehl

LIVE FROM LONDON

LIVE From London Christmas 2022 offered hope, joy and a chance for its global audience to celebrate together and support others. Leading the star-studded line-up was the VOCES8 Foundation Choir and Orchestra's reading of Handel's famous *Messiah*. Broadcast live from the VOCES8 Centre, the concert was given in aid of the VOCES8 Scholarship Fund.

The Easter series asked a question: What better way to contemplate new life and new beginnings than through the music of Bach? Synonymous with Easter but transcending belief, Bach's music speaks of the hope of being human in a way no other does. Easter 2023 also featured concert celebrations for two new album releases, Barnaby Smith's *BACH* and APOLLO5's *Invocations*, while The VOCES8 Foundation Choir performed Bach's *St John Passion* from Cadogan Hall with the English Chamber Orchestra and Evangelist James Way.

In Summer 2023, host ensemble VOCES8 featured in four of the nine concerts and began by taking viewers exclusively behind the scenes on the group's European summer tour. Barnaby Smith led VOCES8 and members of its Foundation Choir in a "Byrd 400" celebration which included his *Mass for Five Voices* sung by APOLLO5. Frank Martin's *Mass for Double Choir* was the centre point of a concert from VOCES8 and the VOCES8 Scholars filmed at idyllic Milton Abbey. The group's final concert of LIVE From London Summer 2023 paired Britten's (arr. Imogen Holst) *Rejoice in the Lamb*, conducted by Barnaby Smith, with the world premiere of *To Sing of Love*, a new concerto written for Jack Liebeck and The VOCES8 Foundation Choir and Orchestra by popular American composer Taylor Scott Davis.

Internationally renowned festival newcomers included Wishful Singing in concert with composer and pianist Ola Gjeilo; Canadian ensemble Tafelmusik performed Mozart and Haydn with star Baroque violinist Rachel Podger; and Chamber Choir Ireland, conducted by Eamonn Dougan, unveiled a beautiful programme of works by Sir James MacMillan prefaced by an interview with the composer himself. Making a requested return, I Fagiolini sang of The Seasons in its engagingly dramatic programme Au Naturel, and Mary Bevan and Davina Clarke presented a Handel concert of Sweet Stillness from their recent album release.

With nine concerts featuring six centuries of stunning repertoire, filmed in locations from Toronto to Denmark, Dorset and Dublin – LIVE From London Summer 2023 almost certainly included 'a few of your favourite things'.

Winning praise from artists, publications and audiences around the world, the team has delivered ten digital festivals to date, hosted by their flagship ensemble VOCES8, and broadcast over **100** concerts selling **250,000+** tickets in over **183** territories.






HOKA

Recordings



Haven
APOLLO5



Home
Eric Whitacre & VOCES8



A Choral Christmas
VOCES8 Foundation Choir & Orchestra, VOCES8, Barnaby Smith



Seven Psalms
Paul Simon



Songs from Isolation
Stephen Hough



Sweet Stillness
Davina Clarke & Mary Bevan



Renewal?
Paul Smith



Intrinsic
Daniela Mars



The Lost Birds
Christopher Tin

VOCES8

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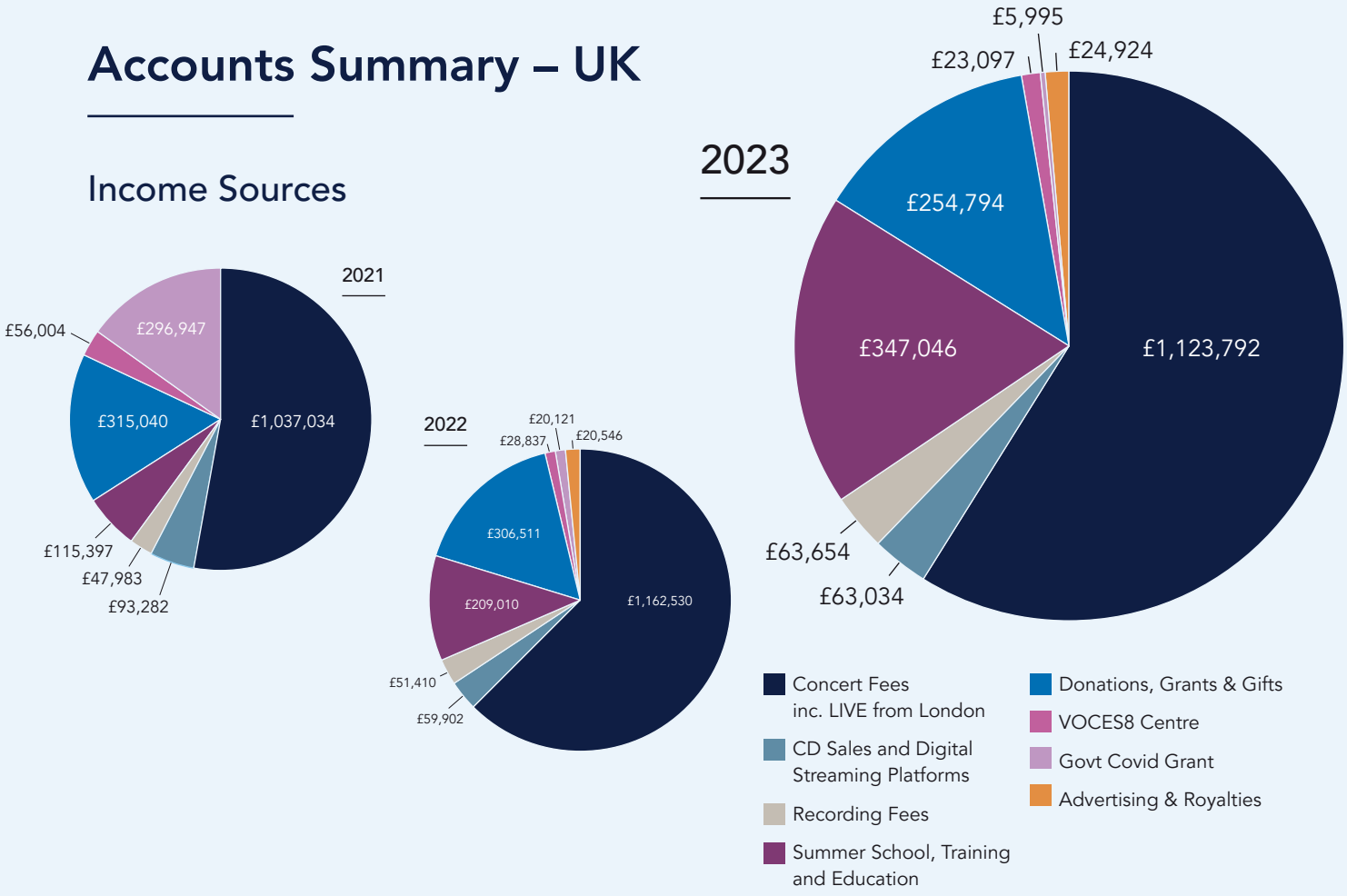
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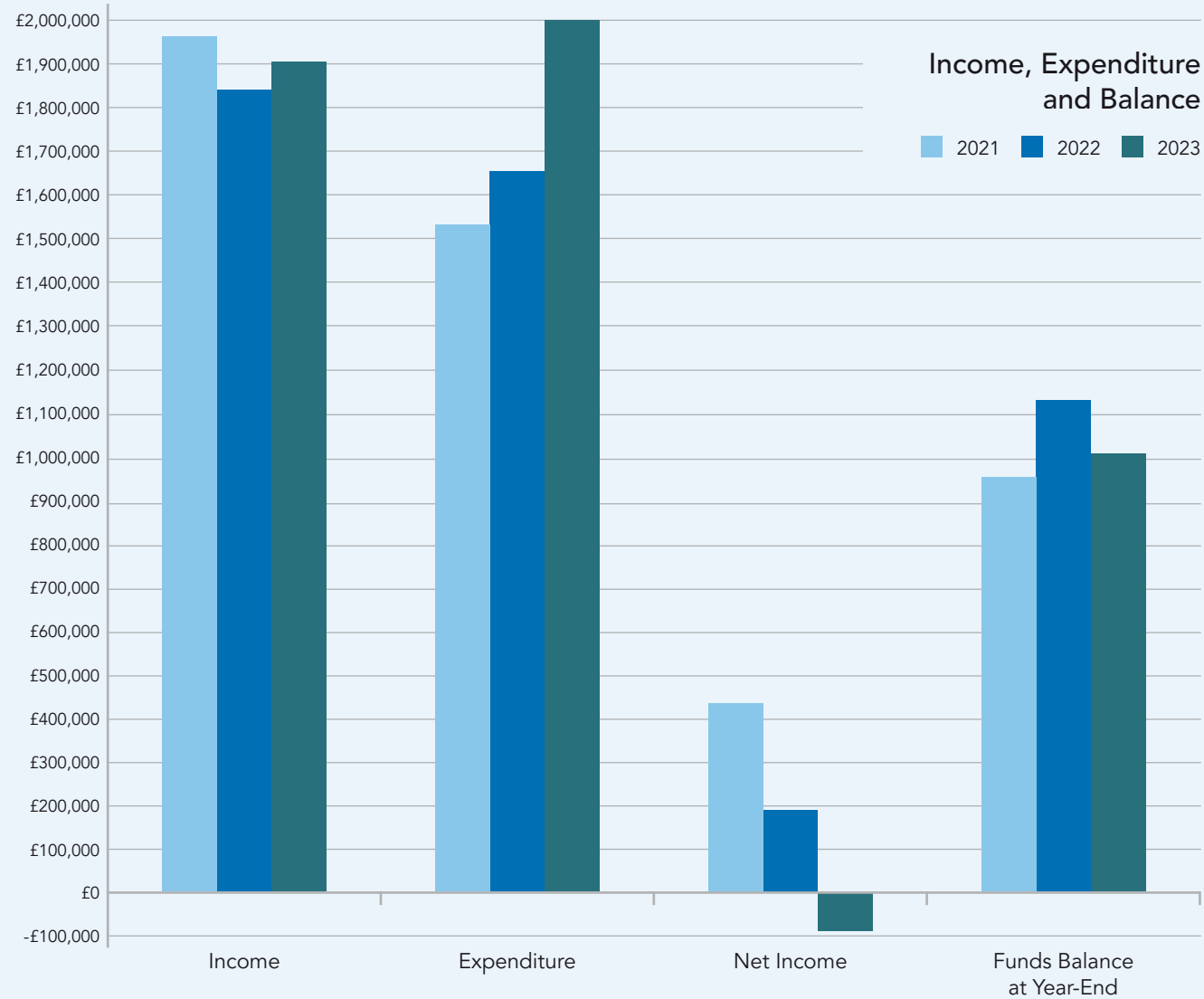




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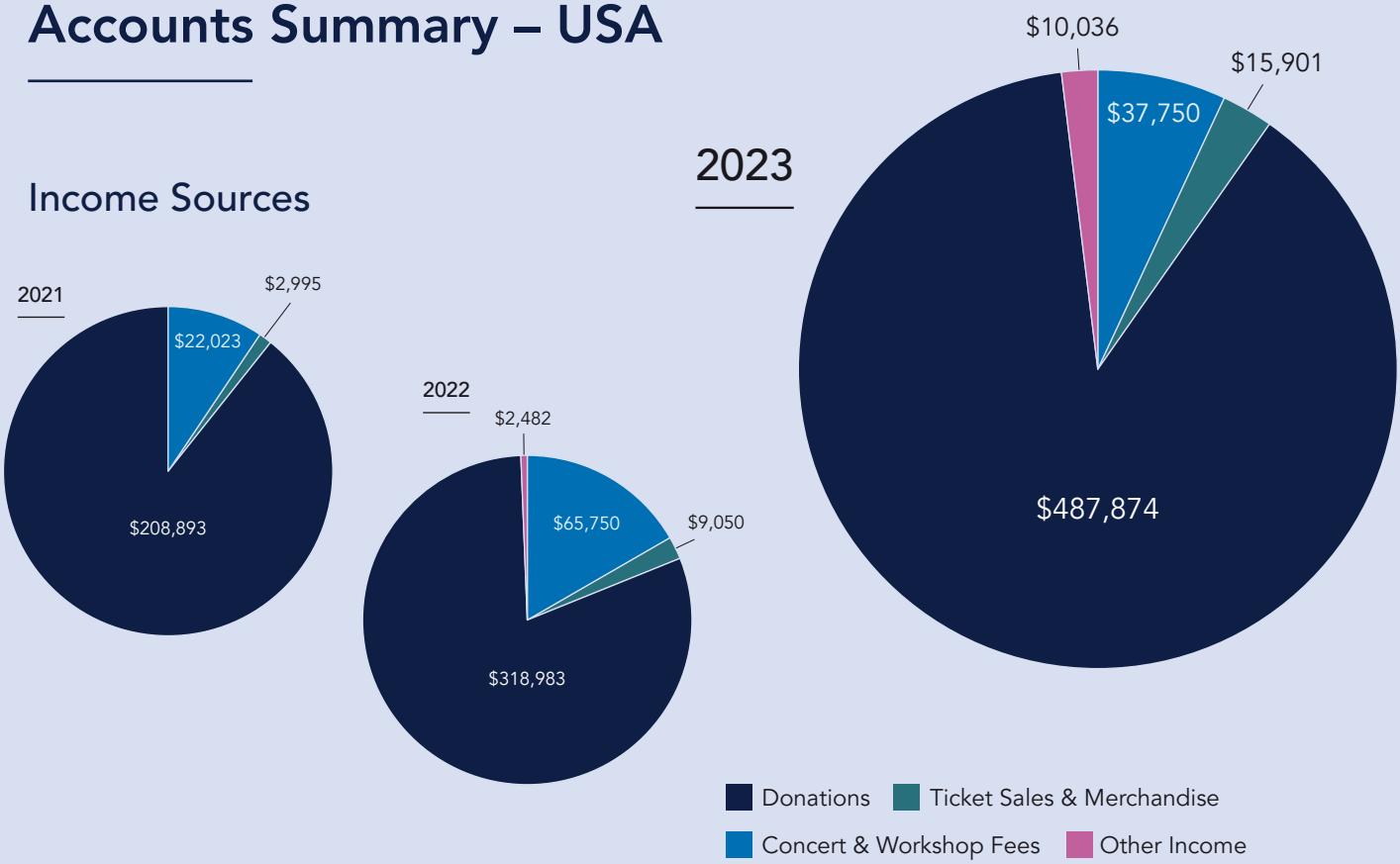
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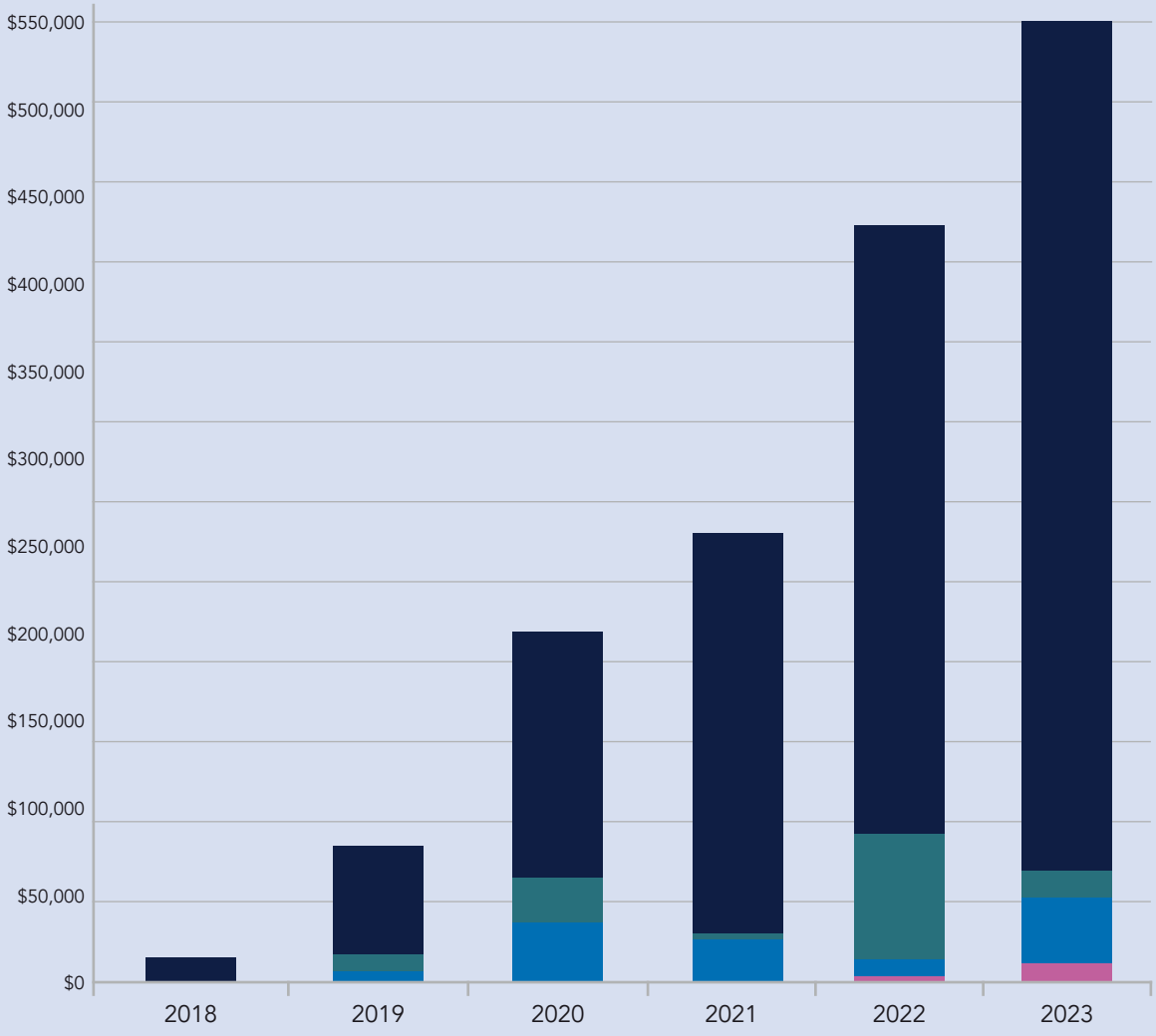






Photo: Andy Paradise

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THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2023

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Trustees	Roy Blackwell Duncan Souster Peter Dart Sally Cantello Lord Robert Lisvane William Conner David Leeming John McCuin Gary Moss Alexandra Rowlands
Secretary	Barnaby Smith
Charity number	1126785
Company number	05907481
Principal address	St Anne and St Agnes Church Gresham Street London EC2V 7BX
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THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2023

The trustees present their report and the financial statements of The VOCES8 Foundation ('charity' or 'Foundation') for the year ended 31 August 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Foundation's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

At the beginning of the year the trustees confirmed the business plan for the year and the objectives and values of the Foundation which it was designed to deliver.

Objectives and activities

In line with the Memorandum and Articles of Association set up when Voces Cantabiles Music was established on 16 August 2006, the aims and objectives of the charity are:
- To stage and perform professional vocal concerts of classical genre that attract a diverse audience;
- To lead singing-based workshops and master classes for people of all ages and abilities;

- To work with schools in developing creative initiatives that combine music with core studies;

- To inspire people through music.

A summary of the Foundation's business plan, based on these objectives, is set out below. The charity is now known as The VOCES8 Foundation and the rest of this report will use this name.

Vision:

- The VOCES8 Foundation will inspire people through music;
- The VOCES8 Foundation will reach out to communities around the world and use choral singing to inspire people and contribute to social change.

Mission:
Through world-class concert performances, a wide-ranging education programme and the provision of training and resources, the VOCES8 Foundation will have a positive impact on society, encouraging talented professional performers to use their skills to inspire other people.

Values:

- As musicians, we are driven by: excellence, co-operation, partnership, inclusivity and creativity.

- Those who work for the VOCES8 Foundation will feel empowered, proud and secure.

Objectives:
Strategic Objective 1: World Class Performance

Strategic Objective 2: Inspiring future professionals

Strategic Objective 3: A leader for resources, research, methodology and training

Strategic Objective 4: A Centre for Excellence and Outreach in the City of London

Strategic Objective 5: An inspirational and inclusive outreach programme

THE VOCES8 FOUNDATION
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STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 AUGUST 2023

An Overview

In recent reports, the review was dominated by the impact upon the Foundation of the coronavirus pandemic, which in March 2020 had closed down the world of music performance and music education. However, as reported over the last two years, the Foundation weathered the storm and what might have been an existential threat has been managed, leaving the Foundation in a very strong position to take on the challenges of this period. At the end of this reporting period the Foundation continues to be in a solid financial position and we are confident that resources and plans are in place to see the Foundation safely through the next period. Credit must be given to the executive directors of the Foundation for achieving this position.

The order book for the season was filled with activity for all the different elements of the Foundation – both VOCES8 and Apollo5, and the work of the education team in Europe and the US. The annual summer school was a great success, and as growth continues, there is much to look forward to.

Two major projects from 2021-22 came to fruition in 2022-23: The CD recording and filming of Christopher Tin's 'The Lost Birds' with the Royal Philharmonic Orchestra, and Paul Simon's 'Seven Psalms', with the Christopher Tin album receiving a Grammy ™ award nomination in 2023 and the Paul Simon album now having received a Grammy ™ nomination for 2024.

This period was also very busy as the traditional activity of the Foundation continued whilst allowing for the new streams of income generation to continue, including the LIVE From London concert series and the development of the filming and recording capability of VOCES8 Studios.

This was a very busy period for the Board of trustees. Clearly the more challenging the environment, the more important is the support of an active board in enabling the executive to move forward swiftly and confidently and in such a way as to maintain the goodwill and energy of all stakeholders. During this period, the role of chairman passed from Roy Blackwell to Peter Dart. The trustees wish to record their gratitude for the excellent work carried out by Roy Blackwell during his time as chairman. The chairmen are hugely grateful for the support they had during this period from fellow trustees. During this period the trustees have also spent a considerable amount of energy in reviewing the structures and governance of the Foundation, including reviewing charitable objectives, decision-making mechanisms, levels of delegation and tenure of trustees. As a matter of best practice the board now maintains a "Living Document on Governance".

Donations

In March 2020 when it was hoped that a return to normal activity might be achievable in Autumn 2020 a 'Bridging the Gap' fundraising campaign was launched with a target of £220,000. The ongoing work of the Foundation staff and trustees continues to yield strong results, and it is also pleasing to note that the work of the VOCES8 US Foundation continues to grow, providing support for a number of headline projects in 2022-23, both for activity in the UK and for work done by the Foundation team in the US.

It is worth noting that donations are lower in 2022-3 in comparison to 2021-22. This was anticipated by the executive and does contribute to some of the loss sustained during the year. In the post covid era, there is still an element of 'settling' to be seen across the accounts, and the executive takes the view that the end of the 2023-24 season will be the moment to reflect on the true state of the reliable donor base for the Foundation, both in the UK and US Foundations.

Achievements and performance Education Programme
UK

With the return to something like normality, schools were keen to re-energise their music and singing projects. It is hugely encouraging to reflect on the numbers of students involved and some examples of the range of programmes and projects run this year in the UK are:

- Over 450 primary school children in Hackney and Tower Hamlets participated in Sing Every Day
- A further 150 primary school children participated in a workshop day in Peterborough
- We delivered a Young Leader Project with Haberdashers' Academies Trust South, our first project with this Trust
- We worked with all 250 year 8 students at Swanlea School, Whitechapel, learning a programme of songs. A group of our singers then performed with the students in a concert for all year 7 students and staff
- We worked in partnership with SoundStorm Music Education in Bournemouth to deliver workshop days for four secondary schools in Bournemouth and Poole, each of which included performances by Apollo5 and participating students
- Our freelance singing leader team continues to grow and both current and past VOCES8 Scholars are helping to deliver projects in the UK and, more recently, in France.
- Four London primary schools and four Albuquerque elementary schools participated in Sing Together, a project that included workshops in schools, exchanging pen pal letters, a virtual performance video, and online meetings with the children and teachers. Cathryn Booth-LaForce interviewed participating teachers to analyse the impact of the project.

From these examples it is heartening to note that all members of the VOCES8 Foundation, performing vocal ensembles, technical team, Scholars and education staff are integrated into delivering these programmes and projects, demonstrating that educating and inspiring through music is at the core of all we do.

US

The level of our education activity in the USA has increased substantially during the year. This is rooted in a strong Board of trustees for the US Foundation, significant touring programmes in the US both for VOCES8 and Apollo5, an excellent VOCES8 US Scholars programme and the wider support of the UK Foundation. Across the year the team has been building 'hubs' which will form a major part of US work going forward. These hub cities are currently: Albuquerque, Plano, Houston, San Francisco, Philadelphia, New York/New Jersey. The delivery of activity by Paul Smith, the two ensembles and the wider team of young professional musicians now being employed in the US has been remarkable to see, and further growth is planned for 2023-24, with new hub cities being planned in Seattle, Chicago and the Twin Cities. Partnerships with local choral, education and community organisations are proving to be the key to success in the growth of these long term programmes.

2022-23 saw us reach more students through workshops and collaborative performances, as well as impact student learning more deeply through multiple touch points and return visits rather than one-time workshops. Our VOCES8 US Scholars have gained national attention through our recording collaboration with MPR studios and VOCES8 Scholar graduates are now regularly finding success on other leading professional choral rosters around the country.

As the season drew to a close, plans in the US also included the launch of a new upper voice ensemble, which consists of six female voices. At the time of writing, the group has been appointed, and is called Lyyra. The ensemble travelled to London in early 2024 to record with VOCES8. A first set of appearances alongside VOCES8 at major ACDA conferences and visits to the hub cities in early-mid 2024 has laid a platform for the group to take on a significant role within the US Foundation in the years ahead. This new performance ensemble will greatly enhance the capacity of the US Foundation and provide a much-needed opportunity for women in the US to find stable employment in the sphere of choral music.

France

Here too education projects continued to grow with new regions taking part in workshops and concerts with Paul Smith, Apollo5, VOCES8 and our team of singing leaders. This work takes place under the banner of the VOCES8 Foundation in France, 'Sing'In'.

In 2022-23 we built on the excellent work from 2021-22 with the Festival de la Vézère, with 21 schools and 650 students involved. Other major projects took place with a host of excellent partners and thousands of students in Reims, Herve, Chauny, Laon, Calais, Menton, and with the Philharmonie in Paris.

In 2023-24 we are returning to many of these partnerships with new projects and adding a number of new project areas to our roster, including more work in Perpignan and Toulon in the south of France. These projects reach across major cities, towns and rural villages, and are bringing important musical experiences for thousands of children and a wide variety of teachers and schools.

In 2022-23 the 'Sing'In' prize was awarded for the first time, enabling two students and a teacher to travel from the Festival de la Vézère to the UK to take part in the VOCES8 International Summer School. The prize was a great success, and we hope to continue this award in 2023-24.

A particular highlight in 2022-23 was the collaboration in Reims with TeamGB. Ahead of the Paris Olympics in 2024, a new partnership is evolving with TeamGB, which will have a base for some of the Olympic sports in Reims. The singers in VOCES8 and the students involved in the project in Reims had great fun meeting Giarnni Regini-Moran, the Commonwealth and World Champion gymnast.

VOCES8 Future Talent Award

2022-23 was the third year of this programme for up to eight singers aged 13-18 from low-income families. All attended the VOCES8 International Summer School at Milton Abbey, one of the high points of the programme. The programme also includes working with members of VOCES8 across the year, attending and singing in concerts and receiving additional support with singing and theory lessons.

Two award holders decided they would like to pursue music after secondary school; one has an offer to read Music at St Catherine's College, Cambridge, while another is applying for choral scholarships.

All award holders report they have grown in confidence, experienced concerts and events they would not otherwise have had the opportunity to access and, in two cases, families of the award holders attended their first ever classical concert.

Inspirational Performance

"***One of the major highlights of pandemic music to date has been the online festivals of choral music created by top ensemble VOCES8.***" (The Financial Times)

The success of "LIVE From London", the VOCES8 Foundation's online series, vindicated the financial decision in 2020 to upgrade the VOCES8 Centre with the necessary equipment to deliver a high-quality online live concert experience. The Foundation now has the long-term benefit both of this recording and streaming facility and the staff capability to operate it. This is a valuable income stream as well as being a means of extending our education reach through online educational programmes. The "LIVE From London" series has continued and ticket sales have stabilised at the level of the previous year, as was expected once the opportunity for audiences to return to live concerts was available. Shows included hefty productions such as The Christmas Cracker, Messiah, Requiem Novum, The Sacred Veil, The Lost Birds, Vaughan Williams 15. As well as VOCES8 and Apollo5, The King's Singers, Stile Antico and Gabrieli Consort gave concerts in the series and overall the Foundation provided a source of work for more than 500 performers, composers, producers, engineers and technicians.

The online festival took place at Christmas 2022, Easter 2023 and Summer 2023 and there was also a special production of 'The Lost Birds' in the autumn of 2022. Information on each festival is as follows:

Christmas 2022:

LIVE From London Christmas 2022 offered hope, joy and a chance for its global audience to celebrate together and support others. Leading the lineup were two new concerts - The VOCES8 Foundation Choir and Orchestra brought a philanthropically festive reading of Handel's famous *Messiah*. Broadcast live from the VOCES8 Centre under the baton of Barnaby Smith, the concert was given in aid of the VOCES8 Foundation Scholarship Fund.

A final candle in **LIVE** From London's Advent sing was *Winter Wonderland*. Apollo5 and VOCES8 presented a new selection of seasonal treats from Sweelinck *Hodie Christus Natus est* and Pearsall *In dulci jubilo* through to Howells, Warlock and contemporary classics alongside *The Unexpected Early Hour* from Indian-American composer Reena Esmail's new work *A Winter Breviary*.

Snuggled between were return broadcasts of five favourite concerts from prior festivals. We enjoyed again Rachel Podger's soaring violin as she joined VOCES8 in *A Guardian Angel*; listened to Stephen Fry narrate Paul Smith's magical journey through the woods to *The Winter House* with the Academy of Ancient Music; experienced Apollo5's beautiful *A Deep But Dazzling Darkness*; VOCES8's sparkling Winter Tales; and finally, cosied up with Robert Hollingworth and I Fagiolini's *Long, Long Ago - Messe de Minuit* in a wonderment of Dylan Thomas, Howells and Charpentier. Seven stunning concerts heralded in the light of a new year.

Easter 2023:

What better way to contemplate new life and new beginnings than through the music of Bach? Synonymous with Easter but transcending religious belief, Bach's music speaks of the hope of being human in a way no other does. Wrapped up with concert celebrations for two new album releases, Barnaby Smith's *BACH* and Apollo5's *Invocations*, VOCES8 and its Foundation Choir brought to audiences Bach's *St John Passion* from Cadogan Hall with the English Chamber Orchestra and Evangelist James Way.

Alongside this came a clamoured-for re-showing of its 5 star-reviewed Bach B Minor Mass, filmed at St Bartholomew the Great with the Academy of Ancient Music, Carolyn Sampson, Iestyn Davies, Jeremy Budd and Matthew Brook – both under the baton of Barnaby Smith.

"…this sublime performance of the B minor Mass. It's hard to argue with two hours of Bach in all his glory when performed with the finesse shown by Voces8 and the Academy of Ancient Music." — ☆☆☆☆☆ The Times

Around Bach's two major works were woven concert celebrations of album releases: *Invocations*, by the critically acclaimed ensemble Apollo5 and Fraser Wilson, shared fragments of the group's life stories, encouraging listeners to discover their own 'life music'. A unique blend of traditional choral music and contemporary pieces showcased the versatility and creativity of these musicians. Barnaby Smith's docu-concert *BACH* showed the making of his album which features two iconic solo cantatas, *Ich habe genug* and *Vergnügte Ruh*, with arias and a duet from Bach's great oratorios – all performed with the celebrated Illyria Consort.

Summer 2023:

Filmed in beautiful locations around the world and accompanied by suitcases bursting with exclusive performances, **LIVE** From London's tenth festival offered 'a drop of golden sun'.

Host ensemble VOCES8 featured in four of the nine concerts and began by taking audiences exclusively behind the scenes on the group's European summer tour. Barnaby Smith led VOCES8 and members of its Foundation Choir in a Byrd 400 celebration which included his Mass for Five Voices sung by Apollo5. Frank Martin's *Mass for Double Choir* was the centrepoint of VOCES8 and its VOCES8 Scholars' concert filmed from idyllic Milton Abbey. The group's final concert 'Sprinkling of Stardust' paired Britten's (arr. Imogen Holst) *Rejoice in the Lamb* conducted by Barnaby Smith, alongside the world premiere of *To Sing of Love*, a new concerto written for Jack Liebeck and The VOCES8 Foundation Choir and Orchestra by popular American composer Taylor Scott Davis.

Internationally-renowned festival newcomers included: Wishful Singing, in concert with composer and pianist Ola Gjeilo, Tafelmusik performing Mozart and Haydn with star Baroque violinist Rachel Podger, and Chamber Choir Ireland conducted by Eamonn Dougan, unveiling a beautiful programme of Sir James MacMillan and his influences – *O Radiant Dawn* – prefaced by an interview with the composer himself. Making a requested return, I Fagiolini sang of The Seasons in its engagingly dramatic programme *Au Naturel*, and Mary Bevan and Davina Clarke presented a Handel concert of *Sweet Stillness* from their recent album release.

Nine concerts featuring six centuries of stunning repertoire, filmed in locations from Toronto to Denmark, Dorset and Dublin – **LIVE** From London Summer 2023 almost certainly included 'a few of your favourite things'.

VOCES8

A report from Barney Smith, Artistic Director for VOCES8 sets out the group's achievements over the year:

It's been a successful year for VOCES8, with the group performing 128 concerts in 18 countries, 35 of which were broadcast. In addition to the continued work on the **LIVE** From London digital festival, the YouTube channel had over 20 million streams, and we've had a further 10 million audio streams on Spotify and Apple Music. The group also received two Grammy® nominations.

The year began with the debut of our new Bass, Dominic Carver. We would like to record a note of deep gratitude to Jonathan Pacey, who stepped down from his role in December 2022 after seven years in the ensemble. In January we made our debut at a sold-out Berlin Philharmonic. A packed four-week US winter tour with 17 concerts included the world premiere of Christopher Tin's *The Lost Birds*; conducted by the composer, it offered the ensemble an opportunity to perform with our US Scholars.

Returning to Europe for spring touring, highlights included a staged production at the Luxembourg Philharmonie for children aged 9-12, a recording with the VOCES8 Foundation Choir and Orchestra of new works by Taylor Scott Davis, and the first recording sessions for a new album with Decca Classics due for release in 2024. The group's work with Paul Simon also came to fruition with the release of his new album *Seven Psalms*, which received 5* reviews and has been nominated for a Grammy®.

The summer was a whirlwind with concerts in Austria, Belgium, Denmark, France, Germany, Holland, Italy, Spain, Sweden, Switzerland and the UK. The season culminated with a wonderful week spent amongst friends at the Milton Abbey Summer School and Music Festival. A particularly proud moment was the performance of Frank Martin's *Mass for Double Choir* with the combined forces of VOCES8 and the VOCES8 Scholars.

The season finale concert was at the BBC Proms. The 'Mindful Mix' programme offered the opportunity to collaborate with Ola Gjeilo and the Carducci Quartet for a performance that was both live on the radio and subsequently televised. Some of the tracks were selected for the highlights of the entire Proms season.

Returning for the new season in September, it was a joy to run auditions in the US for the new upper voice ensemble, Lyyra. We also had the opportunity to spend a week with friends and donors in Tuscany ahead of embarking on touring around Europe and the US. Having welcomed our new cohort of UK Scholars in London, it was a highlight of our US tour to be able to combine with the US Scholars in the studio at MPR. We also managed a visit with the founding Bass from Pentatonix, Avi Kaplan whilst on tour. The group is proud to have released guest tracks on new albums by Cody Fry and James Heather.

Looking ahead we are thrilled to be releasing the Choral Christmas album. A gem from **LIVE** From London lockdown days, we are very pleased that it finds a new life in this CD release. We will also be putting the finishing touches to our new Decca album, are looking forward to continued touring in Europe and the US, and preparing for our long-haul trip east to Singapore and Australia where we will make our debut with the Queensland Symphony Orchestra in the main hall at Sydney Opera House.

Apollo5

As this report from Clare Stewart, director of Apollo5 demonstrates, it has also been another excellent year for Apollo5:

It has been full steam ahead for Apollo5 since my last report and our five singers, Penny, Clare, Oscar, Oli and Gus have been building on the support and enthusiasm of colleagues, friends and audiences around the world to enjoy our busiest season to date. We have had a fantastic time performing some fifty concerts in ten countries. We have launched two new albums in the space of six months, made debut performances in two world-famous London concert halls and practically moved in to Broadcasting House as regular guests on BBC Radio 3. To come, we are looking forward to a first orchestral collaboration for the group in Lisbon, Portugal, and a debut performance in Luxembourg in early 2024.

Our touring schedule has taken us most frequently to France, Germany and the USA. We began the year with return performances as part of La Folle Journée, the largest Classical music festival in France, with 200,000 tickets sold in January. German audiences have been wonderfully appreciative in twelve cities. A highlight has been performing in Aachen Cathedral, one of oldest in Europe, established by Charlemagne in 796 and the coronation church of 43 German kings and queens.

Here at home in London, Apollo5 has made debut performances at both the Wigmore Hall and Cadogan Hall. At the Wigmore Hall the group closed the show in a gala concert with a thrilling performance of Benjamin Britten's Hymn to St. Cecilia. A special commission written by Paul Mealor for Apollo5 and massed choir raised the roof at the Cadogan Hall in June.

Our educational activities have continued alongside performances, with work here in the UK and further afield in France, Belgium and the USA. It is truly rewarding to reach new audiences of enthusiastic young people thanks to the incredible work of Ann Wright and all our colleagues, who are building new hubs for Foundation activities around the world.

We embarked on an ambitious recording and release schedule during 2023 and have been very pleased with the response to the release of our two new albums, *Invocations* and *Haven*. BBC MUSIC MAGAZINE: 'Superbly devised programme... A disc for the present time, immaculately sung'. 5 Stars ****

We have also now returned to the studio to begin work on two forthcoming albums and I look forward to updating you on these in my next report. We are grateful for the generous support of our friends, Tracy and Bruno Boval, who have made the recordings possible.

Recordings

Aside from digital concert collaborations, all sorts of composers and artists were involved in recording collaborations which have been released across 2021 and 2022 on VOCES8 Records and Decca Classics. Both VOCES8 and Apollo5 recorded new albums during the year, and other projects included a solo album for Barnaby Smith entitled “Bach”, to follow up on his successful first release “Handel”.

Partners on releases in 2022-23 include the Philharmonia Orchestra, Teena Lyle, Mårten Janssens, Tony Silvestri and a host of composers and performers from the world of neo classical music as part of our ongoing partnership with Decca Classics.

The new album, ‘Seven Psalms’ by Paul Simon, has been released to much critical acclaim, with VOCES8 collaborating as singers, Paul Smith as a composer, and both Paul and Barnaby Smith also assisting with the production. It has been nominated for a Grammy ™ in the category of Best Folk Album. A film charting the life of Paul Simon, ‘In Restless Dreams’, has also been released and features Paul and VOCES8 at various points.

With a number of projects, it was particularly enjoyable to see VOCES8 and Apollo5 performing side by side as part of a larger VOCES8 Foundation choir. The choir also regularly included members of our VOCES8 Scholars programme and well-known faces from other choral groups including The King’s Singers and I Fagiolini.

It is also pleasing to see work happening in the sphere of film and TV. A recording by VOCES8, released on VOCES8 Records, has recently been synced (used in the soundtrack) by ‘The Crown’ for the most recent series.

Advisory Board

The Advisory Board, established two years ago, is now operating as a functional working group with specific tasks around our community hubs in the UK, US and France, with the intention of engaging everyone in some way with projects in a wide variety of settings. From planning, budgeting, fundraising, preparing, coaching, performing and more, there are many stages to these sorts of projects. The Advisory Board is helping by offering advice and providing support as the team plans the more complex community-based education work as a main initial function. It is hoped that the contribution of this distinguished group will continue to develop over the longer term.

The Advisory Board is made up of eminent artists, composers, musicians, academics and others involved with the music industry and beyond, who offer the benefit of their experience, views and global outlook to the Foundation. The members are:
Stephen Barton, Cathryn Booth-LaForce, Frederich Dittmann, Jonathan Dove, J. Donald Dumpson, Alexander (Zan) Fleming, Robert Frenzel-Berra, Christopher Gabbitas, Simon Halsey, Randy Herbertson, Colin Johnson, Jason Max-Ferdinand, Anthony Mazzocchi, Roxanna Panufnik, Neale Perl (representing Jacqueline Mars), David Phipps, Carolyn Sampson, John Smith, Anthony Trecek-King, Mark Trusheim, Lord Wallace of Saltaire.

Public benefit

The public benefit of the work of the Foundation is evidenced within the report of this year's activities. There is extensive research and evidence on the positive life and health benefits of making music and in particular of group singing. This year has seen the Foundation again offer opportunities for music-making for tens of thousands of young people in some of the most deprived areas in the country, and globally, in person, while also reaching millions online.

In all the Foundation's activities during the year the trustees have had due regard to the guidance on public benefit published by the Charity Commission.

Diversity

The Foundation has carefully considered its response to this major issue and has focused particularly on how to act as an industry leader. This it has done by providing the required support for people of all backgrounds to be embraced and to see a potential future for themselves on all levels in the choral music industry. The Foundation has made good progress in this area, though much remains to be done. Alongside wide-ranging existing work at grassroots level, there has been a commitment to:

- Have diverse representation at board level
- Commission work and showcasing existing work by black, indigenous and people of colour (BIPOC) composers
- Provide a platform for BIPOC artists at the highest level
- Contribute to positive advocacy within our sector
- Target our future recruitment to encourage people from BIPOC backgrounds to seek opportunities within the Foundation, particularly within VOCES8, Apollo5, the new female voice ensemble, Lyyra, and the VOCES8 Scholars
- Provide a series of lectures, seminars and working group opportunities for the wider Foundation team to feel more able to understand these complex issues and to share their own thoughts
- Establish a working group on the Advisory Board, led by David Phipps to analyse our progress and impact as an organisation.

There will undoubtedly be more to discuss on this topic in the next accounting period, but the trustees have been impressed by the commitment demonstrated by the whole Foundation to date.

Financial review

At the end of the year the charity's fund balance stood at £1,052k. This is a decrease of £87k over the previous year. The innovative and courageous leadership of the senior executives of the Foundation has done much to achieve the current position, which, taken in context of the last three years, is very strong. The decision in the previous years to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio was a critical innovative response to the closing down of live music and education and has continued to strengthen the Foundation's financial position.

- Income for the year was £1,906k (£1,858k in 2021/22). The main variance here reflects a growth in Charitable activities income.
- Expenditure for the year was £1,997k (£1,670k in 2021/22). The main variances here are an increase in staff costs, linked with pay rises to mitigate inflation; increased production costs associated with major productions, and an increase in other performance costs, most notably travel costs.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements. The trustees are satisfied that proper financial controls are in place.

Whilst the fundraising policy retains its focus on unrestricted funds, proposals are put together for a portfolio of activities to which specific donations might be attracted, such as a particular concert, education programme or Scholar's seat.

Reserves policy

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose or represented by tangible fixed assets (free reserves) are maintained at a level equivalent to between four and six months' expenditure. This policy has proved its worth during the pandemic as the cushion provided by the reserves was sufficient to enable the executive to survive the initial impact of the collapse of activity and have the time to develop a strategy to see the Foundation through the crisis. The trustees are pleased to note that this level of funds has been maintained during 2022-23 (and indeed has been increased further), as the way forward for the performing arts sector is still very unclear. Free reserves at 31 August 2023 were £934,225.

Investment policy

In the light of the continuing high level of reserves, the Board has chosen options for long-term investment to support the longer-term development of the work of all aspects of the VOCES8 Foundation, and to ensure it is possible to have a sustainable impact in hard-to-reach client groups, among other objectives related to our core mission. This investment has been made with Rathbones with a policy of growth.

Structure, governance and management

The VOCES8 Foundation was established on 16 August 2006, in line with the published Memorandum and Articles of Association. The Members, who are trustees for the purposes of charity law and directors for the purposes of company law, and who served during the year and up to the date of approval of these financial statements were:
Roy Blackwell (Chair), Sally Cantello, William Conner, Peter Dart, Lord Lisvane, John Smith (resigned January 2023), Duncan Souster (resigned April 2023), John McCuin (appointed September 2022), David Leeming (appointed September 2022), Gary Moss (appointed January 2023), and Alexandra Rowlands (appointed January 2023).

The Board of trustees meets at least four times a year and is responsible for the legal operation of the Foundation. All board meetings work to a pre-published agenda and minutes are kept and reviewed. The CEO and the Artistic Director attend all or part of the meeting to deliver their reports on the operation of the Foundation.

The Board has appointed a finance sub-committee which meets with the executive prior to board meetings to review the Foundation's financial statements in detail and to report back to the Board. This committee also acts as the remuneration committee and makes recommendations to the Board on all salaries.

Roy Blackwell served as Chair of the Board of trustees for this accounting period up until April 2023 at which point Peter Dart took on the role.

The Foundation wishes to express gratitude for the service of the trustees.

Plans and strategies for managing risk

The trustees and the executive last year wrote confidently about the future and the resilience of the Foundation based upon the level of reserves and the strength of the forward order book. The plan was to continue to improve further the level of reserves, strengthen the financial value of the order book and to build further our presence and associations in the US. In the event the order book has quickly returned to a very healthy position, and the other strategies have carried the Foundation through the crisis primarily because of the resilience and entrepreneurial capability of the executive team.

At the time of approving these financial statements, the Foundation is in a sound financial position and there are no major anxieties about the 2023/24 year, although the future is still not clear. The invasion of Ukraine has placed a strain on the economies of many countries and inevitably this is reflected in the monies available in terms of state aid and support of the Arts. Many music festivals across Europe are only possible with the benefit of such funding. Similarly, this is not a healthy environment for the much-needed improvement of funding for music in schools.

The development of an audio/visual and studio capability has offered a new income stream and a broadening of our capability, and an ongoing challenge is the integration of this new product/capability within the previous model. What is of critical importance is that this greater diversity of operational activity increases the Foundation's resilience in response to a volatile environment and in so doing serves to broaden the Foundation's reach.

A particular area of focus is the work in the US which is showing significant financial benefits to the Foundation. A not-for-profit organisation has been founded in the US with the intention of working further in this area in the coming three to five years. The executive of the Foundation is in regular dialogue with the team in the US to ensure that the vision and strategy of the two organisations remain aligned. Work is being done at board level to ensure long lasting cooperation, and an MOU between the two organisations is currently in draft form.

A not-for-profit has also been established in France to support the deeper development of projects in schools and communities across the country. Major projects began again in 2022, and this new Association has been created to build a sustainable approach to education and community work in France that mirrors the aims and objectives of the VOCES8 Foundation in the UK.

The continuing post-Brexit risk to the Foundation is the relationship with key clients and partners in France, Germany and Belgium. The executive is working to strengthen these ties and a number of long-term contracts carrying through 2022 and to 2023 are now being revisited and strengthened.

Recruitment and appointment of new trustees

The power to appoint new or additional trustees is vested in the Board of trustees. The Board of trustees considers prospective new trustees and if it is decided to approach a potential trustee, this is done by the Chief Executive Officer and Chair of the Board. Prospective board members are given the opportunity to experience the work of the charity and are shown a copy of the financial statements and other relevant information. Board members also have the opportunity to talk to prospective new trustees in advance of them joining the board. Additional methods of recruitment were put into place in July 2022 to broaden the reach and to attract a range of candidates to this role, and the newly-recruited trustees were appointed in 2022/23.

Executive structure of the Foundation

Chief Executive Officer: Paul Smith – full time post; Artistic Director: Barnaby Smith – full time post; Director of Education: Ann Wright – full time post; Director of External Relations: Christopher Wardle – full time post; Director of Apollo5: Clare Stewart – full time post; Director of the VOCES8 Centre: Jan Keliris – full time post; Director of Operations: Thomas Webb-Wilson – full time post; Education Projects Assistant: Laura Gillham – 2 days a week; Development Coordinator & VOCES8 Studios Coordinator: Aytan Buyukoglu – full time post.

Relationships

There are two critical partnerships in the operation of the Foundation:

The first is with the Diocese of London from whom the Foundation leases the VOCES8 Centre. This relationship also includes a commitment to improve singing opportunities for children in schools associated with the Diocese. It has been difficult in the last 12 months to develop this relationship as we had wished but we look forward to revisiting that agenda as the world returns to a post Covid “normal”.

The second is with Edition Peters, which act as Artists Manager (agent) for VOCES8, Apollo5 and Paul Smith. They also act as publishers for VOCES8 publications such as The VOCES8 Method, and mediate relationships with composers whose work they publish. This is a creative relationship which brings benefit to both parties. In 2023, Edition Peters was bought by Wise Publishing. We are waiting to see if this will have an impact on our long-term collaboration. Alongside this news, we are clear that whether within or outside of the Edition Peters structure, Robin Tyson, the Artist Manager for VOCES8, Apollo5 and Paul Smith, will continue to work in his current role.

Remuneration

All decisions on remuneration are made by the full Board of trustees. The Board has a Finance subcommittee that assists with this process.

Plans for the future

In the current environment the strategy/objective of the Foundation continues to focus on our charitable purpose, now that the pandemic has subsided. Whilst the output-based strategies below remain a focus for decision-making, they are underpinned by the key objective of remaining solvent and the generation of funds to achieve that.

Critical elements of that plan are:

1. Support the performance ensembles and the Foundation team in the return to the post Covid normality in the spheres of concert work, education work and community engagement;
2. Continue to develop and deliver the 'LIVE From London' concert series;
3. Further exploit the resources and competence of recording and streaming;
4. Continue to develop a strong base of donors and supporters.

Strategic Objective 1 - World class performance

VOCES8 and Apollo5: the order book for live concerts and recording for 2023/4 and 2024/5 has to be revisited and consolidated.

We have met our key targets in this area for 2022-23, including:
- Successful USA tours in Autumn 2022 and Spring 2023 for both VOCES8 and Apollo5;
- Successful programme of activity in the UK and across Europe for both VOCES8 and Apollo5;
- Continuance of recording plans for the whole Foundation;
- Development of further streamed performances – the 'LIVE from London' Series;
- Successful completion of the collaboration projects with Paul Simon and Christopher Tin.

Strategic Objective 2 - Inspiring future professionals

VOCES8 Scholars: Auditions for the 2023-24 Scholarships are ongoing in the UK and US. The Season for both groups is aligned with the academic year. The programmes for the year included a broad range of opportunities for general music education training and experience, performance as a small ensemble singer and performing within a larger chamber choir with professional musicians.

There is ongoing involvement of ex-VOCES8 Scholars in the delivery of our education programmes and the production and development of our audiovisual production capability.

Many former VOCES8 Scholars are now finding full professional performance work both within the VOCES8 Foundation and with other leading choirs in the UK, US and beyond.

Strategic Objective 3 - A leader for resources, research, methodology and training

The Digital Academy

During the pandemic the Foundation launched the VOCES8 Digital Academy, an online resource to support singing activities for students of all ages and across the competency range, allowing students to learn at home or in a group or classroom setting. The focus in the coming year is to continue to develop this resource, to make it as widely available as possible and to achieve its potential as a further income stream where appropriate.

YouTube and other platforms

The Foundation has reached many millions of people through online videos, both performance films and interactive videos.

New commissions

Chris Moore, Barnaby Smith, Blake Morgan, Paul Smith, Katie Jeffries-Harris, Jim Clements and other members of the VOCES8 Foundation family have written new compositions or arrangements for the Foundation ensembles and projects in 2022/3.

Roxanna Panufnik is the current Composer-In-Residence for VOCES8 and worked in different ways with both performance ensembles in 2022/23, including in a special commission for the VOCES8 performance at the BBC Proms. Fraser Wilson is the current Artist-In-Residence for Apollo5.

Programming of new works is a normal part of the programme strategy. This strategy will also support the inclusivity/diversity agenda.

Strategic Objective 4 - A centre for excellence and outreach in the City of London – The VOCES8 Centre

There has been a transformation of the VOCES8 Centre with the development of the Foundation's new capability for audiovisual streaming and recording of 'live' concerts. The VOCES8 Centre has become the home of the 'LIVE From London' concert series and is now seen regularly by millions of viewers across the world. The development of the studio capacity has played a major role in the financial survival of the Foundation through these difficult years. The development of the VOCES8 Centre with its enhanced capability will be a major plank in the business plan for the coming year.

Strategic Objective 5 - An aspirational and inclusive outreach programme

Schools are now opening up, and the 2022/23 academic year has seen a return to face-to-face work with young people across the globe.

Our main projects in 2022/23 included:
- Local projects with schools in the City of London, Hackney, Tower Hamlets.
- National projects with regional music hubs across the UK.
- Independent Schools in the UK
- European projects including the Philharmonie in Paris, the Luxembourg Philharmonie, La Folle Journée in Nantes, Vivendi -sponsored projects in Laon/Soissons/Vézère, the Festival of Reims, and projects across Germany.
- US visits and residencies in Albuquerque, Houston, Dallas, Minneapolis/St Paul, Philadelphia and Michigan, and performances connected with universities and churches in 35 different cities across the US.

Summer School: The VOCES8 Summer School at Milton Abbey was sold out for 2023.There was an exciting programme of events in place for the week with some fabulous artists joining us to perform. The Summer School for 2024 is also now sold out.

Disclosure of information to auditor

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees' report was approved by the board of trustees on 21 May 2024 and signed on their behalf by:



Peter Dart
Trustee
30 May 2024

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 AUGUST 2023

The trustees, who are also the directors of the VOCES8 Foundation 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 which give a true and fair view of the state of affairs of the Foundation and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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 Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Foundation will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Foundation 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 Foundation and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

Opinion

We have audited the financial statements of The VOCES8 Foundation (the 'charitable company') for the year ended 31 August 2023 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements including the principal accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2023 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the Annual report [and financial statements, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. contained in the Annual report and financial statements. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Auditor's responsibilities for the audit of the financial statements (continued)

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- The engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- We identified the laws and regulations applicable to the charitable company through discussions with management and from our knowledge and experience of the charity sector;
- We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the activities of the charitable company. These included but were not limited to the Companies Act 2006; the Charities Act 2011; Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102); and taxation legislation; and
- We assessed the extent of compliance with laws and regulations identified above my making enquiries of management and representatives of the trustees and review of the minutes of trustees' meetings.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur by:

- Making enquiries of management and representatives of the trustees as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- Considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- Performed analytical procedures to identify any unusual or unexpected financial relationships;
- Tested and reviewed journal entries to identify unusual transactions;
- Tested the authorisation of expenditure;
- Assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- Investigated the rationale behind significant or unusual financial transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- Agreeing financial statement disclosures to underlying supporting documentation;
- Reading the minutes of meetings of trustees; and
- Enquiring of management and trustees as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



31 May 2024

Edward Finch (Senior Statutory Auditor)
For and on behalf of Buzzacott LLP, Statutory Auditor
130 Wood Street
London
EC2V 6DL

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total Funds 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total Funds 2022 £
Income and endowments from:							
Donations and legacies	**3**	148,230	106,564	254,794	195,507	111,004	306,,511
Charitable activities	**4**	1,645,547	-	1,645,547	1,523,519	-	1,523,519
Other Income	**5**	5,995	-	5,995	28,837	-	28,837
Total income		1,799,772	106,564	1,906,336	1,747,863	111,004	1,858,867
Expenditure on:							
Raising funds		541	-	541	-	-	-
Charitable activities	**6**	1,931,929	64,327	1,996,256	1,568,537	101,004	1,669,541
Total expenditure		1,932,470	64,327	1,996,797	1,568,537	101,004	1,669,541
Net (expenditure)/income for the year before investment gains		(132,698)	42,237	(90,461)	179,326	10,000	189,326
Gains on investments		3,461	-	3,461	-	-	-
Net movement in funds for the year		(129,237)	42,237	(87,000)	179,326	10,000	189,326
Fund balances at 1 September 2022		1,109,372	30,045	1,139,417	930,046	20,045	950,091
Fund balances at 31 August 2023		980,135	72,282	1,052,417	1,109,372	30,045	1,139,417

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 AUGUST 2023

	Notes	2023		2022	
		£	£	£	£
Fixed Assets					
Investments	10	504,929		-	
Tangible assets	11	45,910		22,969	
			550,839		22,969
Current Assets					
Stock	12	16,353		12,526	
Debtors	13	192,986		115,098	
Cash at bank and in hand		538,536		1,133,926	
Total Current Assets		747,875		1,261,550	
Liabilities					
Creditors falling due within one year	14	(246,297)		(145,102)	
Net Current Assets			501,578		1,116,448
Total assets less current liabilities			1,052,417		1,139,417
Income funds					
Restricted Funds			72,282		30,045
Unrestricted funds			980,135		1,109,372
			1,052,417		1,139,417

The financial statements were approved by the Trustees on 21 May 2024 and signed on their behalf by:

.....
Peter Dart
Trustee
30 May 2024
Company Registration No. 05907481

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 AUGUST 2023

	Notes	2023		2022	
		£	£	£	£
Cash flows from operating activities					
Cash generated from operations	19		(50,744)		143,922
Investing activities					
Purchase of investments		(500,000)		-	
Purchase of tangible fixed assets		(44,646)		(23,985)	
Net cash used in investing activities			(544,646)		(23,985)
Net (decrease)/increase in cash and cash equivalents			(595,390)		119,937
Cash and cash equivalents at beginning of year			1,133,926		1,013,989
Cash and cash equivalents at end of year			538,536		1,133,926

1 Accounting policies

Charity information

The VOCES8 Foundation is a private company limited by guarantee incorporated in England and Wales. The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

1.1 Accounting convention

The financial statements have been prepared in accordance with the company's Memorandum and Articles of Association dated 16 August 2006 as amended by special resolution 9 November 2008, the Companies Act 2006 and "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)". The company is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the Foundation. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.
The principal accounting policies adopted are set out below.

1.2 Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect to a period of at least one year from the date of approval of these financial statements. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the Charity to continue as a going concern.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the Foundation is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Foundation has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Foundation has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Investment income is recognised on a receivable basis.

Income from the one charitable activity represents the invoiced value of goods sold or services provided net of VAT.

Grant income is recognised in full in the year in which it is receivable unless there are specific performance related conditions that prevent its recognition and instead the income is deferred.

Government grants are recognised at the fair value of the amount received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received. Government grants were received under the Coronavirus Job Retention Scheme. The scheme was designed to compensate for staff costs, so amounts received or receivable were recognised in the income statement as part of other operating income over the same period as the costs to which they relate. Government grants are accounted for under the performance model.

1 Accounting policies (Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure relating to music performance are those elements of expenditure directly incurred in performing these activities.

Governance costs include those costs incurred in the governance of the charity's assets and are primarily associated with constitutional and statutory requirements. All governance costs are allocated to the one charitable activity.

Support costs are costs incurred centrally and are allocated to the one charitable activity of the charity.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Plant and machinery	3 years straight line
Computers	3 years straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the Foundation reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Investments

The charity's listed investments are basic financial instruments and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price.

Realised gains (or losses) are calculated as the difference between disposal proceeds and their opening carrying value of their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

1.9 Stocks

Stocks are stated at the lower of cost and net realisable value.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.10 Financial instruments

The Foundation has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Foundation's balance sheet when the Foundation becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

Termination benefits are recognised immediately as an expense when the Foundation is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the Foundation's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The trustees consider that the only critical accounting estimate or judgement applied in the preparation of the financial statements relates to the determination of the amount due to or from HMRC.

3 Donations and legacies

	Unrestricted Funds 2023	**Restricted funds 2023**	**Total 2023**	Unrestricted Funds 2022	Restricted funds 2022	Total 2022
	£	**£**	**£**	£	£	£
Donations and gifts	145,480	33,410	178,890	195,507	10,000	205,507
Grants receivable for core activities	2,750	73,154	75,904	-	101,004	101,004
	148,230	106,564	254,794	195,507	111,004	306,511

The comparative figures have been restated to reflect more accurately the restricted nature of some donations received.

4 Charitable activities - income

	Unrestricted Funds 2023	**Restricted funds 2023**	**Total 2023**	Unrestricted Funds 2022	Restricted funds 2022	Total 2022
	£	**£**	**£**	£	£	£
Music performance	1,645,547	-	1,645,547	1,523,519	-	1,523,519
Included within income relating to music performance is:						
Concert fees	1,123,792	-	1,123,792	1,162,530	-	1,162,530
CD Sales	63,034	-	63,034	59,902	-	59,902
Recording fees	63,654	-	63,654	51,410	-	51,410
Summer school and training	139,564	-	139,564	75,044	-	75,044
Education	179,217	-	179,217	126,655	-	126,655
VOCES8 Centre	23,097	-	23,097	20,121	-	20,121
Advertising and royalties	24,924	-	24,924	20,546	-	20,546
Travel expense reimbursement	28,265	-	28,265	7,311	-	7,311
	1,645,547	-	1,645,547	1,523,519	-	1,523,519

5 Other income

	Unrestricted Funds 2023	**Restricted funds 2023**	**Total 2023**	Unrestricted Funds 2022	Restricted funds 2022	Total 2022
	£	**£**	**£**	£	£	£
Other income	5,995	-	5,995	28,837	-	28,837

Other income in 2022 included £25,887 received under the Coronavirus Job Retention Scheme (CJRS) as a government grant.

6 Charitable activities - expenditure

	Unrestricted Funds 2023 £	**Restricted funds 2023 £**	**Total 2023 £**	Unrestricted Funds 2022 £	Restricted funds 2022 £	Total 2022 £
Direct costs	1,647,767	64,327	1,712,094	1,316,027	101,004	1,417,031
Support costs (see note 7)	254,706	-	254,706	228,731	-	228,731
Governance costs (see note 7)	29,456	-	29,456	23,779	-	23,779
	1,931,929	64,327	1,996,256	1,568,537	101,004	1,669,541

The direct costs relate to costs incurred in relation to musical performances, including workshops and other educational work.

The comparative figures have been restated to reflect more accurately the restricted nature of some donations received.

7 Support costs

	Support costs 2023 £	**Governance costs 2023 £**	**Total 2023 £**	Support costs 2022 £	Governance costs 2022 £	Total 2022 £
Staff costs	196,400	-	196,400	184,982	-	184,982
Depreciation	21,705	-	21,705	16,867	-	16,867
Subscriptions	19,341	-	19,341	13,041	-	13,041
Telephone expenses	1,241	-	1,241	6,850	-	6,850
Bank charges	15,998	-	15,998	2,977	-	2,977
Other costs	21	-	21	4,014	-	4,014
Audit fees	-	15,500	15,500	-	15.257	15.257
Accountancy	-	13,956	13,956	-	8,222	8,222
Legal and professional	-	-	-	-	300	300
	254,706	29,456	284,162	228,731	23,779	252,510
Analysed as;						
Charitable activities	254,706	29,456	284,162	228,731	23,779	252,510

Governance costs include payments to the auditors of £15,500 (2022: £15,257) for audit fees, and £13,956 (2022: £8,222) for other services.

8 Trustees

None of the trustees (or any person connected with them) received any remuneration or benefits from the charity during the year, except as disclosed in note 18.

No trustee expenses have been incurred during the year.

9 Staff costs

Number of employees

	2023	2022
	Number	Number
Average employee numbers (and full-time equivalents)	15	15

Employment costs

	2023	2022
	£	£
Wages and salaries	473,671	421,710
Social security costs	40,384	42,747
Pension costs	11,100	10,616
Other benefits	12,799	-
	537,954	475,073

There were no employees whose annual emoluments were £60,000 or more (including taxable benefits).

10 Investments

	2023	2022
	£	£
Initial investment	500,000	-
Dividends, interest and management fees	1,468	-
Realised and unrealised gains	3,461	-
Market value at 31 August 2023	504,929	-
Cost at 31 August 2023	501,468	-

Note: the Rathbone Investment management balance includes cash deposits of £56,158 (2022: £nil) which are 'on demand' funds.

11 Tangible fixed assets

	Plant and machinery	Computers	Total
	£	£	£
Cost			
At 1 September 2022	20,113	30,489	50,602
Additions	38,566	6,080	44,646
At 31 August 2023	58,679	36,569	95,248
Depreciation and impairment			
At 1 September 2022	14,930	12,703	27,633
Depreciation charged in the year	10,917	10,788	21,705
At 31 August 2023	25,847	23,491	49,338
Carrying amount			
At 31 August 2023	32,832	13,078	45,910
At 31 August 2022	5,183	17,786	22,969

12 Stocks

	2023	2022
	£	£
CDs	16,353	12,526

13 Debtors

Amounts falling due within one year:	2023 £	2022 £
Trade debtors	16,937	10,129
Other debtors	3,360	5,021
Prepayments and accrued income	172,689	99,948
	192,986	115,098

14 Creditors: amounts falling due within one year

	2023 £	2022 £
Other taxation and social security	63,818	64,026
Trade creditors	27,785	11,910
Other creditors	64,172	29,654
Accruals and deferred income	90,522	39,512
	246,297	145,102

Deferred income of £38,010 (2022: £7,900) has been recognised. The income has been deferred in order to account under the accruals basis, matching income and expenditure in the period to which they relate.

15 Restricted funds

The income funds of the charity include restricted funds comprising of the following unexpended balances of donations and grants held on trust for specific purposes.

Movement in funds	Balance at 1 September 2022 £	Income £	Expenditure £	Balance at 31 August 2023 £
Music Education in London	30,045	-	-	30,045
UK Education Fund	-	48,093	(19,090)	29,003
The Worshipful Company of Glovers	-	4,625	(2,625)	2,000
Wishful Singing recording	-	8,466	(8,466)	-
Summer School Bursary Fund	-	9,693	(2,231)	7,462
USA VOCES8 Foundation – Soprano salary	-	13,155	(13,155)	-
Future Talent Greater Depth Fund	-	2,500	(1,678)	822
Commission Fund	-	1,500	-	1,500
Bach recording	-	4,212	(4,212)	-
Haven recording	-	9,945	(9,945)	-
Pergolesi recording	-	4,375	(2,925)	1,450
	30,045	106,564	(64,327)	72,282

Movement in funds	Balance at 1 September 2021 £	Income £	Expenditure £	Balance at 31 August 2022 £
Music Education in London	20,045	10,000	-	30,045
Other restricted income	-	101,004	101,004	-
	20,045	111,004	101,004	30,045

Music Education in London – to undertake musical education in London.

UK education fund - to undertake musical education in the UK.

The Worshipful Company of Glovers - to undertake education work at Oldhill Primary School in Hackney, London.

Wishful Singing recording - performance and recording work undertaken as part of Wishful Singing's Gregorian Chant teaching video series.

Summer School Bursary Fund - offering means-tested bursaries to VOCES8's annual Summer School in Milton Abbey, Dorset.

USA VOCES8 Foundation - Soprano salary - to contribute to the salary costs of the VOCES8 Soprano 1 position.

Future Talent Greater Depth fund - to offer further musical opportunities to the VOCES8/Future Talent Scholars.

Education Commission Fund - providing funds to commission new music to be used in a music education setting.

Bach recording / Haven recording / Pergolesi recording - contributing to costs associated with recording and promoting the named albums.

16 Analysis of net assets between funds

Fund balances at 31 August 2023 are represented by:

	Unrestricted Funds 2023 £	**Restricted funds 2023 £**	**Total 2023 £**	Unrestricted Funds 2022 £	Restricted funds 2022 £	Total 2022 £
Fixed assets	550,839	-	550,839	22,969	-	22,969
Current assets	429,296	72,282	501,578	1,086,403	30,045	1,116,448
	980,135	72,282	1,052,417	1,109,372	30,045	1,139,417

17 Operating lease commitments

At the year end the Foundation had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2023 £	2022 £
Within one year	45,407	50,725
Between two and five years	-	7,196
	45,407	57,921

18 Related party transactions

The remuneration of key management personnel, including taxable benefits and employer's national insurance and pension contributions is as follows:

	2023 £	2022 £
Aggregate compensation	107,904	85,291

Trustee, John Smith's (retired 12 January 2023) sons Paul and Barnaby, are employed by The VOCES8 Foundation and have been paid in aggregate compensation of £107,904 (2022: £85,291) including taxable benefits and employer's national insurance and pension contributions.

Trustee, Eleanor Wardle's (retired 29 September 2022) husband Chris Wardle, is employed by The VOCES8 Foundation and has been paid total remuneration of £41,720 (2022: £31,268) including taxable benefits and employer's national insurance and pension contributions.

19 Cash generated from operations

	2023	2022
	£	£
(Deficit)/Surplus for the year	(87,000)	189,326
Adjustments for:		
Depreciation and impairment of tangible fixed assets	21,705	16,867
Investment movements	(4,929)	-
Movements in working capital:		
Increase in stock	(3,827)	(5,060)
Increase in debtors	(77,888)	(71,998)
Increase in creditors	101,195	14,787
Cash (utilised)/generated from operations	(50,744)	143,922

20 Analysis of changes in net funds

The Foundation had no debt during the year.





VOCES8

FOUNDATION

voces8.foundation

The VOCES8 Foundation

England & Wales - Charity number 1126785

Accounts



Annual Review 2022

voces8.foundation

VOCES8 FOUNDATION



WHO WE ARE

THE VOCES8 FOUNDATION is a vocal music education charity that brings the power of singing to communities around the world.

Our professional performers bring live music to tens of thousands of audience members each year while our innovative and wide-reaching programmes and resources inspire singers and teachers of all ages and abilities.

We bring music to our local community at our home, the VOCES8 Centre, in the heart of the City of London, throughout the UK and around the world.







VOCES8
FOUNDATION

FROM OUR CEO

What a year! Time feels like it has been playing games over the last couple of years. Maybe you feel like that too? From the darkness and solitude of the pandemic, we seem to have emerged into the chaos of a world that had been trying to wake – and, upon doing so, has burst into life but been so dazzled by the light that it's difficult to see where we are going.

Amid scenes of travel chaos, political unease and challenges across the arts and education sectors, we can survey the landscape of the choral world and observe so much that needs to be done, not to help us climb into a new and exciting future, but to rebuild, much as we might do after a tornado has swept through our town. Witnessing one such tornado-struck town in Florida in the aftermath of the storm last year reminded me that we live in a world which can challenge our very existence. For so many, life is so hard right now.

But how hard are things in the choral world? Well, anecdotally, I would estimate more than 80% of choir leaders I spoke with last year said their choirs were still more than 40% below pre-pandemic membership, and I'd say over 60% of concert promoters told me their audience numbers for their seasons were still not up to 50% of their pre-pandemic averages. However you look at it, these numbers are savage, and in many cases, debilitating for arts organisations trying to rebuild. We've been so grateful that almost all of our concerts have been sold out and that audiences were willing to return. In addition to those challenges, perhaps we might also reflect on the recent round of cuts to arts funding in the UK. It's hard to work out why organisations would be offered support through the pandemic to then have their funding cut while the world still isn't really providing an easy enough environment to survive. These are not our decisions to make, but know that against this policy backdrop, we are more grateful than ever to have an amazing community of donors and friends around us.

Amid all of these challenges, this year I'm still able to write (with genuine joy in my heart!) that our VOCES8 Foundation team of singers, educationalists, recording artists, composers, arrangers, fundraisers, operations managers, venue directors, social media experts (and so much more!) have once again excelled. Hard work, passion, and an incredible desire to support our industry and communities around the world, coupled with truly world class concerts, recordings and education projects is a recipe we believe in, and to which we continue to dedicate ourselves. Whether online or in real life, we are reaching more people than ever before and, I would suggest, this work has never been more important to so many. I thank everyone in the Foundation from my core. I am so inspired and energised by you every day.

This Annual Review is a celebration of both survival and, I hope, as with my latest album title, of renewal. My album title came with a question mark attached, and so does this review. The question is a simple one – what can you do to be a part of what we do? Our determination to make the world a better place with the gifts we have at our disposal is greater than ever, and we would love you to be a part of our mission and our community. Wherever you are, and whatever you feel inspired to do, I ask you to join us to help make sure our art form is still alive long into the future and that our schools and communities are offering music making opportunities for as many people as possible.

If you're reading this review, you already care about the work we are doing, and for that, let me finish by thanking you too.



Paul Smith
CEO and co-founder
VOCES8 Foundation



FROM OUR ARTISTIC DIRECTOR

The 2021/22 season was artistically enriching, and chock full of exciting challenges. With the world of a touring vocal ensemble beginning to return to some sort of post-pandemic normality, there was all the joy of engaging with audiences live in a room again, traveling to far-flung corners of the globe and seeing friends of old, as well as feeling what it was like to be back in the rhythm of life as a group.

In addition, we were now also striving to maintain the momentum of the significant digital legacy created during the previous 18 months. Our LIVE From London schedule was busier than ever; shows included hefty productions such as The Christmas Cracker, Messiah, Requiem Novum, The Sacred Veil, The Lost Birds, Vaughan Williams 150 and the Bach Motets – a collection which when you look back on it, is really quite an achievement.

Collaboration is at the heart of everything we do and strive to achieve, whether that be with communities where we engage in fostering singing, with our audiences at concerts, with students of all ages and abilities, indeed with each other as a tight-knit artistic team, or with external artistic collaborators.

The 2021/22 season yielded enriching, shared artistic experiences, growth opportunities for the ensemble and beautiful music. The CD recording and filming of Christopher Tin's 'The Lost Birds' with the Royal Philharmonic Orchestra, Eric Whitacre's 'Sacred Veil', conducted by Eric himself, and Paul Simon's 'Seven Psalms' provided three unique and differing challenges.

Whether standing star-struck working with Paul, beaming with pride at our Grammy® nomination with Christopher, or shedding a tear with Eric over his heart-wrenching score, memories were made, CDs were created, and the year marked itself as one which may well stand above others for a long time to come.

The season in numbers:

Concerts	**118**
Countries visited	**14**
YouTube views	**16 million**
Spotify streams	**28 million**

Looking forward, we are proud to be welcoming Dominic as our new Bass in the 2022/23 season, continuing to build our education and scholarship programme on both sides of the Atlantic, reaching a larger audience than ever before in person and online, developing our digital offerings with VOCES8 Studios, and above all else trying to bring about positive change with our music. A heartfelt thanks to everyone at The VOCES8 Foundation, our management companies and partners around the globe, and of course all those people who so generously support our endeavours.



Barnaby Smith
Artistic Director
VOCES8 Foundation



FROM APOLLO5

I am grateful to say that this has been an encouraging and rewarding year not just for Apollo5 but also for other performers and for those who appreciate live music. Despite the post-pandemic climate, renewed enthusiasm for attending concerts has been palpable from the audiences we have encountered throughout our busy year. Both they and we are so grateful to be back doing what we all love – making and enjoying music together. A few highlights of our year...

Here at home in the UK we've encountered appreciative audiences around the country from Devon to Yorkshire, Dorset and Hampshire, and from Kent to Cumbria, sometimes in the space of 24 hours! Highlights for us include performing at the world's biggest gallery for contemporary art, Gagosian, where we opened a ground-breaking and challenging London debut show for emerging star Titus Kaphar, whose work has become some of the most coveted in the USA. We created an immersive aural experience in conjunction with the artwork for those attending *New Alters: Reworking Devotion*.

At Milton Abbey, during the VOCES8 International Festival, we welcomed our new bass, Gus, for his first concert with Apollo5, a fitting place for him to begin his Apollo5 adventure! Another memorable performance was in Christchurch Cathedral, Oxford, where we premiered a work written for us by Ukrainian composer Anna Kuzina-Rozhdestvenska. This expansive work included tubular bells which were played by Teena Lyle. Anna wrote the work in the midst of shelling in Kyiv in memory of those who have died in the ongoing conflict in Ukraine. We also performed works by another Ukrainian composer, Victoria Poleva, who was able to attend the concert. The concert was part of Ukrainian Culture Weeks, a multidisciplinary festival of Ukrainian culture and heritage in Oxford.

We've had some great trips over to Europe this season in France, Belgium, and in Germany. Highlights in France included performing the opening concert of the international Festival La Folle Journée. We were also fortunate to perform in April and then again in November at the twelfth-century Abbey of Eleanor of Aquitaine and Richard the Lionheart, l'Abbaye Royale de Fontevraud. In Belgium we returned to Brussels and to St Hubert in the heart of the beautiful Ardennes Forest. In Germany we performed sold out concerts in Dresden, Lörrach and Bonn.

Further afield we had a 'first' for Apollo5, visiting Serbia for the Singing Bridges Festival in Novi Sad, a fascinating city where western and eastern cultures create a vibrant melting pot. We gave our long-serving bass and great friend, Greg, a wonderful send-off here, which was fitting as he loves to explore new destinations!

Apollo5 also visited the USA for two fantastic tours during 2022. During our spring and December visits we performed and led learning and participation workshops and masterclasses in seven states as part of the US Foundation's Hub programmes. We look forward to more activity in the States with further tours planned throughout 2023.

Our UK and French education programmes have also kept us busy. One highlight was the culmination of the Spitalfields Education Singing Project, which was hosted at the VOCES8 Centre. We were also thrilled to be able to return to the Albert Hall in Nottingham for the Music Hub's 'Big Sing', the first since lockdown. This was our sixth year leading this fantastic singing event for hundreds of students. In Soissons, Epau, Brive and Pornic we were involved with leading some of the first project culminations for our French Foundation, Association Sing'in.

It was also a busy year for us on the recording front, where we finished recording for our next album release, 'Invocations', the culmination of Apollo5's work with its Associate Composer and pianist, Fraser Wilson, and began recording new material for the future album, 'Haven', based around the Mass for Five Voices by William Byrd. Both albums will be released in 2023. We were also involved in recording and filming for LIVE from London broadcasts, with a particular highlight being some wonderful festive arrangements by Taylor Scott Davis!



Clare Stewart
Artistic Director
Apollo5

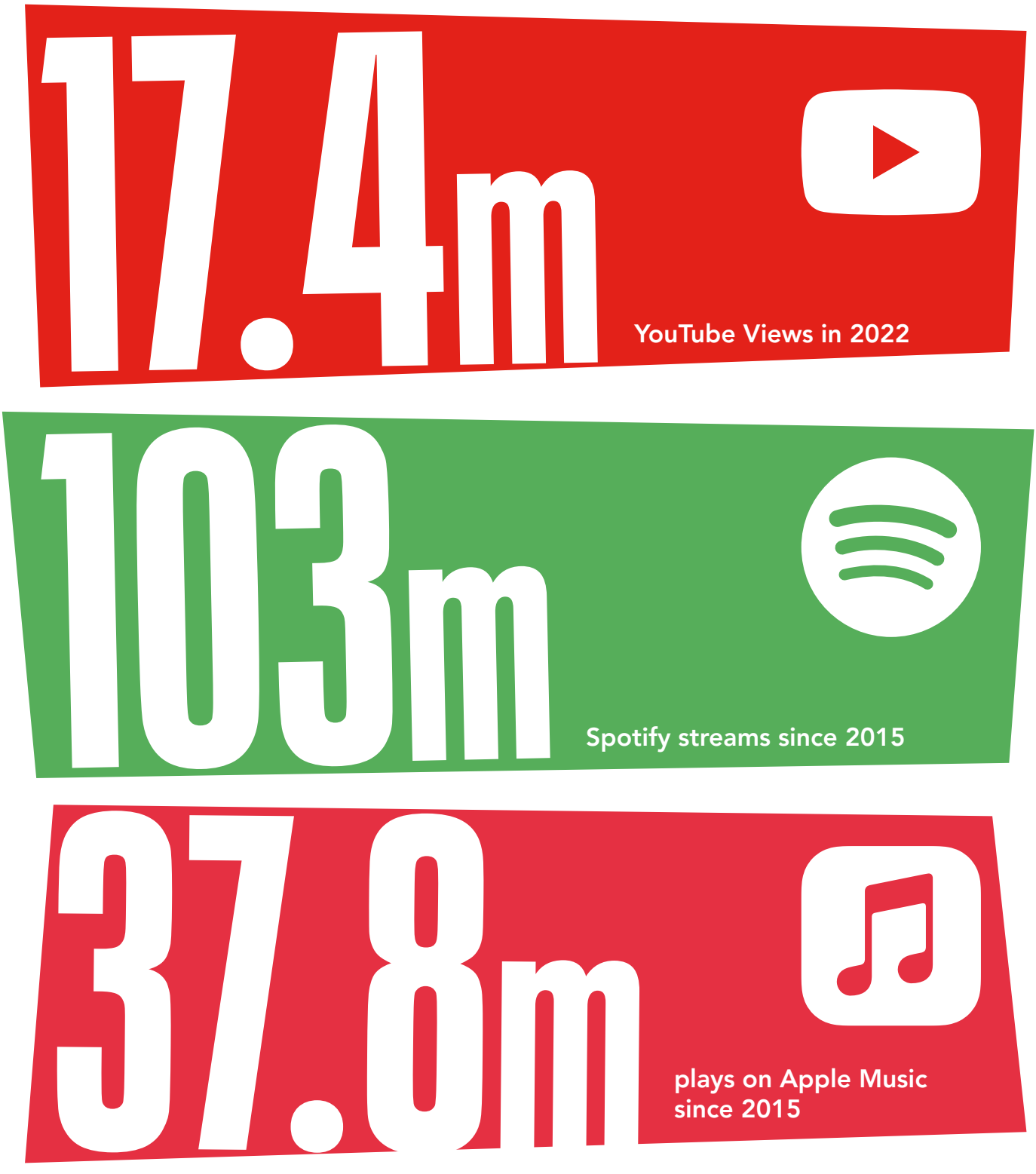








THE YEAR IN NUMBERS



HOW CAN YOU HELP?

Funding Music Education:
Friends of The VOCES8 Foundation

Since VOCES8 and The VOCES8 Foundation were founded, our music education programmes have been a vital part of our mission. VOCES8 and Apollo5 continue to train and educate singers all over the world, whilst our freelance education team – including many current and former members of the VOCES8 Scholars programme – continues to grow.

Before the Covid pandemic we were working in-person with 50,000 students of all ages each year around the world, and many more online via our Digital Academy and other electronic means. This work has now assumed even more importance as children continue to come to terms with the loss of schooling during the pandemic. The past year has seen us further develop our plans for teaching programmes around the US, while our established work in the UK and France has returned fully to in-person teaching.

To fund this critical music education work, we rely on donations from the Friends of The VOCES8 Foundation in the UK and US – especially to enable us to employ and train our freelance team. As well as giving students access to music, our Friends also help us to give work and mentoring to young professionals at the start of their careers.

Friends of The VOCES8 Foundation have access to a range of benefits to bring them closer to VOCES8 and Apollo5, including regular newsletters, priority access to events, exclusive content, and opportunities to meet the singers.

Find out more, and become a Friend in the UK or US, at: voces8.foundation/friends

Remember Us in Your Will:
The Aeterna Society

The Aeterna Society recognises Friends and supporters of The VOCES8 Foundation who have made a legacy commitment to organisation's mission to bring the power of singing to communities around the world. Aeterna Society members have generously demonstrated their dedication to assuring the future of The VOCES8 Foundation and its work by including the UK charity or US nonprofit organisation in their philanthropic plans.

To become a member of the Aeterna Society, friends may designate The VOCES8 Foundation as a beneficiary in their will or estate plan by a bequest; by naming the Foundation as a beneficiary of an IRA, retirement plan or life insurance policy; by transferring ownership of a life insurance policy; or by making a gift of securities including stocks, bonds and mutual funds. Aeterna Society members have the option to be recognised on The VOCES8 Foundation website and other Foundation publications that recognise legacy giving.

Find out more about the Aeterna Society at: voces8.foundation/the-aeterna-society





VOCES8 & VOCES8 Scholars UK 2021.2022



EDUCATION

3,000 Primary School Children we worked with in the UK

500 Secondary School Students we worked with in the UK

4,000 Elementary, Middle, and High School students we worked with in the US

Each education project brings with it a host of wonderful moments alongside a set of challenges. In a recent primary school workshop, I sat beside a child with attention deficit disorder. Not only does this child struggle to focus, but she also struggles to connect with her peers and follow class procedures. School days for her involve a good deal of being told off, pulled aside for bad behaviour and often, struggling to learn.
She was initially not happy to have me beside her, but with encouragement she began to engage with one of the songs and soon a lovely voice emerged followed by a smile.

Too often the pressures at school mean children who struggle or who do not shine in core subjects such as Maths and English are left feeling unhappy, lacking in confidence across other subjects and indeed overall. Singing together can bring them joy and confidence. So too for children who have learning difficulties or are learning English as their second language.

I am always moved to see feedback from teachers, teaching assistants and students pointing to how singing together or learning to lead singing has helped them or the children develop their confidence.

"The children have gained a lot of confidence, team cohesion and singing helps them enjoy school."

—Teaching assistant, Year 3 class

"A child with speech and language difficulties finds it difficult to communicate his thoughts. He loves the songs and even leads the class when we are practising them".

— Year 2 class teacher

Autumn saw our first project with Bradford Cathedral and primary schools in Bradford. Ann, Greg and Lydia worked with the primary schools on three occasions preparing them for a workshop and concert by VOCES8 at the Cathedral. VOCES8 also worked with the Cathedral choir before both performed for a large and very welcoming audience.

"Thank you so much for coming to Bradford to work with our schools and cathedral choir, and to lead a magnificent concert. This has been one of the most enriching experiences of my time here, and it has given the choir a major boost. We are so grateful to you for a musical experience that showed the choir real quality wrapped up with encouragement and kindness."

—Alex Berry, Organist and Director of Music, Bradford Cathedral

Our Young Leader Programme grew, with schools in London, Leeds and Cambridgeshire participating.

99% of our 2022 young leaders reported that the programme helped them develop their leadership skills;

94% reported the programme was successful in helping them become a music leader;

92% felt the programme helped build their confidence.

"It was an absolute pleasure having the VOCES8 Foundation Singers and aspiring young leaders who were providing the workshops. They were brilliant and such an experience for all our young learners. Lots of raving compliments from the staff and pupils."

—Evelyn Chua, Headteacher at Hampden Gurney Primary School



ANN WRIGHT
Director of Education

SING TOGETHER ALBUQUERQUE AND LONDON

Sing Together began as a pilot project connecting one London primary school with one elementary school in Albuquerque, New Mexico. It has grown to four London primary schools and four Albuquerque elementary schools with children in each sharing songs, writing pen-pal letters, creating virtual performances and meeting online.



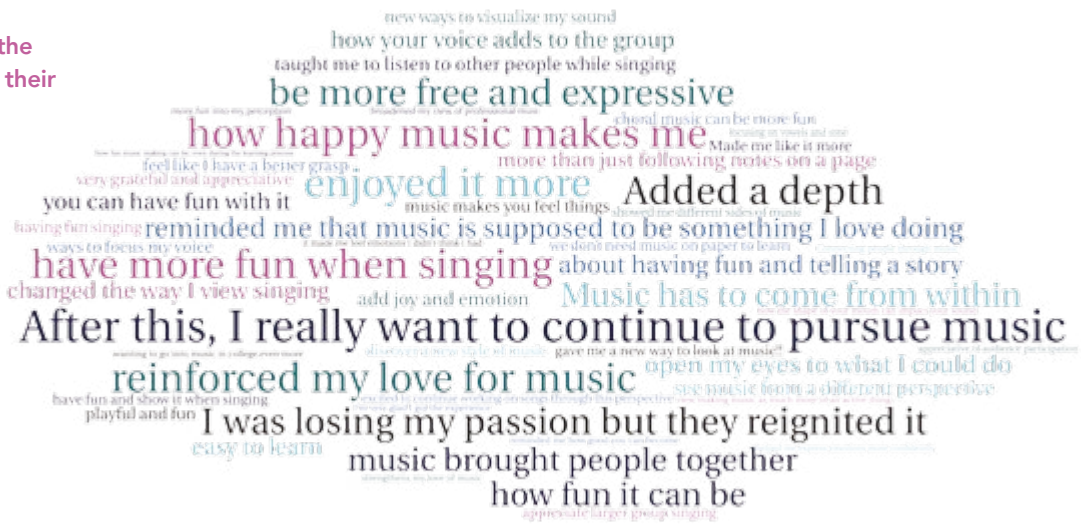
USA

The VOCES8 Foundation's educational programmes in the US have been in an exciting time of expansion over the past few years. 2022 saw us reach more students through workshops and collaborative performances, as well as impact student learning more deeply through multiple touch points and return visits rather than one-time workshops.

The Foundation successfully launched our educational hub programme, building music communities in four geographic areas and eight specific cities across America. Teaching Artists planned and ran over 40 days of workshops with students of all ages throughout the year.

One of the first educational hub programmes took place in Texas, where five high schools across Plano and Grapevine participated in workshops with Paul, the US Scholars and VOCES8. The programme culminated in a concert with VOCES8 and the students at St. Andrew Methodist Church in Plano.

Students were asked how participating in the workshops impacted their view of music...



SING'IN FRANCE

This project involved 1,800 participants across six regions – Île de France, Guebwiller, Sarthe, Aisne, Reims and Corrèze.

100% of teachers felt the project had a positive impact;

81% said it helped their students' self-confidence;

81% said it had a positive impact on students' respect for others;

65% saw the spirit of group work and cohesion evolve;

76% said the project had a positive impact on students' listening skills.

"My teaching is much more dynamic, fun and above all practical. I have clearly gained confidence in my way of teaching. I am more and more interested in the question of concentration, well-being and self-esteem and I am convinced that this can be worked through music."

—Music teacher in France

"It was a great pride for these families from sensitive neighbourhoods to see their children perform on stage alongside international artists." *—Teacher in France*

"There are artists from London who come to see us, just for us!"*—French student*

"They made us feel like artists and not like students!"

—French student

"When I came on stage, my heart was beating at 100 an hour, my hands were shaking, I was very scared. I closed my eyes then when I opened them, I heard the applause. As soon as I started singing, I saw my mum in the audience and she was crying with joy."*—French student*

"The *Sing'in* project has been developed for 6 years and it is a wonderful human adventure around a partnership between professionals from National Education, socio-cultural centres, conservatories, and the Festival de la Vézère with VOCES8 and Apollo5. It is a story shared around pleasure, self-confidence, fulfillment, mastery of languages and of course the pleasure of singing on stage. So it's a great adventure because over the years we have seen this partnership become more complex, denser for the benefit of young people who are discovering what it is to be a professional artist but who are also discovering that excellence and work pays off and makes it possible to achieve a superb collective result, so it is also a translation of the taste for effort, the pleasure of singing together and, for me who is the head of the establishment, it is always a intense moment of pride in seeing the quality we can achieve."

—Sylvie Plas, Head of the Jean Moulin College in Brive







VOCES8 FUTURE TALENT AWARD

During the 2020-21 season we launched a joint initiative with fellow music charity Future Talent to provide opportunities for talented young singers from low-income backgrounds. The VOCES8 Future Talent award provides bespoke training and performing opportunities for up to eight young singers ages 13 to 18. Singers receive mentoring, career and general musical development advice alongside practical music training. The programme culminates in fully funded places at the VOCES8 International Festival and Summer School.

"I'm really thankful to The VOCES8 Foundation; you've set me up in a really good place, and if not for all of you, I don't know if I would've found a love for choral music. So thank you so much Ann, I hope you know how much you and the team have impacted my life."

—Ruth Tounkam, VOCES8 Future Talent Award Holder 2020.22

"I wanted to thank you so, SO much for this evening. I really enjoyed meeting up with everyone again and singing such wonderful music; I still have 'Morir non puo' and 'Only You' going round my head! I really don't want this to be my last concert – I hope it won't be! Thank you so much for everything."

—Alexander Fenn, VOCES8 Future Talent Award Holder 2021.22



2021.22 VOCES8 FUTURE TALENT AWARD HOLDERS

Rosanna Fenn, Olivia Harrison, Kimberley Falkenthal-Smith, Macy Jager, Ruth Tounkam, Dylan Hirst and Alexander Fenn.

2022.23 VOCES8 FUTURE TALENT AWARD HOLDERS

Adrianna Forbes, Suraya Hall, Mary Prenga, Macy Jagger, Sebastian Carrington and Felix Cha-Kent.

VOCES8 SCHOLARS

The VOCES8 Scholar programme is comprised of twenty annual choral scholarships (eight in the UK and 12 in the US) awarded to promising young singers with an interest in choral and small ensemble singing. Set up in 2015, the aim of the initiative is to develop versatile and well-rounded young artists, equipped with the skills they need to succeed at the beginning of their professional careers. With tutoring from current and former members of VOCES8, the programme offers training in performing, recording and workshop leading.

In the UK, concert opportunities with the Foundation alongside recording and filming mean the Scholars are building their work portfolio and contacts. Former Scholars have gone on to perform with professional choirs across the UK and in Europe, including recent tours with Apollo5 and the Monteverdi Choir. In the US, Scholars have gained national attention through the Foundation's recording collaboration with MPR Recording Studios and scholar graduates are now regularly finding success on professional choral rosters around the country.

With both current and past scholars now leading workshops in the UK, France and the US, we are also training and supporting the next generation of singing leaders.

"To make music with you lot is an experience that will influence everything I do in the future. Horizons have been pushed; bars raised. The standard of every musical element is awe inspiring but the positivity and shared ambition are probably the bits that will stay with me the longest." ***—Sam Poppleton, VOCES8 UK Scholar 2021-2022***





UK SCHOLARS 2021-2022

- Lily Allen-Dodd
- Lydia Wonham
- Sarah Luttrell
- Elizabeth Nurse
- Jack Harberd
- Owen Elsley
- Ross Cumming
- Sam Poppleton

UK SCHOLARS 2022-2023

- Ailsa Campbell
- Clover Willis
- Katie Macdonald
- Will Prior
- Joseph Hancock
- David Walsh
- Daniel Gilchrist
- George Vines

US SCHOLARS 2021-2022

- Emily Wood
- Lauren Lestage
- Jess Huetteman
- Jenna Hernandez
- Grace Kiver
- Michael Skarke
- Maxwell Ary
- Aaron Cates
- Logan Combs
- Adrien Redford
- Christopher Short

US SCHOLARS 2022-2023

- Carley DeFranco
- Caroline LeGrand
- Motomi Tanaka
- Ingrid Johnson
- Sandy Sharis
- Veronica Roan
- Aaron Cates
- Maximillian Macias
- Michael Martin
- Christopher Short
- Peter Schoellkopff
- Cameron J Rolling



Bach
Barnaby Smith



Invocations
Apollo5



The Lost Birds
Christopher Tin, Royal Philharmonic Orchestra, VOCES8



The Lark Ascending
Jack Liebeck and VOCES8



Renewal?
Paul Smith

VOCES8

RECORDS

Thank You!

We are enormously grateful for the support of the following organisations, VCM100 members and Friends of the Foundation.

THE VOCES8 FOUNDATION TEAM

Paul Smith Chief Executive Officer

Barnaby Smith Artistic Director

Clare Stewart Director of Apollo5

Chris Wardle Director of External Relations

Ann Wright Director of Education

Laura Gillham Education Projects Assistant

Jan Keliris Director, VOCES8 Centre

Thomas Webb-Wilson
VOCES8 Director of Operations

Aytan Buyukoglu Development Coordinator & VOCES8 Studios Coordinator

Erik Jacobson Managing Director

Kirby Richards Development Director

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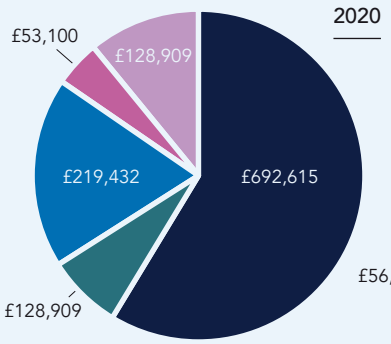
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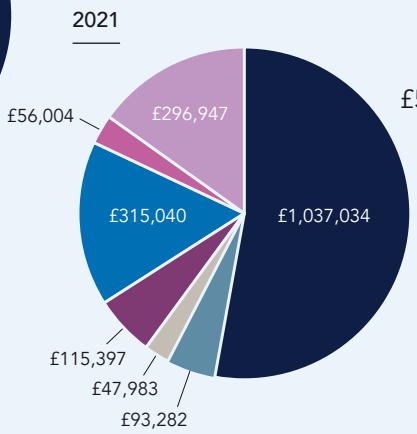


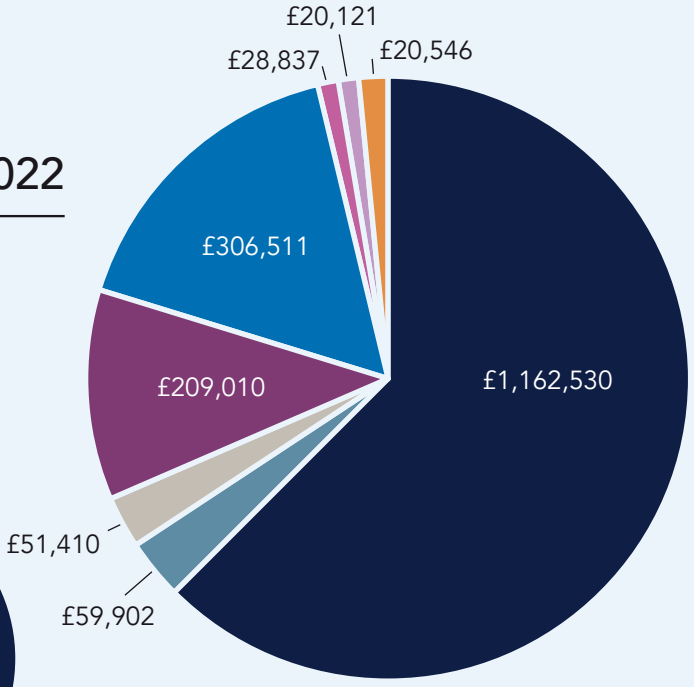


Accounts Summary – UK

Income Sources

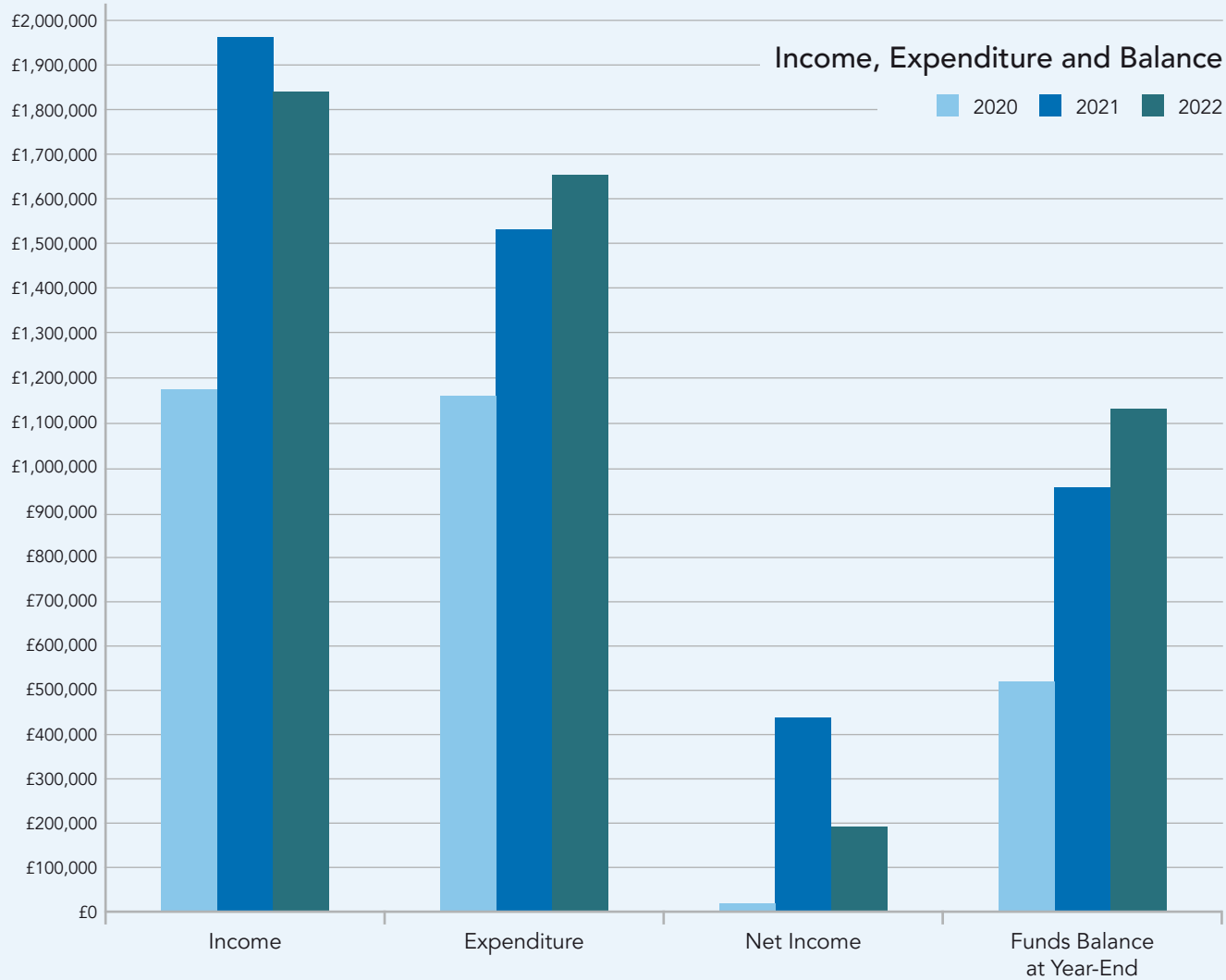






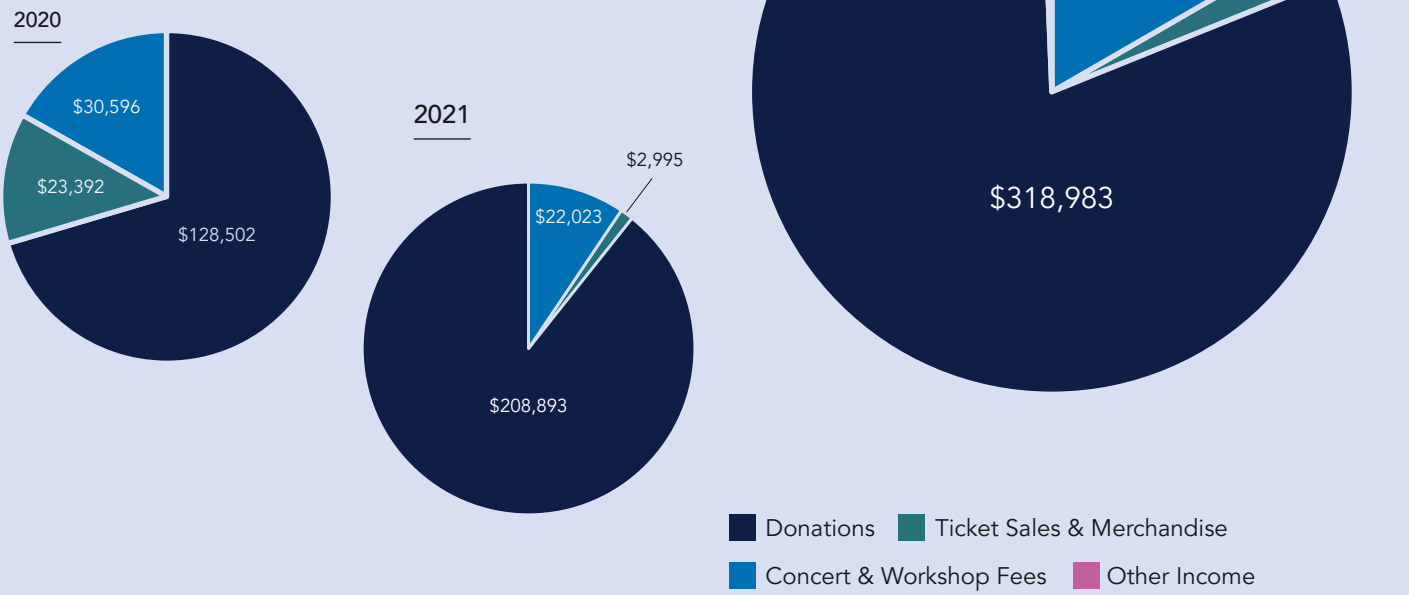
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- Govt Covid Grant

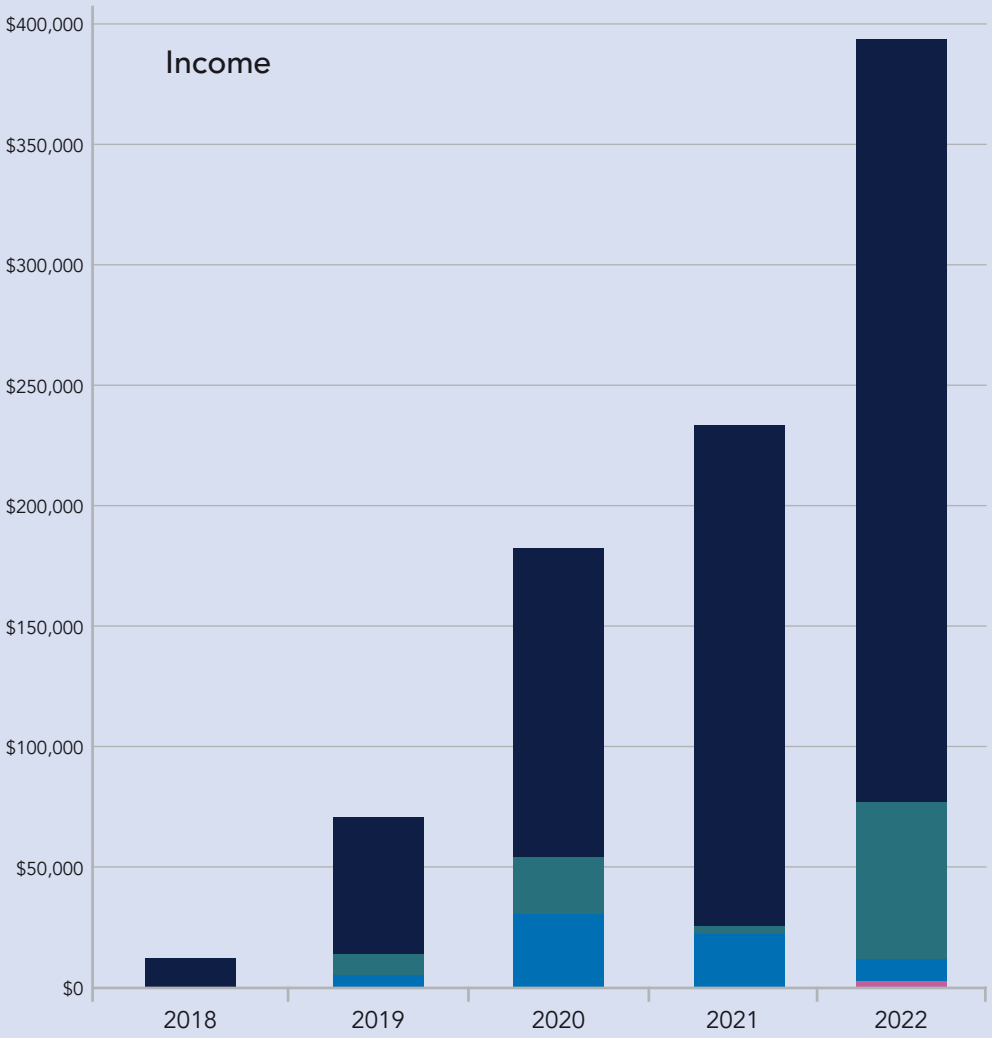
- Concert Fees inc. LIVE from London
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Income Sources









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Matthew Swainsbury
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Charity Registration No. 1126785

Company Registration No. 05907481 (England and Wales)

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2022

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Roy Blackwell Duncan Souster Peter Dart Sally Cantello Lord Robert Lisvane William Conner David Leeming John McCuin Gary Moss Alexandra Rowlands
Secretary	Barnaby Smith
Charity number	1126785
Company number	05907481
Principal address	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Registered office	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Auditor	HW Fisher LLP Acre House 11-15 William Road London NW1 3ER United Kingdom
Bankers	NatWest Bank 64 Bury Old Road Manchester M8 5NW

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
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THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2022

The Trustees present their report and financial statements for the year ended 31 August 2022

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102" (effective 1 January 2019).

At the beginning of the year the trustees confirmed the business plan for the year and the objectives and values of the Foundation which it was designed to deliver.

Objectives and activities

In line with the Memorandum and Articles of Association set up when Voces Cantabiles Music was established on 16 August 2006, the aims and objectives of the charity are:
- To stage and perform professional vocal concerts of classical genre that attract a diverse audience;
- To lead singing-based workshops and master classes for people of all ages and abilities;
- To work with schools in developing creative initiatives that combine music with core studies;
- To inspire people through music.

A summary of the Foundation's business plan, based on these objectives, is set out below. The charity is now known as The VOCES8 Foundation and the rest of this report will use this name.

Vision:
- The VOCES8 Foundation will inspire people through music;
- The VOCES8 Foundation will reach out to communities around the world and use choral singing to inspire people and contribute to social change.

Mission:
Through world-class concert performances, a wide-ranging education programme and the provision of training and resources, the VOCES8 Foundation will have a positive impact on society, encouraging talented professional performers to use their skills to inspire other people.

Values:
- As musicians, we are driven by: excellence, co-operation, partnership, inclusivity and creativity.
- Those who work for the VOCES8 Foundation will feel empowered, proud and secure.

Objectives:

Strategic Objective 1: World Class Performance

Strategic Objective 2: Inspiring future professionals

Strategic Objective 3: A leader for resources, research, methodology and training

Strategic Objective 4: A Centre for Excellence and Outreach in the City of London

Strategic Objective 5: An inspirational and inclusive outreach programme

An Overview

Last year's report was dominated by the impact upon the Foundation of the coronavirus pandemic, which in March 2020 had closed down the world of music performance and music education. However, as reported last year, the Foundation weathered the storm and what might have been an existential threat had been managed, leaving the Foundation in a very strong position to take on the challenges of this period. At the end of this reporting period the Foundation continues to be in a solid financial position and we are confident that resources and plans are in place to see the Foundation safely through the next period. Credit must be given to the executive directors of the Foundation for achieving this position.

When the WHO declared the Covid-19 outbreak a pandemic on 13 March 2020 and on 23 March the United Kingdom and much of the rest of the world went into 'lockdown', performance venues and schools across the world were closed overnight. What had been a full order book was deleted at a stroke and the income streams of the Foundation from performance and education were turned off. However, by the beginning of this reporting period live performances were taking place again and a VOCES8 Summer School did take place in Summer 2022. The Autumn term saw music workshops again taking place in schools and the performance schedule both for VOCES8 and Apollo5 had returned to pre-pandemic levels.

Curiously, the pandemic had created the time and space for composers and performers to conceive and create artistic projects which might otherwise have been squeezed out by the demands of the normal hectic diary. As a result, the 2021/22 season yielded enriching and collaborative artistic experiences, growth opportunities for the ensembles and beautiful music. Amongst these the CD recording and filming of Christopher Tin's 'The Lost Birds' with the Royal Philharmonic Orchestra, Eric Whitacre's 'The Sacred Veil', conducted by Eric himself, and Paul Simon's 'Seven Psalms' provided three unique and differing challenges. These projects are also evidence of the Foundation's commitment to promote new compositions, which are so important for the long-term sustainability of choral music.

This period was also very busy as the traditional activity of the Foundation resumed whilst allowing for the new streams of income generation to continue, including the LIVE From London concert series and the development of the filming and recording capability of VOCES8 Studios.

This was a very busy period for the Board of Trustees. Clearly the more challenging the environment, the more important is the support of an active board in enabling the executive to move forward swiftly and confidently and in such a way as to maintain the good will and energy of all stakeholders. The chairman is hugely grateful for the support he has had during this period from his fellow trustees. During this period the trustees have also spent a considerable amount of energy in reviewing the structures and governance of the Foundation, including reviewing charitable objectives, decision-making mechanisms, levels of delegation and tenure of trustees. As a matter of best practice the board now maintains a "Live Document on Governance".

Donations

In March 2020 when it was hoped that a return to normal activity might be achievable in Autumn 2020 a 'Bridging the Gap' fundraising campaign was launched with a target of £220,000. This initiative was given a boost by the generous donation in kind of the time of an experienced and professional fundraiser. He worked alongside the trustees and executive to develop and implement a fundraising strategy, which to date has been highly successful and enabled us to exceed our initial targets. The support of the VOCES8 US Foundation with this work has been of key importance during this period.

This approach, which generated donations of approximately £315k for the 20/21 year, has been built upon this year with the formation of a fundraising team led by Christopher Wardle. Bearing in mind that the total for last year included a "Covid" grant of £115k from the Arts Council the outturn of £306k for 21/22 was excellent. The "Lost Birds" project was resourced through a crowdfunding drive led by Christopher Tin this income is not included in the numbers above. We hope, however that this will feed into regular support for the work of the Foundation from new donors.

Achievements and performance

Education Programme

UK

With the lifting of Covid restrictions and return to something like normality, schools were keen to re-energise their music and singing projects. It is hugely encouraging to reflect on some of the numbers of students involved and some examples of the range of programmes and projects run this year in the UK.

- Over 450 primary school children in Hackney worked with our singing leaders.
- 75 teenagers participated in our Young Leader Programme with schools in London, Leeds and Cambridgeshire
- We supported Nottingham Music's "Big Sing Event" which culminated in hundreds of children singing with Apollo5 at the Albert Hall, Nottingham
- We worked with 3 primary schools in Bradford delivering workshops in their schools before the children joined VOCES8 to perform at Bradford Cathedral.
- We partnered with Spitalfields Music to work in Swanlea School, Whitechapel, where 75 Year 8 students learned a programme of songs before joining Apollo5 at the VOCES8 Centre for a workshop and concert.
- Ann Wright's (Director of Education) cats Peanut and Butter made their debut in Peanut and Butter's Postcard Adventure, an interactive resource on the VOCES8 Digital Academy featuring songs about London and cross-curricular activities including postcards for participating children to write.
- Our freelance singing leader team has grown and both current and past VOCES8 Scholars are helping to deliver projects in the UK and more recently, in France.
- 2022 saw us pilot a project connecting a London primary school class with an elementary school class in Albuquerque, New Mexico. Children wrote pen pal letters and shared songs via video performances. The project was so successful that we are delivering it with four London and four Albuquerque schools in 2022-2023 and it has featured virtual performances and online meetings with the children and teachers.

From these examples it is heartening to note that all members of the VOCES8 Foundation, performing vocal ensembles, technical team, Scholars and education staff are integrated into delivering these programmes and projects, demonstrating that educating and inspiring through music is at the core of all we do.

US

The level of our education activity in the USA has increased substantially during the year. This is rooted in a strong US Board of Trustees, significant touring programmes in the US both for VOCES8 and Apollo5, an excellent VOCES8 US Scholars programme and the wider support of the UK Foundation. 2022 saw us reach more students through workshops and collaborative performances, as well as impact student learning more deeply through multiple touch points and return visits rather than one-time workshops. Our VOCES8 US Scholars have gained national attention through our recording collaboration with MPR studios and VOCES8 Scholar graduates are now regularly finding success on other leading professional choral rosters around the country. In 2021-22, the Foundation successfully put plans in place for the roll out of our major nationwide initiative, the educational hub programme, building music communities in four sweeping geographic areas and eight specific cities across America.

France

Here too education projects continued to grow with new regions taking part in workshops and concerts with Paul Smith, Apollo5, VOCES8 and our team of singing leaders. In 2021-22, we saw the largest ever project with the Festival de la Vezere, with 21 schools and 650 students involved. Other major projects took place with a host of excellent partners and thousands of students in Saint-Denis, Reims, Epau, Herve, Laon, Chauny and Guebwiller. In 2022-23, we are returning to many of these partnerships with new projects and adding a number of new project areas to our roster. These projects reach across major cities, towns and rural villages, and are bringing important musical experiences for thousands of children and a wide variety of teachers and schools. International collaborations also featured in this season of activity, with connections between students in France with a composer and children's choir in Australia.

VOCES8 Future Talent Award

2022 was the second year of this programme for up to eight singers ages 13-18 from low-income families. All attended the VOCES8 International Summer School at Milton Abbey, one of the high points of the programme. The programme also includes working with members of VOCES8 across the year, attending and singing in concerts and receiving additional support with singing and theory lessons.

Two award holders decided they would like to pursue music after secondary school; one has an offer to read Music at St Catherine's College, Cambridge whilst another is applying for choral scholarships.

All award holders report they have grown in confidence, experienced concerts and events they would not otherwise have had the opportunity to access, and in two cases, families of the award holders attended their first ever classical concert.

Inspirational Performance

"***One of the major highlights of pandemic music to date has been the online festivals of choral music created by top ensemble VOCES8.***" (The Financial Times)

The success of "LIVE From London", the VOCES8 Foundation's online series, vindicated the financial decision in 2020 to upgrade the VOCES8 Centre with the necessary equipment to deliver a high-quality online live concert experience. The Foundation now has the long-term benefit both of this recording and streaming facility and the staff capability to operate it. This is already developing into a valuable income stream as well as being a means of extending our education reach through online educational programmes. The "LIVE From London" series has continued, although ticket sales have been at approx. 50% of the previous year – this was expected once the opportunity for audiences to return to live concerts was available. Shows included hefty productions such as The Christmas Cracker, Messiah, Requiem Novum, The Sacred Veil, The Lost Birds, Vaughan Williams 150 and the Bach Motets. As well as VOCES8 and Apollo5, The King's Singers, Stile Antico and Gabrieli Consort gave concerts in the series, and overall, the Foundation provided a source of employment for more than 500 performers, composers, producers, engineers and technicians.

Concerts for summer 2022 included Apollo5 with Fraser Wilson, performing their new album, 'Invocations'; TUKS Camerata (from South Africa) with VOCES8, Paul Smith & Jake Runestad as part of the Spitalfields Festival; and concerts by I Fagiolini and Chineke! (who were launching a new choral group) from St Martin-in-the Fields.

VOCES8

Struggling to survive the financial strain of the pandemic, venues and promoters were keen to stage high quality concerts, which would bring the concert-going audience back to live performances. This is still very much an issue for promoters in 2023. Very quickly, the diary for VOCES8 was full, leading to one of the busiest seasons in the group's history – this alongside maintaining the significant digital legacy that had been created during the previous 18 months. Some of the highlights of the year for this ensemble have already been mentioned but it is perhaps instructive to look at the season in numbers:

- Concerts: 118
- Countries visited: 14 (USA, Canada, Europe and Israel)
- YouTube Views: 16 million

- Spotify Streams: 28 million

Whilst reflecting on these huge numbers, it is worth remembering that alongside the majority of these concerts there is a masterclass or choral workshop, often with children from local schools. This reflects the core objective of the Foundation to inspire others to find their voice and all the enrichment that flows from it.

Looking forward, the group is proud to be welcoming Dominic Carver as VOCES8's new Bass in the 2022/23 season, continuing to build the education and scholarship programmes on both sides of the Atlantic Ocean, reaching a larger audience than ever before in person and online, developing the digital offerings with VOCES8 Studios, and above all else trying to bring about positive change with our music.

Apollo5

This has been an encouraging and rewarding year for Apollo5. Their concert diary has been significantly busier this year. They have performed concerts right around the UK – from Devon to Yorkshire, Dorset and Hampshire, and from Kent to Cumbria, sometimes in the space of 24 hours!

Highlights in the UK include:

- Performing at the world's biggest gallery for contemporary art, Gagosian, where Apollo5 opened a ground-breaking and challenging London debut show for emerging star Titus Kaphar
- The group created an immersive aural experience in conjunction with the artwork for those attending *New Alters: Reworking Devotion*
- *A* performance in Christchurch Cathedral, Oxford, where the group premiered a work written for them by Ukrainian composer Anna Kuzina-Rozhdestvenska. This expansive work included tubular bells, which were played by Teena Lyle. Anna wrote the work in the midst of shelling in Kyiv in memory of those who have died in the ongoing conflict in Ukraine. The concert included works by another Ukrainian composer Victoria Poleva, who was able to attend the concert. The concert was part of Ukrainian Culture Weeks, a multidisciplinary festival of Ukrainian culture and heritage in Oxford
- At Milton Abbey, during the VOCES8 International Summer School, the group welcomed their new bass, Augustus Perkins-Ray, for his first concert with Apollo5, a fitting place for him to begin his Apollo5 adventure

Overseas
This year Apollo5 toured in France, the US, Belgium, Serbia and Germany. Highlights included:

- Performing the opening concert of the international Festival La Folle Journée.
- Performances in April and November at the twelfth century Abbey of Eleanor of Aquitaine and Richard the Lionheart, l'Abbaye Royale de Fontevraud.
- In Germany, sold out performances in Dresden, Lörrach and Bonn.

Further afield the group visited Serbia for the Singing Bridges Festival in Novi Sadand and visited the USA for two tours where, alongside concerts, the group led learning and participation workshops and master classes in seven states, as part of the US Foundation Hub programmes.

As noted above Apollo5 made a significant contribution to the wider education projects in UK, US and France.

It has also been a busy year on the recording front. The group finished recording for their album, 'Invocations', the culmination of Apollo5's work with its Associate Composer and pianist, Fraser Wilson. Recording also began on new material for a future album, 'Haven'. This is based around the Mass for Five Voices by William Byrd and also contains new commissions from a wide and diverse range of composers. Both albums will be released in 2023.

Recordings

Aside from digital concert collaborations, all sorts of composers and artists were involved in recording collaborations which have been released across 2021 and 2022 on VOCES8 Records and Decca Classics. Both VOCES8 and Apollo5 recorded new albums during the year, and other projects included a solo album for Barnaby Smith entitled "Handel" and a new album called 'Renewal?' which was created and directed by Paul Smith and for which he wrote six new commissions, alongside new works by Donna McKevitt and choral classics by Walton and Harris. Partners on releases in 2021-22 include the Philharmonia Orchestra, Teena Lyle, Mårten Janssens, Tony Silvestri and a host of composers and performers from the world of neo classical music as part of our ongoing partnership with Decca Classics. With a number of projects, it was particularly enjoyable to see VOCES8 and Apollo5 performing side by side as part of a larger VOCES8 Foundation choir. The choir also regularly included members of our VOCES8 Scholars programme and well-known faces from other choral groups including The King's Singers and I Fagiolini. A particular highlight for VOCES8 and Paul Smith also included the chance to work in depth with Paul Simon on his new album, 'Seven Psalms', which is scheduled for release in 2023.

Advisory Board

The Advisory Board, established last year, is now operating as a functional, working group with specific tasks around our community hubs in the UK, US and France with the intention of engaging everyone in some way with projects in a wide variety of settings. From planning, budgeting, fundraising, preparing, coaching, performing and more, there are many stages to these sorts of projects. The Advisory Board is helping by offering advice and providing support as the team plans the more complex community-based education work as a main initial function. It is hoped that the contribution of this distinguished group will continue to develop over the longer term.

The Advisory Board is made up of eminent artists, composers, musicians and others involved with the music industry and beyond who offer the benefit of their experience, views and global outlook to the Foundation. The members are:
Stephen Barton, Cathryn Booth-LaForce, Frederich Dittmann, Jonathan Dove, J. Donald Dumpson, Alexander (Zan) Fleming, Robert Frenzel-Berra, Christopher Gabbitas, Simon Halsey, Colin Johnson, Jason Max-Ferdinand, Anthony Mazzocchi, Roxanna Panufnik, Neale Perl (representing Jacqueline Mars), Carolyn Sampson, Anthony Trecek-King, Mark Trusheim, Lord Wallace of Saltaire.

Public benefit

The public benefit of the work of the Foundation is evidenced within the report of this year's activities. There is extensive research and evidence on the positive life and health benefits of making music and in particular of group singing. This year has seen the Foundation again offer opportunities for music-making for tens of thousands of young people in some of the most deprived areas in the country and globally in person, while also reaching millions online.

In all the Foundation's activities during the year the trustees have had due regard to the guidance on public benefit published by the Charity Commission.

Diversity

Alongside the global pandemic, perhaps another of the biggest global topics in the past two years has been diversity. The Foundation has carefully considered its response to this major issue and has focused particularly on how to act as an industry leader. This it has done by providing the required support for people of all backgrounds to be embraced and to see a potential future for themselves on all levels in the choral music industry. The Foundation has made good progress in this area, though much remains to be done. Alongside wide-ranging existing work at grassroots level, there has been a commitment to:

- have diverse representation at board level
- commission work and showcasing existing work by BIPOC composers
- provide a platform for BIPOC artists at the highest level
- contribute to positive advocacy within our sector
- target our future recruitment to encourage people from BIPOC backgrounds to seek opportunities within the Foundation, particularly within VOCES8, Apollo5 and the VOCES8 Scholars

- provide a series of lectures, seminars and working group opportunities for the wider Foundation team to feel more able to understand these complex issues and to share their own thoughts.

There will undoubtedly be more to discuss on this topic in the next accounting period, but the trustees have been impressed by the commitment demonstrated by the whole Foundation to date.

Financial review

At the end of the year the charity's fund balance stood at £1,139k. This is an increase of £189k over the previous year. The innovative and courageous leadership of the senior executives of the Foundation has done much to achieve this position. The decision in the previous year to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio was a critical innovative response to the closing down of live music and education and has continued to strengthen the Foundation's financial position.

The accounts for 2020-21 were very much those of the year of the pandemic and strict comparison with 2021-22 is not instructive! Most notably, 20-21 income was increased by a £115k grant from the Arts Council, government furlough payments of approx. £297k and income from the "LIVE From London" series. Whilst the last of these has continued into 2021-22, income from it is at a much lower level.

- Income for the year was £1,858k (£1,961k in 2020/21). Main variances here reflect the Arts Council restricted grant of £115k for 20/21 and reduction in "other income" from £296k to £28k reflecting the drop off in government funding via the furlough scheme.

- Expenditure for the year was £1,669k (£1,529k in 2020/21). The main variances here are a reduction of £117k in production costs reflecting the move from online performances to live, and an increase in other performance costs of £238k reflecting a return to worldwide travel costs. The increase of £5k in the Summer School costs reflects a return to the full programme from the limited one provided in 2021.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements.

The trustees are satisfied that proper financial controls are in place.

At the end of the reporting period the reserves were made up of £30,045 restricted funds and £1,109,372 unrestricted funds. Whilst the fundraising policy retains its focus on unrestricted funds, proposals are being put together for a portfolio of activities to which specific donations might be attracted, such as a particular concert, education programme or Scholar's seat.

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose are maintained at a level equivalent to between four and six months' expenditure. This policy has proved its worth during the pandemic as the cushion provided by the reserves was sufficient to enable the executive to survive the initial impact of the collapse of activity and have the time to develop a strategy to see the Foundation through the crisis. The trustees are pleased to note that this level of funds has been maintained during 2021-22 (and indeed has been increased further), as the way forward for the performing arts sector is still very unclear.

In the light of this increase in the level of reserves the Board is looking at options for long term investment to support the long-term development of the rich and varied work of all aspects of the VOCES8 Foundation, and to ensure it is possible to have a sustainable impact in hard-to-reach client groups, among other objectives related to our core mission.

Structure, governance and management

The Voces8 Foundation was established on 16 August 2006, in line with the published Memorandum and Articles of Association. The Members, who are trustees for the purposes of charity law and directors for the purposes of company law, and who served during the year and up to the date of approval of these financial statements were:
Roy Blackwell (Chair), Sally Cantello (Vice Chair), William Conner, Peter Dart, Sarah Holford (resigned September 2022), Lord Lisvane, John Smith (resigned January 2023), Duncan Souster, Eleanor Wardle (resigned September 2022). John McCuin (appointed September 2022), David Leeming (appointed September 2022), Gary Moss (appointed January 2023) and Alexandra Rowlands (appointed January 2023).

The Board of Trustees meets at least four times a year and is responsible for the legal operation of the Foundation. All board meetings work to a pre-published agenda and minutes are kept and reviewed. The CEO and the Artistic Director attend all or part of the meeting to deliver their reports on the operation of the Foundation.

The Board has appointed a finance subcommittee which meets with the executive prior to board meetings to review the Foundation's financial statements in detail and to report back to the Board. This committee also acts as the remuneration committee and makes recommendations to the Board on all salaries.

Roy Blackwell has served as Chair of the Board of Trustees for this accounting period and will continue to do so in the next period through until April 2023.

The Foundation wishes to express gratitude for the service of the Trustees

Plans and strategies for managing risk

"Change and development in an uncertain world is a theme of this reporting period, not just for arts organisations but for the world more widely. Yet despite these challenges, the executive team and ensembles have continued to thrive in this difficult environment, as evidenced by the solid financial numbers." This is a quote from last year's report when the overarching national anxiety focused on the onset of the Covid pandemic. The sentiment is still pertinent a year on.

The trustees and the executive last year wrote confidently about the future and the resilience of the Foundation based upon the level of reserves and the strength of the forward order book. The plan was to continue to improve further the level of reserves, strengthen the financial value of the order book and to build further our presence and associations in the US. In the event the order book, which collapsed to virtually zero, has quickly returned to a very healthy position, and the other strategies have carried the Foundation through the crisis primarily because of the resilience and entrepreneurial capability of the executive team.

The strategies identified last year retain their value as the world returns to normal. As vaccination programmes were rolled out across the world, concert halls and festivals reopened, contracts and bookings, which were cancelled, were revisited and the diary is full again.

At the time of approving these financial statements, the Foundation is in a sound financial position and there are no major anxieties about the 2022/23 year, although the future is still not clear. The invasion of Ukraine has placed a strain on the economies of many countries and inevitably this is reflected in the monies available in terms of state aid and support of the Arts. Many music festivals across Europe are only possible with the benefit of such funding. Similarly, this is not a healthy environment for the much-needed improvement of funding for music in schools.

The development of an audio/visual and studio capability has offered a new business stream and a broadening of our capability, and an ongoing challenge is the integration of this new product/capability within the previous model. What is of critical importance is that this greater diversity of operational activity increases the Foundation's resilience in response to a volatile environment and in so doing serves to broaden the Foundation's reach.

A particular area of focus is the work in the US which is showing significant financial benefits to the Foundation. A not-for-profit organisation has been founded in the US with the intention of working further in this area in the coming three to five years. The executive

of the Foundation is in regular dialogue with the team in the US to ensure that the vision and strategy of the two organisations remain aligned.

A not-for-profit has also been established in France to support the deeper development of projects in schools and communities across the country. Major projects began again in 2022, and this new Association has been created to build a sustainable approach to education and community work in France that mirrors the aims and objectives of the VOCES8 Foundation in the UK.

The continuing post-Brexit risk to the Foundation is the relationship with key clients and partners in France, Germany and Belgium. The executive is working to strengthen these ties and a number of long-term contracts carrying through 2021 and to 2022 are now being revisited and strengthened.

Recruitment and appointment of new trustees

The power to appoint new or additional trustees is vested in the Board of Trustees. The Board of Trustees considers prospective new trustees and if it is decided to approach a potential trustee, this is done by the Chief Executive Officer and Chair of the Board. Prospective board members are given the opportunity to experience the work of the charity and are shown a copy of the financial statements and other relevant information. Board members will also have the opportunity to talk with prospective new trustees in advance of them joining the board. Additional methods of recruitment were put into place in July 2022 to broaden the reach and to attract more diverse candidates to this role, and the newly recruited trustees will be appointed in 2022/23.

Executive structure of the Foundation

Chief Executive Officer: Paul Smith – full time post; Artistic Director: Barnaby Smith – full time post; Director of Education: Ann Wright – full time post; Director of External Relations: Christopher Wardle – full time post; Director of Apollo5: Clare Stewart – full time post; Director of the VOCES8 Centre: Jan Keliris – full time post; Director of Operations: Thomas Webb-Wilson – 3.5 days a week; Education Projects Assistant: Laura Gillham – 2 days a week; Development Coordinator & VOCES8 Studios Coordinator: Aytan Buyukoglu – full time post.

Relationships

There are two critical partnerships in the operation of the Foundation:

The first is with the Diocese of London from whom the Foundation leases the VOCES8 Centre. This relationship also includes a commitment to improve singing opportunities for the children in schools associated with the Diocese. It has been difficult in the last 12 months to develop this relationship as we had wished but we look forward to revisiting that agenda as the world returns to a post Covid "normal".

The second is with Edition Peters, which act as Artists Manager (agent) for VOCES8, Apollo5 and Paul Smith. They also act as publishers for VOCES8 publications such as The VOCES8 Method, and mediate relationships with composers whose work they publish. This is a creative relationship which brings benefit to both parties.

Remuneration

All decisions on remuneration are made by the full Board of Trustees. The Board has a Finance subcommittee that assists with this process.

Plans for the future

In the current environment the strategy/objective of the Foundation continues with our charitable purpose, now that the pandemic has subsided. Whilst the output-based strategies below remain a focus for decision-making, they are underpinned by the key objective of remaining solvent and the generation of funds to achieve that.

Critical elements of that plan are:

1. Support the performance ensembles and the Foundation team in the return to the post Covid normality in the spheres of concert work, education work and community engagement;
2. Continue to develop and deliver the 'LIVE From London' concert series;
3. Further exploit the resources and competence of recording and streaming;
4. Continue to develop a strong base of donors and supporters.

Strategic Objective 1 - World class performance

VOCES8 and Apollo5: the order book for live concerts and recording for 2021/2 has to be revisited and consolidated.

We have met our key targets in this area, including:

- Successful USA tours in Autumn 2021 and Spring 2022 for both VOCES8 and Apollo5;
- Successful programme of activity in the UK and across Europe for both VOCES8 and Apollo5;
- Continuance of recording plans for the whole Foundation;
- Development of further streamed performances – the 'LIVE from London' Series;
- Successful completion of the collaboration projects with Paul Simon, Christopher Tin and Eric Whitacre.

Strategic Objective 2 - Inspiring future professionals

VOCES8 Scholars: Auditions for the 2022-23 Scholarships are ongoing in the UK and US. The Season for both groups is aligned with the academic year. The programmes for the year included a broad range of opportunities for general music education training and experience, performance as a small ensemble singer and performing within a larger chamber choir with professional musicians.

There is ongoing involvement of ex-VOCES8 Scholars in the delivery of our education programmes and the production and development of our audiovisual production capability.

Many former VOCES8 Scholars are now finding full professional performance work both within the VOCES8 Foundation and with other leading choirs in the UK, US and beyond.

Strategic Objective 3 - A leader for resources, research, methodology and training

The Digital Academy
The Foundation launched the VOCES8 Digital Academy, an online resource to support singing activities for students of all ages and across the competency range, allowing students to learn at home or in a group or classroom setting. The focus in the coming year is to continue to develop this resource, to make it as widely available as possible and to achieve its potential as a further income stream where appropriate.

YouTube and other platforms
The Foundation has reached many millions of people through online videos, both performance films and interactive videos.

New commissions
Chris Moore, Barnaby Smith, Blake Morgan, Paul Smith, Katie Jeffries-Harris, Jim Clements and other members of the VOCES8 Foundation family have written new compositions or arrangements for the Foundation ensembles and projects in 2021/2.

Roxanna Panufnik is the current Composer-In-Residence for VOCES8 and worked in different ways with both performance ensembles in 2020/21. Fraser Wilson is the current Artist-In-Residence for Apollo5.

Programming of new works is to be a normal part of the programme strategy. This strategy will also support the inclusivity/diversity agenda.

Strategic Objective 4 - A centre for excellence and outreach in the City of London – The VOCES8 Centre

There has been a transformation of the VOCES8 Centre with the development of the Foundation's new capability for audiovisual streaming and recording of 'live' concerts. The VOCES8 Centre has become the home of the 'LIVE From London' concert series and is now seen regularly by millions of viewers across the world. The development of the studio capacity has played a major role in the financial survival of the Foundation through these difficult years. The development of the VOCES8 Centre with its enhanced capability will be a major plank in the business plan for the coming year.

Strategic Objective 5 - An aspirational and inclusive outreach programme

Schools are now opening up, and the 2021/22 academic year has seen a return to face-to-face work with young people across the globe.

Our main projects in 2021/22 included:

- Local projects with schools in the City of London, Hackney, Tower Hamlets.
- National projects with regional music hubs across the UK.
- Worksop College and Rugby School (both with significant involvement from local primary schools).
- European projects including the Festival Saint Denis in Paris, Festival of Voices in Graz, La Folle Journee in Nantes, Vivendi-sponsored projects in Laon/Soissons/Guebwiller/Vezere/Le Mans, the Festival of Reims, and projects across Germany.
- US visits and residencies in Albuquerque, Houston, Dallas, Minneapolis/St Paul, Philadelphia and Michigan, and performances connected with universities and churches in 35 different cities across the US.

Summer School: The VOCES8 Summer School at Milton Abbey was sold out for 2022.There was an exciting programme of events in place for the week with some fabulous artists joining us to perform. The Summer School for 2023 is also now sold out.

Disclosure of information to auditor

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees' report was approved by the board of trustees.

R BLACKWELL
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Roy Blackwell
Trustee
12 May 2023
Dated: .....

.....

Sally Cantello
Trustee
16 May 2023
Dated: .....

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 AUGUST 2022

The trustees, who are also the directors of The Voces8 Foundation for the purpose 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 which give a true and fair view of the state of affairs of the Foundation and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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 Charities SORP;

- make judgements and estimates that are reasonable and prudent; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Foundation will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Foundation 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 Foundation and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE VOCES8 FOUNDATION

Opinion

We have audited the financial statements of The Voces8 Foundation (the 'Foundation') for the year ended 31 August 2022 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the Foundation in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Foundation's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Foundation and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE MEMBERS OF THE VOCES8 FOUNDATION

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the Foundation for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the Foundation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

As part of our planning process:

- We enquired of management the systems and controls the charity has in place, the areas of the financial statements that are most susceptible to the risk of irregularities and fraud, and whether there was any known, suspected or alleged fraud. The charity did not inform us of any known, suspected or alleged fraud.
- We obtained an understanding of the legal and regulatory frameworks applicable to the charity. We determined that the following were most relevant: the Charities SORP, FRS 102, Charities Act 2011, Companies Act 2006 and Employment Law.
- We considered the incentives and opportunities that exist in the charity, including the extent of management bias, which present a potential for irregularities and fraud to be perpetuated, and tailored our risk assessment accordingly.
- Using our knowledge of the charity, together with the discussions held with the charity at the planning stage, we formed a conclusion on the risk of misstatement due to irregularities including fraud and tailored our procedures according to this risk assessment.

The key procedures we undertook to detect irregularities including fraud during the course of the audit included:

- Identifying and testing journal entries and the overall accounting records, in particular those that were significant and unusual.
- Reviewing the financial statement disclosures and determining whether accounting policies have been appropriately applied.
- Reviewing and challenging the assumptions and judgements used by management, and the conclusion that there are no significant accounting estimates.
- Assessing the extent of compliance, or lack of, with the relevant laws and regulations.
- Testing key income lines, in particular cut-off, for evidence of management bias.
- Assessing the validity of the classification of income, expenditure, assets and liabilities between unrestricted and restricted funds.
- Obtaining third-party confirmation of material bank balances.
- Documenting and verifying all significant related party balances and transactions.
- Reviewing documentation such as the charity board minutes for discussions of irregularities including fraud.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE MEMBERS OF THE VOCES8 FOUNDATION

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements even though we have properly planned and performed our audit in accordance with auditing standards. The primary responsibility for the prevention and detection of irregularities and fraud rests with the trustees of the charity.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew Rich

Andrew Rich (Senior Statutory Auditor)
for and on behalf of HW Fisher LLP

Chartered Accountants
Statutory Auditor
Acre House
11-15 William Road
London
NW1 3ER
United Kingdom

16 May 2023
.....

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2022

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Income and endowments from:							
Donations and legacies	**3**	296,511	10,000	306,511	190,040	125,000	315,040
Charitable activities	**4**	1,523,519	-	1,523,519	1,349,700	-	1,349,700
Other income	**5**	28,837	-	28,837	296,947	-	296,947
Total income		1,848,867	10,000	1,858,867	1,836,687	125,000	1,961,687
Expenditure on:							
Charitable activities							
Music Performance	**6**	1,669,541	-	1,669,541	1,414,802	115,000	1,529,802
Total charitable expenditure		1,669,541	-	1,669,541	1,414,802	115,000	1,529,802
Gross transfers between funds		-	-	-	4,505	(4,505)	-
Net income for the year/ Net movement in funds		179,326	10,000	189,326	426,390	5,495	431,885
Fund balances at 1 September 2021		930,046	20,045	950,091	503,656	14,550	518,206
Fund balances at 31 August 2022		1,109,372	30,045	1,139,417	930,046	20,045	950,091

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 AUGUST 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible assets	**10**		22,969		15,851
Current assets					
Stocks	**11**	12,526		7,466	
Debtors	**12**	115,098		43,100	
Cash at bank and in hand		1,133,926		1,013,989	
		1,261,550		1,064,555	
Creditors: amounts falling due within one year	**13**	(145,102)		(130,315)	
Net current assets			1,116,448		934,240
Total assets less current liabilities			1,139,417		950,091
Income funds					
Restricted funds	**14**		30,045		20,045
Unrestricted funds			1,109,372		930,046
			1,139,417		950,091

The financial statements were approved by the Trustees on 12 May 2023

R BLACKWELL

Roy Blackwell
Trustee

Company Registration No. 05907481

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 AUGUST 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Cash flows from operating activities					
Cash generated from operations	**18**		143,922		381,233
Investing activities					
Purchase of tangible fixed assets		(23,985)		-	
Net cash used in investing activities			(23,985)		-
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			119,937		381,233
Cash and cash equivalents at beginning of year			1,013,989		632,756
Cash and cash equivalents at end of year			1,133,926		1,013,989

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2022

1 Accounting policies

Charity information

The Voces8 Foundation is a private company limited by guarantee incorporated in England and Wales. The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

1.1 Accounting convention

The financial statements have been prepared in accordance with the company's Memorandum and Articles of Association dated 16 August 2006 as amended by special resolution 9 November 2008, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The company is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the Foundation. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

The trustees consider that the ongoing effects of the Covid-19 pandemic are likely to continue to cause some disruption to the charity's activities. However, with the expected continuation of the income generated from online concert and workshop activities, the trustees consider that the charity is well placed to undertake future activities. The trustees have a reasonable expectation that the charity has adequate resources to continue in operation for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Income is recognised when the Foundation is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Foundation has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Foundation has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Investment income is recognised on a receivable basis.

Income from the one charitable activity represents the invoiced value of goods sold or services provided net of VAT.

Grant income is recognised in full in the year in which it is receivable unless there are specific performance related conditions that prevent its recognition and instead the income is deferred.

Government grants are recognised at the fair value of the amount received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received. Government grants were received under the Coronavirus Job Retention Scheme. The scheme was designed to compensate for staff costs, so amounts received or receivable were recognised in the income statement as part of other operating income over the same period as the costs to which they relate. Government grants are accounted for under the performance model.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2022

1 Accounting policies **(Continued)**

1.5 Resources expended

Liabilities are recognised as expenditure once there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure relating to music performance are those elements of expenditure directly incurred in performing these activities.

Governance costs include those costs incurred in the governance of the charity's assets and are primarily associated with constitutional and statutory requirements. All governance costs are allocated to the one charitable activity.

Support costs are costs incurred centrally and are allocated to the one charitable activity of the charity.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Plant and machinery	3 years straight line
Computers	3 years straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the Foundation reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Stocks

Stocks are stated at the lower of cost and net realisable value.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Financial instruments

The Foundation has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Foundation's balance sheet when the Foundation becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2022

1 Accounting policies **(Continued)**

Basic financial liabilities

Basic financial liabilities, including creditors , are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Foundation is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the Foundation's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The trustees do not consider there to be any critical accounting estimates or judgements applied in the preparation of the financial statements.

3 Donations and legacies

	Unrestricted funds 2022	**Restricted funds 2022**	**Total 2022**	Unrestricted funds 2021	Restricted funds 2021	Total 2021
	£	**£**	**£**	£	£	£
Donations and gifts	296,511	10,000	306,511	190,040	10,000	200,040
Grants receivable for core activities	-	-	-	-	115,000	115,000
	296,511	10,000	306,511	190,040	125,000	315,040
Grants receivable for core activities						
Arts Council	-	-	-	-	115,000	115,000
	-	-	-	-	115,000	115,000

4 Charitable activities

	2022	2021
	£	£
Music performance	1,523,519	1,349,700
Included within income relating to music performance is:		
Concert fees	1,162,530	1,036,698
CD Sales	59,902	93,282
Recording fees	51,410	47,983
Summer school & training	75,044	17,277
Education	126,655	98,120
VOCES8 Centre (formerly Gresham Centre)	20,121	30,411
Advertisting and royalties	20,546	25,593
Travel Expenses Reimbursement	7,311	336
	1,523,519	1,349,700

5 Other income

	Unrestricted funds 2022	Unrestricted funds 2021
	£	£
Other income	28,837	296,947

Other income includes £25,887 (2021: £296,947) received under the Coronavirus Job Retention Scheme (CJRS) as a government grant

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2022

6 Charitable activities

	Unrestricted funds 2022 £	Unrestricted funds 2021 £
Staff costs	290,091	318,125
Music arrangement costs	11,549	4,166
Artist performance fees	218,902	262,672
Production costs	71,146	188,884
Other performance costs	431,545	193,483
Summer school	55,856	50,967
Management fees	111,961	30,222
Consultancy fees	38,562	90,255
Office equipment expense	1,626	2,105
VOCES8 Centre (formerly Gresham Centre)	138,542	123,486
Insurance	(2,749)	5,035
VAT provision	50,000	5,000
	1,417,031	1,274,400
Share of support costs (see note 7)	228,731	236,938
Share of governance costs (see note 7)	23,779	18,464
	1,669,541	1,529,802
Analysis by fund		
Unrestricted funds	1,669,541	1,414,802
Restricted funds	-	115,000

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2022

7 Support costs

	Support costs	**Governance costs**	**2022**	Support costs	Governance costs	2021
	£	**£**	**£**	£	£	£
Staff costs	184,982	-	184,982	181,466	-	181,466
Depreciation	16,867	-	16,867	8,828	-	8,828
Subscriptions	13,041	-	13,041	11,916	-	11,916
Telephone expenses	6,850	-	6,850	4,610	-	4,610
Bank charges	2,977	-	2,977	1,921	-	1,921
Other costs	4,014	-	4,014	28,197	-	28,197
Audit fees	-	15,257	15,257	-	15,246	15,246
Accountancy	-	8,222	8,222	-	3,218	3,218
Legal and professional	-	300	300	-	-	-
	228,731	23,779	252,510	236,938	18,464	255,402
Analysed between						
Charitable activities	228,731	23,779	252,510	236,938	18,464	255,402

Governance costs includes payments to the auditors of £15,257 (2021: £15,246) for audit fees, and £8,222 (2021: £3,218) for other services.

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

No trustee expenses have been incurred during the year.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2022

9 Employees

Number of employees

	2022 Number	2021 Number
Average employee numbers	15	15

Employment costs	**2022** **£**	**2021** **£**
Wages and salaries	421,710	445,336
Social security costs	42,747	43,700
Other pension costs	10,616	10,555
	475,073	499,591

There were no employees whose annual emoluments were £60,000 or more.

10 Tangible fixed assets

	Plant and machinery £	Computers £	Total £
Cost			
At 1 September 2021	20,113	6,504	26,617
Additions	-	23,985	23,985
At 31 August 2022	20,113	30,489	50,602
Depreciation and impairment			
At 1 September 2021	8,226	2,540	10,766
Depreciation charged in the year	6,704	10,163	16,867
At 31 August 2022	14,930	12,703	27,633
Carrying amount			
At 31 August 2022	5,183	17,786	22,969
At 31 August 2021	11,887	3,964	15,851

11 Stocks	**2022** **£**	**2021** **£**
CDs	12,526	7,466

12 Debtors

	2022	2021
Amounts falling due within one year:	**£**	**£**
Trade debtors	10,129	8,038
Other debtors	5,021	12,143
Prepayments and accrued income	99,948	22,919
	115,098	43,100

13 Creditors: amounts falling due within one year

	2022	2021
	£	**£**
Other taxation and social security	64,026	15,444
Trade creditors	11,910	8,526
Other creditors	29,654	21,549
Accruals and deferred income	39,512	84,796
	145,102	130,315

Deferred income of £7,900 (2021: £4,714) has been recognised. The income has been deferred in order to account under the accruals basis, matching income and expenditure in the period to which they relate.

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds				Movement in funds	
	Balance at 1 September 2020	Incoming resources	Resources expended	Transfers	Balance at 1 September 2021	Incoming resources	Balance at 31 August 2022
	£	£	£	£	£	£	£
Music Education in London	10,045	10,000	-	-	20,045	10,000	30,045
Music Education in France	4,505	-	-	(4,505)	-	-	-
Art Council	-	115,000	(115,000)	-	-	-	-
	14,550	125,000	(115,000)	(4,505)	20,045	10,000	30,045

Music Education in London - to undertake musical education in London.

Music Education in France - to undertake musical education in France.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2022

15 Analysis of net assets between funds

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2022	**2022**	**2022**	2021	2021	2021
	£	**£**	**£**	£	£	£
Fund balances at 31 August 2022 are represented by:						
Tangible assets	22,969	-	22,969	15,851	-	15,851
Current assets/(liabilities)	1,086,403	30,045	1,116,448	914,195	20,045	934,240
	1,109,372	30,045	1,139,417	930,046	20,045	950,091

16 Operating lease commitments

At the year end the Foundation had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2022	**2021**
	£	**£**
Within one year	23,599	23,599
Between two and five years	4,309	12,086
	27,908	35,685

17 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel, is as follows :

	2022	**2021**
	£	**£**
Aggregate compensation	85,291	84,691

Trustee, John Smiths' sons Paul and Barnaby Smith, are employed by The Voces8 Foundation and have been paid, in aggregate, remuneration of £82,291 (2021: £84,691) during the year.

Trustee, Eleanor Wardle's husband Chris Wardle, is employed by The Voces8 Foundation and has been paid a total remuneration of £31,268 (2021: £33,415) during the year.

At the year end, there were no outstanding balance with any of the related parties listed above.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2022

18	**Cash generated from operations**	**2022**	**2021**
		£	**£**
	Surplus for the year	189,326	431,885
	Adjustments for:		
	Depreciation and impairment of tangible fixed assets	16,867	8,828
	Movements in working capital:		
	(Increase)/decrease in stocks	(5,060)	6,555
	(Increase)/decrease in debtors	(71,998)	31,194
	Increase/(decrease) in creditors	14,787	(97,229)
	Cash generated from operations	143,922	381,233

19 **Analysis of changes in net funds**

The Foundation had no debt during the year.


VOCES8
FOUNDATION
voces8.foundation

The VOCES8 Foundation

England & Wales - Charity number 1126785

Accounts



Annual Review 2021

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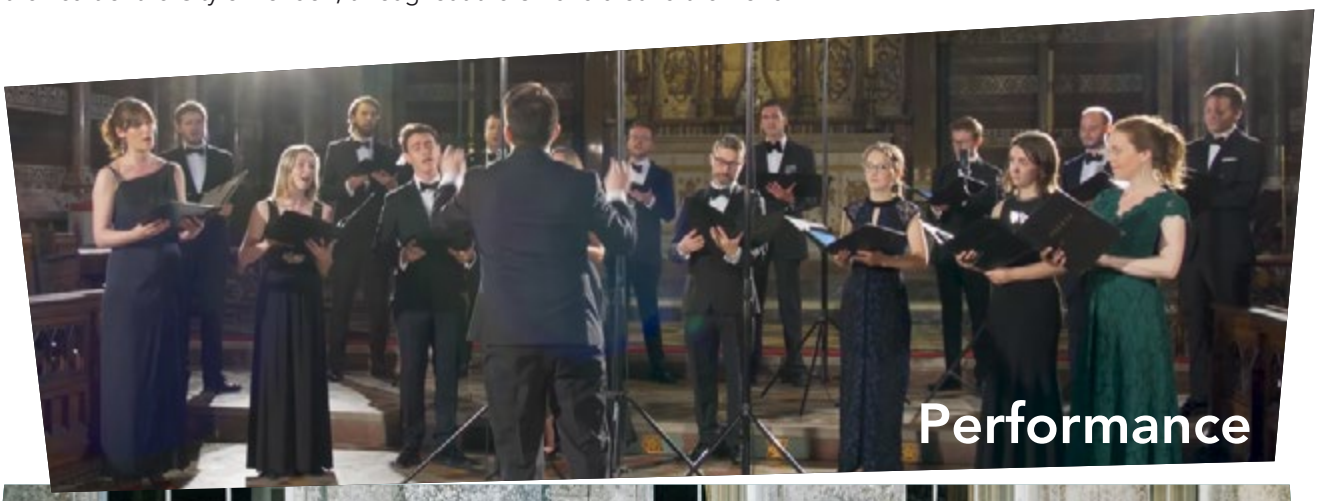
VOCES8 FOUNDATION

Who We Are

THE VOCES8 FOUNDATION is a vocal music education charity that brings the power of singing to communities around the world.

Our professional performers bring live music to tens of thousands of audience members each year while our innovative and wide-reaching programmes and resources inspire singers and teachers of all ages and abilities.

We bring music to our local community at our home, the VOCES8 Centre, in the heart of the City of London, throughout the UK and around the world.







VOCES8
FOUNDATION

From our CEO

Reflecting on the previous Annual Review as I put virtual pen to paper for the 2020-21 report, there is a sense that with each passing month, we are now in some ways able to continue our lives in much the same way as we did in 2019, but the world seems far from 'normal'. In the context of a world still very much in the midst of numerous challenges, writing this report gives us a chance to reflect on the strength, courage and togetherness that the VOCES8 Foundation team continues to show through the period of the pandemic, Brexit and, at the time of writing, war in Europe.

If 2019-20 was a year in which the VOCES8 Foundation pulled off a 'pivot' from real life activity to the virtual world, 2020-21 was the year in which that transition became more necessary than ever. The previous review talks about the four key pillars of our COVID world being LIVE From London; our support from donors; the VOCES8 Digital Academy; and the support from Government funding. In 2020-21, as the pandemic crisis deepened and lengthened, those pillars became more important to us than ever before. It is a testament to the outstanding work of the team that we can look back on what may be a unique year of success for the Foundation.

LIVE From London, which launched in the summer of 2020, was the key performance activity for the year, and it was pleasing to receive significant recognition from the British and international press. In addition to VOCES8 and Apollo5, a staggering number of performers, composers and production team were employed in some capacity during the season – more than five hundred in total - including artists in the UK, USA, Germany, Russia and Singapore. As a former chorister at Westminster Abbey, a particular highlight for me was the inclusion of this most cherished institution in our LIVE From London Christmas 2020 season. In total, ticket sales for that particular season would have sold out the Royal Albert Hall more than eight times, and in total now, the 150,000 tickets sold would equate to thirty sold out concerts. The ongoing emphasis on collaboration with other artists throughout the LIVE From London festivals has been a particular pleasure, and it is my hope that new partnerships forged in the pandemic will lead to exciting collaborations in real life in the future. A larger article about LIVE From London in the review will give more detail on this topic.

Aside from digital concert collaborations, all sorts of composers and artists were involved in recording collaborations which will be released across 2021 and 2022 on VOCES8 Records and Decca Classics. Both VOCES8 and Apollo5 recorded new albums during the year, and other projects included a solo album for Barnaby Smith, and a new album called *Renewal?* which I took great pleasure in being able to direct, and for which I wrote six new commissions, alongside new works by Donna McKevitt and choral classics by Walton and Harris. Partners on releases in 2021-22 include the Philharmonia Orchestra, Teena Lyle, Mårten Janssens, Tony Silvestri and a host of composers and performers from the world of neoclassical music as part of our ongoing partnership with Decca Classics. A particular highlight in the months since the end of the 2020-21 season has been a collaboration with Paul Simon, which arose after he saw our music on YouTube. With a number of projects, it was particularly enjoyable to see VOCES8 and Apollo5 performing side by side as part of a larger VOCES8 Foundation choir. The choir also regularly included members of our VOCES8 Scholars programme, and well-known faces from other choral groups including the King's Singers and I Fagiolini. We have loved every minute of these recording partnerships.

With the creation of our Advisory Board; our focus on commissioning new repertoire; and our approach to all aspects of recruitment from primary school involvement in a community programme through to auditioned places in VOCES8 and Apollo5, we are working hard to champion increased involvement in the choral music sector for traditionally underrepresented communities, including, but not limited to, women composers, members of the LGBTQIA+ and BIPOC communities.

We have much to be grateful for, and the support of our donors in 2020-21 is one of the key reasons that we were able to live through such a season of potential hardship with financial success. With everyone who offered help during the previous season, coupled with a rising tide of new Friends and donors throughout the year, this continued support for our work in so many ways was instrumental to our year. Without this, we would not have been able to act with such decisiveness in offering generous partnerships that provided industry wide aid. The difference from donors last season was greater than any would be able to imagine, not just in terms of financial support, but in terms of the emotional relief it afforded us as we made innovative and brave strategic planning decisions as a team. We look to the future from a position of relative strength now because of the support we received. As we have started touring again in the autumn of 2021, it has been such a pleasure for the entire Foundation team to meet new Friends and donors at real life concerts. Long may this continue!

Perhaps some of the most positive and startling numbers can be seen through our online reach in 2020-21. While this may sound unsurprising, it is the sheer size of growth in numbers across streaming platforms that is the most

pleasing shock, and a message to us all about the need for choral music online throughout the pandemic. In the last season, our streaming numbers have matched, in one season, the combined streaming numbers for the previous fifteen. A quite remarkable growth and a major uplift that we will track into the future. It will be interesting to see what happens to online streaming numbers as the concert halls and festivals once again open. Regardless, it is a joy for us to see how much of an impact we were able to have during the pandemic, and anecdotal evidence suggests that our music has provided people all over the world with much nourishment during times of great physical, mental and emotional hardship.

Throughout the year, our work supporting communities and education settings felt more important than ever, with so many schools unable to lead any form of music programme, and with community choirs silent. Our online activities in free settings like Facebook and YouTube; our singing events as part of LIVE From London such as Singing London and Carols for the City; our children's programmes including *The Winter House* with Stephen Fry; and the ever growing set of resources on the VOCES8 Digital Academy provided an array of participative opportunities for people all over the world to make music with us. People from at least 75 countries have been involved with our participative events, and the feedback has been exceptional. As I have started to travel and lead workshops once more, I am given feedback by teachers and students that the online videos from one of our ensembles or from an individual team member have been used again and again in their home or school. What more motivation could be needed to further add to this body of work? We plan to continue growing this side of our offering in the seasons to come.

While much of the year focused on digital activity, a particularly emotional highlight was the Milton Abbey International Summer School. Running at much reduced capacity, and with travel restrictions making it possible for only the most dedicated international traveler to join us (and yes, we did have participants who isolated for 10 days before attending the course!), the week was an immense logistical challenge, but without doubt a star moment in the season. Concerts by VOCES8, Apollo5, the VOCES8 Scholars, a jazz night and a massed choral performance with organ, alongside chamber groups and the involvement of students from our VOCES8 Future Talent programme completed a fun filled week. This was a much needed emotional release for all who were able to come, and we look forward to a course in 2022 that will be packed to the rafters. Huge thanks go to the team of staff and volunteers who made sure that this week was a success and remained as safe as possible at the same time.

In this last twelve months, it is the team at the Foundation that once again receives my gratitude. That team started in 2005 as a group of 8 singers. As we look around at the Foundation we now inhabit, we have a team that includes singers, educators, artist managers, composers, recording studio crew, management, trustees and an advisory board of leading industry experts that numbers more than 60 people. We have a fast growing US charity making a significant impact on our capacity for growth and impact, and a new Association in France that is helping us deliver projects with many thousands of children in French schools as I write this report.

The team is changing lives and bringing much needed joy to millions worldwide. We look to the future with a sense that while the time in which we are living is difficult, the ethos that binds us together, and the strength that we gain from this sense of unity and ensemble will help us continue to thrive. The world of choral music and music education has been decimated in the last two years, and we will continue to strain every sinew to help rebuild what has been lost.

We do that best when we do it together.



Paul Smith
CEO and co-founder
VOCES8 Foundation



From our Artistic Director

2020/21 was once again a year unlike any other. Whilst considering my report for this Annual Review, I have been left with a deep sense of pride and achievement, and it is fulfilling being able to state that the highlights of the season are likely too many and various to be able to cover fully in an appraisal. To be able to say that within the frame of a pandemic speaks volumes of the creativity, resolve and hard work of our entire team.

As the new season beckoned and cancellations continued to flow, once again the work of the Foundation's artists focussed on the recording studio. For VOCES8 this meant the production of the group's latest Decca release *Infinity*, and many wonderful and enriching collaborations with a broad range of artists for LIVE From London. The continuation and development of our digital products was both exciting and adventurous; every day feeling as though we could learn, move forward, grow and discover something new. It brought us all solace during very difficult times. This energy at the VOCES8 Centre encouraged some of the greatest music making we have ever done. While the performances are too many to list here, the LIVE from London production of Bach's *B minor Mass* is worthy of a mention. With a wonderful array of artists it pushed us to our musical and technological limits and is something we will be proud of forever.

There is so much information in this review about the numbers, the names, the reach, the ideology, the vision and the results; what is there left for me to add? Possibly a humble thanks on behalf of our team to all of those people who have helped, supported and guided us, and continue to do so. As I write this I am lucky enough to be travelling around the world once again. One of the most frequent comments I receive at the end of concerts in this new era is 'thank you for offering us a lifeline with your art throughout the pandemic'. All I can ever respond with is 'we couldn't have done it without you, but we are pleased to make a difference'. Long may our art and artists bring positive change to the world; here's to many more years ahead.



Barnaby Smith
Artistic Director
VOCES8 Foundation



From Apollo5

For many the past year has provided the opportunity for personal reflection. For Apollo5, the quiet months of 2020 led us to look inward to what we could achieve within our own walls, at home and in our musical 'home' the VOCES8 Centre. We created programmes for album recording which we prepared for individually and then recorded when we could. We look forward to performing these for audiences when we return fully to the concert platform. We're also proud of the beautiful accompanying content which was created by the VOCES8 Foundation Studios team and to Jan for bringing her creative flair!

Whilst focusing our energies inward, the profile of Apollo5 has grown worldwide. An explanation for this could perhaps be the heightened quality of the material we have been creating, an impetus to explore more and more imaginative programming, and the deep, wholehearted performances we've been able to achieve together combined with the platform which the LIVE From London series has given us. I am very proud of what the Apollo5 team has achieved in response to being so drastically curtailed in the very thing which is our lifeblood: performance! We must thank the whole LIVE From London team, particularly Robin, Libby, Thomas, Desirée and Christina for their dedication to its ongoing success.

Our recording schedule primarily focused on the recording and release of our critically acclaimed album, *Where All Roses Go* and the preparation and recording of our next, winter-themed, disc, *A Deep But Dazzling Darkness*. *Where All Roses Go* marked the tenth anniversary of Apollo5. The recording process gave us all a wonderfully creative focus in the midst of such uncertainty. The cover artwork and title refer to that most potent symbol of love and its transience: the rose. The album was met with a wonderful response, including:

"The hugely impressive Apollo5." —***Gramophone***

"An inspired programme, superbly sung throughout."
—***BBC Music Magazine*** ★★★★★

I particularly enjoyed the opportunity to create the artwork for the album cover, which has also been turned into greetings cards. Proceeds from the sale of these have gone towards helping to support LIVE From London artists. Chris and Laura have been indispensable in ensuring that they reach their destinations around the world safely!

Another positive thing to come out of the past year has been increased opportunity to collaborate. Collaboration within the Foundation, between Apollo5, VOCES8, Barney in his conducting role and Paul as composer!

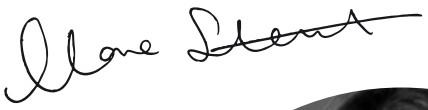
We have worked together on a number of recording projects including Mårten Jansson's *Requiem Novum* and Paul's remarkable album, *Renewal?*. These have involved the opportunity to work alongside fabulous ensembles such as the London Contemporary Orchestra and the Philharmonia Orchestra as well as a host of wonderful solo artists.

Performances, whilst few and far between, have been memorable. From our first concert back in front of an audience again, to a lovely crowd during the Milton Abbey Summer School where we introduced our new tenor Oscar; to a very special BBC Radio 3 Christmas concert hosted by an emotional Sean Rafferty!

Ann has helped us to stay connected with our workshop and project participants by organising a series of digital workshops and end of project performances. We've worked with students and teachers in different parts of France and for the University of Winchester. We even managed a rare in-person workshop day at Hampton School.

As wonderful and affirming as it is to look back and reflect on what has been achieved, I am certainly grateful that the last few months have been much busier, with the release of *A Deep But Dazzling Darkness* as well as a programme of performances beginning at Le Mont St Michel. Other highlights have included a week of concerts in Paris and a tour to the USA in early 2022, on which Thomas worked tirelessly, and with welcome help from our US Foundation team including Sheridan, Ed and Erik. More on these topics will appear in the following annual review.

There is much to be positive about and to look forward to!



Clare Stewart




fØMS

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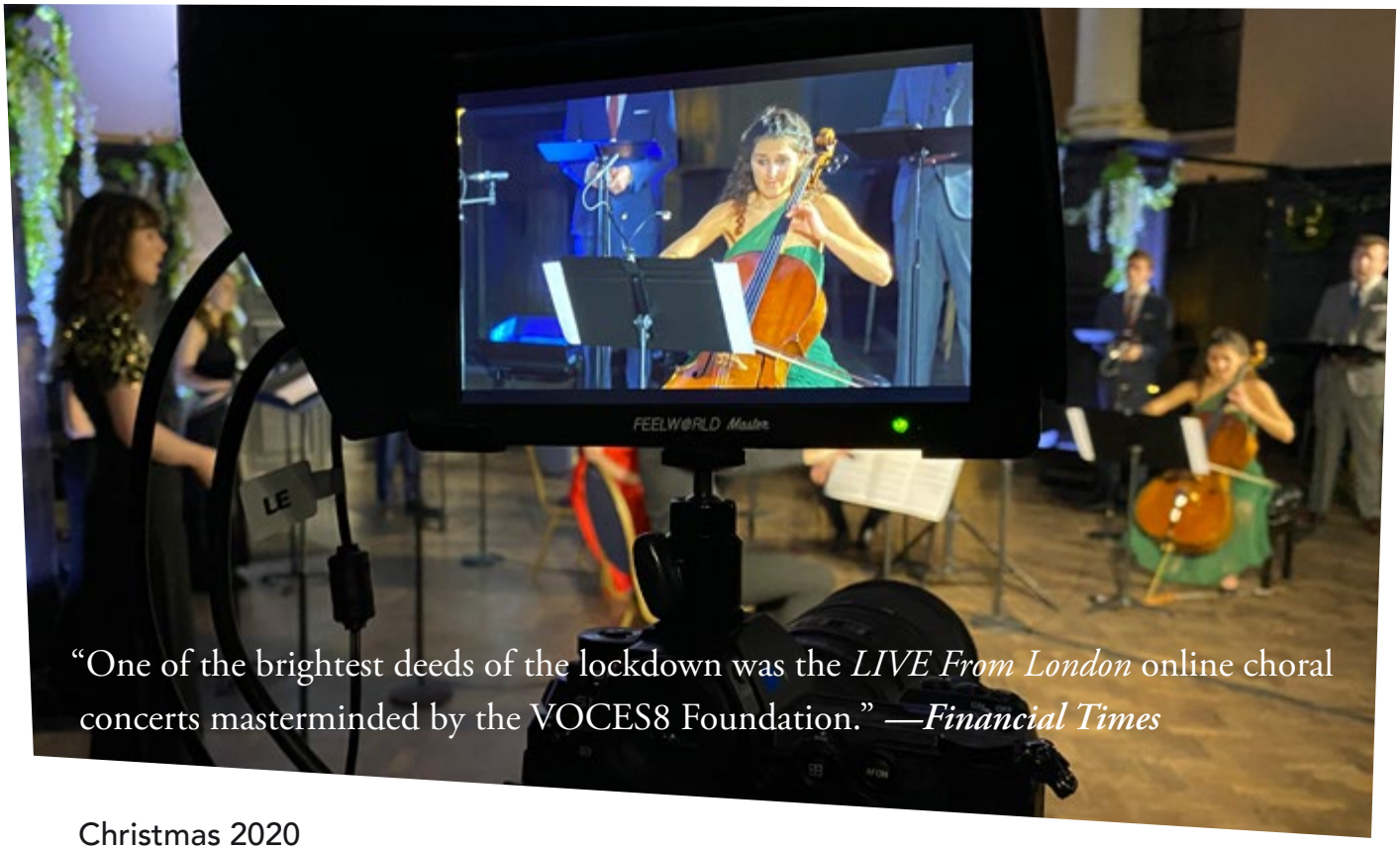
Otoño Musical Soriano

Junta de Castilla y León

Festival Internacional de Música de Castilla y León



LIVE FROM LONDON



"One of the brightest deeds of the lockdown was the *LIVE From London* online choral concerts masterminded by the VOCES8 Foundation." —*Financial Times*

Christmas 2020

"VOCES8 are the Rolls-Royce of British a cappella ensembles and their *LIVE From London – Christmas* online festival is the Rolls-Royce of online festivals."

—*The Arts Desk* ★★★★★

- Ten main Festival concerts with an internationally renowned line-up of ensembles including VOCES8, Apollo5, The Tallis Scholars, Take 6, I Fagiolini, The Choir of Westminster Abbey, London Adventist Chorale, ANÚNA, Amacord and The Aeolians, plus soloists Baroque violinist Rachel Podger and baritone Roderick Williams.
- The Gabrieli Consort and Players directed by Paul McCreesh and featuring a stunning line up of soloists in *Bach for Christmas*, performances of the six Christmas Oratorio cantatas all filmed and recorded by the VOCES8 Studios team.
- Four additional Christmas treats including *Messiah* performed by the English Chamber Orchestra, VOCES8 and a special line-up of soloists, filmed and recorded by the VOCES8 Studios team.
- Six new commissions from Ken Burton, Melissa Dunphy, Jocelyn Hagen, Taylor Scott Davis, Paul Smith, and Roderick Williams all performed by VOCES8 and published by Edition Peters.

"It is astonishing how many different approaches there can be to the basic template of a filmed chamber vocal ensemble concert, which made each episode a treat in its own right, and the festival as a whole a complete triumph. From Bach to Bo Holten, from traditional Irish folk music to newly composed carols, from young choristers to vastly experienced professional singers, there was a range and depth that should be celebrated... For me, they have been a much-needed and cheering end to a year which has seen choral singing all but cancelled. Bravo to VOCES8 for raging against the dying of the light."

—*Bernard Hughes, The Arts Desk* ★★★★★

Spring 2021

"Some of my most enjoyable musical moments of the lockdown came from the online festival of choral music, *LIVE From London*." —***The Telegraph***

- Ten concerts including Stile Antico, Dame Emma Kirkby, the English Chamber Orchestra, Jason Max Ferdinand, VOCES8, Rachel Podger, Apollo5, Academy of Ancient Music and I Fagiolini and additions to the festival family pianist Joanna MacGregor, the Carducci Quartet, Jonathan Dove.
- A host of superb soloists including Carolyn Sampson, Iestyn Davies, Jeremy Budd, Matthew Brook and Frederick Long.
- Actor Tamsin Greig as narrator in I Fagiolini's *Re-Wilding the Wasteland* inspired by T. S, Eliot's ground breaking poem 'The Wasteland'.
- Three participatory events: Winter House, Singing London and Sing the Score.
- World premieres of new commissions by Joanna Marsh, Shruthi Rajasekar and Ben Rowarth.

"We just wanted to thank Ann, Paul, Laura, and all of VOCES8 for meeting with our family in March as part of the Winter House contest. Everyone was so especially generous with their time & my children were especially thrilled to talk with Paul and ask members of VOCES8 questions. Thank you all for such a wonderful experience." —***The Locke Family***

"It's hard to argue with two hours of Bach in all his glory when performed with the finesse shown by VOCES8 and the Academy of Ancient Music." —***Rebecca Franks, The Times*** ★★★★★

REACHED **183 TERRITORIES** | SOLD **150,000+** TICKETS | BROADCAST **65** (AND COUNTING!) LIVE CONCERTS PRESENTED AND OFFERED WORK TO OVER **500 ARTISTS, COMPOSERS (COMMISSIONING NEW WORKS), PUBLISHERS, AGENTS, PRODUCERS AND ENGINEERS** | RAISED **£1.1 MILLION** FOR **ARTISTS, ACTORS, OTHER FESTIVALS, AGENCIES, AND OTHER ARTS ORGANISATIONS** INCLUDING THE **VOCES8 FOUNDATION** | ENABLED DONATIONS OF **MORE THAN £100,000 IN FREE TICKETS** TO SCHOOLS AND STUDENTS

Summer 2021

"The VOCES8 behind-the-camera team once again did a sterling job." —***Opera Today***

- Ten main concerts with VOCES8 appearing in each.
- New festival invitees including: The King's Singers; Chineke!; ORA Singers; a star quintet of Julian Bliss, Jack Liebeck, Sheku Kanneh-Mason and Katya Apekisheva; Mary Bevan; Zeb Soanes, and the London Contemporary Orchestra
- Festival favourites Apollo5, I Fagiolini and the English Chamber Orchestra.
- Special concerts from the International Choral Biennale *Live From Haarlem* including Cappella Amsterdam and the Doelen Ensemble, Consensus Vocalis, Laurens Collegium, Efterklang and the South Denmark Girls' Choir.
- A second Singing London following the success of this participatory event in the Spring Festival.

"This performance distilled the essence of Mozartian grace. The phrasing was elegant, the timbre clean but warm, and ornaments idiomatic but also personalised at times, particularly in the Andante where the piano's elaborations extended the melodic lines in an improvisatory vein."

—***Opera Today***

"As a leader of a small vocal ensemble I am very thankful for your courses and engagement throughout the pandemic. It has helped a lot!" —***Peter Racz***

The Year in Numbers

16.1m

YouTube Views in 2021

729,000

views of our free resources including 308k for *Si Le Le*, 110k for *Blake's Bossa*, 61k for *Big Ben*, 20k for the *Hallelujah sing along* and over 100k for *A Cappella Lego*

79.3m

Spotify streams since 2015

9.9m

plays on Apple Music in 2021

How Can You Help?

Funding Music Education:
Friends of the VOCES8 Foundation

Since VOCES8 and the VOCES8 Foundation were founded 15 years ago, our music education programmes have been a vital part of our mission. VOCES8 and Apollo5 continue to train and educate singers all over the world, whilst our freelance education team – including many current and former members of the VOCES8 Scholars programme – continues to grow.

Before the COVID lockdowns we were working in-person with 50,000 students of all ages each year, and many more online via our Digital Academy and other electronic means. This work has assumed even more importance as children come to terms with the loss of schooling during the pandemic.

To fund this critical music education work, we rely on donations from the Friends of the VOCES8 Foundation, especially to enable us to employ and train our freelance team. As well as giving students access to music, our Friends also help us to give work to young professionals at the start of their careers.

Friends of the VOCES8 Foundation have access to a range of benefits to bring them closer to VOCES8 and Apollo5, including regular newsletters, priority access to events, exclusive content, opportunities to meet the singers, and more.

Find out more, and become a Friend from just £50 per year or £4 per month, at: voces8.foundation/friends

Remember Us in Your Will:
The Aeterna Society

The Aeterna Society recognises Friends and supporters of the VOCES8 Foundation who have made a legacy commitment to the VOCES8 Foundation's mission to bring the power of singing to communities around the world. Aeterna Society members have generously demonstrated their dedication to assuring the future of the VOCES8 Foundation and its work by including the UK charity or US nonprofit organisation in their philanthropic plans.

To become a member of the Aeterna Society, friends may designate the VOCES8 Foundation as a beneficiary in their will or estate plan by a bequest; by naming the Foundation as a beneficiary of an IRA, retirement plan or life insurance policy; by transferring ownership of a life insurance policy; or by making a gift of securities including stocks, bonds and mutual funds. Aeterna Society members have the option to be recognised on the VOCES8 Foundation website and other Foundation publications that recognise legacy giving.

Find out more about the Aeterna Society at: voces8.foundation/the-aeterna-society

















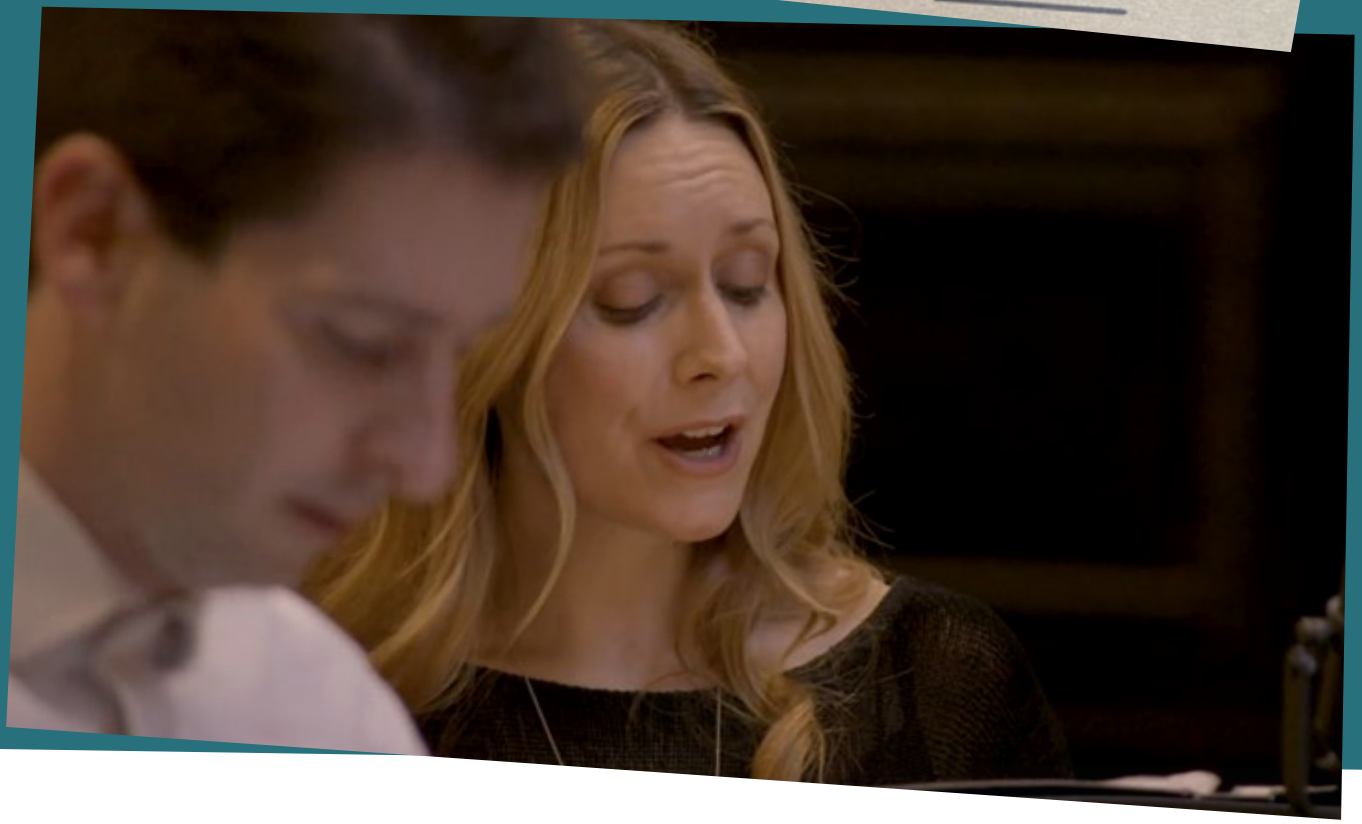









Choir



Education

In Numbers

3,800 Digital Academy Users

800 Number of primary school children in the UK reached online, in person and via resources in the VOCES8 Digital Academy.

600 Number of children in France reached via online workshops.

1,500 Choral singers participating in Singing London

650 Number of university students in the UK, France, Canada and the United States reached via online workshops and resources in the VOCES8 Digital Academy.

540 Number of secondary school pupils in the UK, Germany and Singapore reached online, in person (in the UK) and via resources in the VOCES8 Digital Academy.

Google Meeting in the UK

How many children's faces can you see on screen during a Google Meet? What might a 6 year old get up to during an online singing session? If you are a teacher you will know the answers to these questions! If you aren't, Greg, Ann, Emily Owen and Lydia Ward can tell you!

Getting back into schools during the Autumn Term of 2020 was difficult but we were getting there. Then January 2021 came round and schools in England were told to return to online learning. Some of our London primary schools grabbed our offer of online singing sessions and so our Google Meet adventures began.

30 minute sessions each week for two year 2 classes, two year 4 classes and two year 1 classes: that's children ages 5 to 9 joining in from home. Years 2 and 4 were used to online lesson expectations and their teachers were fabulous. Year 1 was not used to this, but it wasn't long before they too had the all important 'mute routine' sorted!

We led warm-ups and watched as children stretched, stuck out their tongues, made a magic potion and got ready to sing. Then we taught songs. Actions proved invaluable. We couldn't hear the children but we could see how well they were engaging through the actions that accompanied the songs.

Parents sometimes appeared to watch. Lots of siblings would drop in and out to see what was going on and occasionally join in. Teachers and teaching assistants had their own children with them and got them involved each week. Small groups of children and teachers also appeared on screen from a classroom in school: the children of key workers.

Sometimes we could see children singing while also jumping around a room, bouncing on a bed and in the case of one little girl, standing on her head!

When we logged on and joined the Google Meet we'd often be introduced to someone's toy and asked if cats Peanut and Butter were going to be around. (They did drop in to one session but Ann was worried too many children would ask to hear them sing so most weeks the cats were napping!)

Teachers told us how important the sessions were for the children's well-being. Active, participatory learning with songs the children enjoyed singing were just what was needed after the lunch break. Schools were given backing tracks, teaching videos and accompanying resources which they in turn shared with families via Google Classroom. I suspect a lot of families in Hackney and Tower Hamlets knew *The Bear Missed the Train*, *Chocolat Chaud* and *Tony Chestnut* by the time primary school children were all back in school in March. *The Bear Missed the Train* was the most requested song throughout those weeks of online singing sessions!

And if you are still wondering how many children's faces you can see on screen during a Google Meet session, it was usually 45 to 50 depending on the class sizes (and if you don't include any siblings dropping in to sing along for a few minutes).



Zooming in to Sing'In with France

What happens when children in France are all in school, but your singing team is not permitted to travel to deliver a programme of workshops and concerts? Zoom! Zoom from school classrooms, Zoom from theatres and Zoom from community halls in France. Zoom from home and Zoom from the VOCES8 Centre in the UK. It may not be ideal, but when there are hundreds of children and their teachers all looking forward to their singing project, Zooming in works!

Between January and June 2021, Paul, Greg, Ann and Apollo5 delivered several French projects via Zoom. A concert with children in Guebwiller was featured in the local newspaper, L'Alsace.

"...the 122 students met this Monday in the nave of the Dominicans of Haute-Alsace for an online concert with Paul Smith and Apollo, under live conditions (from the VOCES8 Centre). After a few body warm-ups and onomatopoeias, the school children got started, under the gaze full of empathy and pride from Paul Smith. For more than an hour, the young singers alternated religious songs and DJ covers. The restricted public going so far as to declare that it felt a strong emotion, shivers and that a few hairs stood up listening to these 122 voices rising crescendo in the nave of the Dominicans.* Between serenity and energy, the children's choir was accompanied and guided in its interpretations by Apollo5. The latter also offered "several gifts" to the children, singing for them a few pieces from their repertoire, including some original compositions."

—Sing'In Alsace by Audrey Nowazyk in L'Alsace (translated)

* The concert was recorded and live-streamed

When Singing Went 'Live' in Primary Schools Again

The summer term saw primary schools in London begin to have singing leaders visit again. Feedback from a year 1 class teacher regarding the impact of these visits provides a glimpse into how important singing is for children.

- Refreshing for the children to hear both male and female singing voices.
- SEND children are loving the sessions and remain focused for longer periods than when in class which is brilliant!
- Boys join in and sing too!
- Actions (accompanying the songs) help EAL children

"The children have loved the weekly sessions and look forward to them so much. They have now started singing some of the songs before home time!"

—Year 1 class teacher, Old Palace Primary School, London

Autumn Term 2021: Returning to Travel and Live Sessions

Stepney All Saints Secondary School, Tower Hamlets, London

September 2021 saw VOCES8, Apollo5, Paul and all our singing leaders travelling again for concerts and workshops. What a joy it has been to engage with audiences and singers in person! After such a long time without singing together, and in some cases doing no singing at all, people of all ages were longing to participate. For children and teenagers in particular, there is much to do to help inspire, engage and support all those who experienced little or no singing. The journey has begun!

"Thanks so much for visiting our School and providing this wonderful opportunity for our Yr7 students. The Team were so impressive with their performances and also in the way they engaged the students. Many of the Yr7s have had very limited singing experience over recent times, so it was a great way to re-introduce them to the process."

—Craig Holder, Head of Music, Stepney All Saints Secondary School, Tower Hamlets, London

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Cali School of Music, Montclair University, New Jersey

Instagram Post

"University Singers had two truly mesmerizing performances last night alongside VOCES8, ending this inspiring residency on a high note! We were thrilled to share this opportunity in a workshop with invited guests Edison HS, JP Steven HS, amd Tenafly HS. When we asked two of the invited high school choral programs for their thoughts on yesterday's transformative program, they commented: *It was amazing to witness my students so actively engaged during the VOCES8 workshop. Watching them participate in making music with such high-caliber performers was truly a humbling experience. All in all, the kids had a wonderful day filled with some much-needed music making and fun.*" ***—Josh Lisner, Choral Director, Edison High School***







Laon, France

"Bonsoir Paul ! Je suis une des personnes qui a chanté dans la chorale de lundi, je tenais à te remercier de nous avoir fait vivre ce moment qui a été incroyable, j'espère qu'on pourra en refaire un, bonne continuation et j'espère fortement et sincèrement que vous allez être encore plus reconnus car vous faites un travail fantastique, merci beaucoup." *—Student from Laon, France*

"Good evening Paul! I am one of the people who sang in the choir on Monday, I wanted to thank you for having made us live this moment which was incredible, I hope that we can do it again, and I strongly and sincerely hope that you are going to be recognised even more because you are doing a fantastic job, thank you very much."

Google translation of the above.

Ann Wright
Director of Education

VOCES8 Future Talent Singers

During the 2020-21 season we launched a joint initiative with fellow music charity Future Talent to provide opportunities for talented young singers from low-income backgrounds. The VOCES8 Future Talent award provides bespoke training and performing opportunities for up to eight young singers ages 13 to 17. Singers receive mentoring, career and general musical development advice alongside practical music training. The programme culminates in fully funded places at the VOCES8 International Festival and Summer School.

2020-2021 VOCES8 Future Talent Award Holders

Kizzy Lumley-Edwards, Gracie Molloy, Olivia Harrison, Kimberley Falkenthal-Smith, Ruth Tounkam, Dylan Hirst and Alex Wrathall

"The whole year has been an amazing experience. For lots of reasons I've found this year pretty tough and it's been really lovely to have the VOCES8 activities, Sam's lessons and the Summer School to look forward through it all. The whole of VOCES8 have been wonderful to work with. I've learned so much from every one of them and will take huge amounts of skill and knowledge with me for the rest of my life."

—VOCES8 Future Talent Singer

While a season of online workshops, coaching and recording virtual choir performances is not what we would have wished for these young singers, restrictions on travelling and live performances led to more time for online sessions and personalised support for each singer. We were delighted to be able to meet the singers in person at Milton Abbey and their year culminated in a wonderful week of live ensemble singing including a performance of *Underneath the Stars* with VOCES8.

"Thank you to you and the team for last week. X had a great time and is so looking forward to next year and seeing you all again. She made so many friends this week that she got quite upset to leave them behind. I was so proud to hear the beautiful music in the abbey on Saturday. It really was amazing and at times it made me feel quite emotional because it was so powerful."

—Parent of VOCES8 Future Talent Singer

In October 2021 we appointed our 2021-2022 VOCES8 Future Talent Singers and while the pandemic did lead to online only engagement at first, we are looking forward to seeing them in person for rehearsals and concerts in 2022.

2021-2022 VOCES8 Future Talent Award Holders

Rosanna Fenn, Olivia Harrison, Kimberley Falkenthal-Smith, Macy Jager, Ruth Tounkam, Dylan Hirst and Alex Fenn.



VOCES8 Scholars

"The VOCES8 Scholars programme provided me with a platform to further develop my choral singing and education workshop leading experience within the setting of the thriving, inspiring VOCES8 Foundation. I had the opportunity to perform with the Scholars team in Norway, and also joined VOCES8 and Apollo5 for a number of exciting performances in the UK, most notably Handel's Messiah at the Chapel of Trinity College, Cambridge, with the Academy of Ancient Music and performing a selection of intriguing works during the Milton Abbey Summer School. Since the conclusion of my scholarship, I have continued to be involved with the VOCES8 Foundation as a Freelance Education Leader..."

—Matt Swainsbury, UK Scholar 2019-21

The VOCES8 Scholar programme is comprised of twenty annual choral scholarships (eight in the UK and 12 in the US) awarded to promising young singers with an interest in choral and small ensemble singing. Set up in 2015, the aim of the initiative is to develop versatile and well-rounded young artists, equipped with the skills they need to succeed at the beginning of their professional careers. With tutoring from current and former members of VOCES8, the programme offers training in performing, recording and workshop leading.

With COVID making it impossible for the UK scholars to get together in one space during the spring and summer of 2020, the decision was made to extend this scholar cohort's time with the Foundation to 2 years. Between October 2020 and April 2021 they participated in a programme of online sessions that included covering repertoire they went on to record for virtual choir performances, training in leading workshops and longer education projects, ensemble management and arranging repertoire for vocal ensembles. The singers were able to meet together at the VOCES8 Centre again in June 2021 for a recording and filming session.

A number of scholars also participated in workshop days and education projects both helping to lead sessions online between January and March 2021, and then in schools during May and June.

The singers were finally able to attend Milton Abbey in the summer of 2021 where they had a week of rehearsals and performances.

"I just wanted to say how amazing I found the experience and how incredibly helpful it was to learn how to do the workshops effectively..."

—Lydia Ward, UK Scholar 2019-21

In October 2021 we welcomed our 2021/22 cohort of UK scholars.

In the US, the scholars met together with Erik in person at St Andrew United Methodist Church, Plano, Texas. Paul joined them via Zoom. The group was able to rehearse and to work with groups at the church. Between October 2020 and April 2021 they participated in the programme of online sessions along with the UK scholars.

In the summer of 2021 four of the US scholars joined Matt Greer in Albuquerque, New Mexico for 'Songapalooza', a week-long festival of singing and music making. October 2021 saw a return to working in person with time booked for recording and filming as well as meeting and working with Apollo5 in February 2022.

"Our week together singing as part of Songapalooza with Matt Greer and the lovely people of Albuquerque was a welcomed gift after the last year and a half. Not only did we get to sing three major works with orchestra after 2020's drought of music making, we had the opportunity to meet and build community with singers of all ages and experience levels. It was such a blessing to teach voice lessons throughout the week and see the joy on each person's face as they got to explore the uniqueness of their own voice."

—Cory Dalton Hart, US Scholar 2020-21

UK Scholars 2020-21

- Lyndsey James
- Katherine Liggins
- Clare Sutherland
- Lydia Ward
- Sidharth Prabhu-Naik
- Matt Swainsbury
- Adam Jarman
- Oliver Neale

UK Scholars 2021-22

- Lily Allen-Dodd
- Lydia Wonham
- Elizabeth Nurse
- Sarah Luttrell
- Owen Elsley
- Jack Harberd
- Ross Cumming
- Sam Poppleton

"A HUGE thank you and Barney, Paul and Ann. I feel so energised and inspired by meeting all these lovely, talented people. I just can't believe how generous everyone is being with their time and expertise. My brain is whirring with new ideas and thoughts to put into practice in the rest of life and I can't wait for next time."

—Sam Poppleton, 2021-22 UK Scholar

"I just wanted to say thank you so much to you and everyone at VOCES8 for a fantastic few days and for making us feel so welcome. It was amazing to have the opportunity to sing with you and I feel very lucky to be a part of the very special group of scholars this year."

—Sarah Luttrel, UK Scholar 2021.22



"It has been so hard to find words that accurately express my gratitude for this opportunity. This program has truly been life changing for me in a multitude of ways, and I could not be more thankful for having been a part of it."

—Jenna Hernandez, US Scholar 2021-22

"The VOCES8 US Scholars program has been one of the most fulfilling experiences I've had in my life. Singing in a small, self-directed ensemble taught me to lead, to listen, to trust, to communicate, and to co-create. The Scholars were encouraged to bring our full artistry to the table, to share ideas and try new things. I am still astounded by our ability to come together as strangers and create such beautiful music in a short amount of time."

– Jess Huetteman, US Scholar 2021-22

"Grateful doesn't even begin to describe it. These past two seasons with the incredible VOCES8 US Scholars, one virtual and one in person, have been a dream come true. Traveling the country and making music with incredible people has been a goal of mine for a long time, and this program has been a glimpse into what that life looks like."

—Christopher Short, US Scholar 2021-22

"I have had the privilege of working alongside some of the most incredible individual artists in the world. The friendships I have made will last a lifetime…Every member of both groups (VOCES8 and Apollo5) accepted us with class and treated us as equals. The heart and soul of the V8 foundation is built on social responsibility and it comes across in everything they do. I will forever be grateful to have had a part in their work."

—Michael Skarke, US Scholar 2019-22

US Scholars 2021-22

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Milton Abbey: A Trustee's Perspective

The VOCES8 Summer School at Milton Abbey brings together people of all ages and backgrounds in a week-long collaborative programme of study and performance in the stunning setting of Milton Abbey school in the wilds of the Dorset countryside.

The week gives participants of all levels of singing ability the opportunity to work in chamber ensembles directed by members of VOCES8 to present a madrigal, part song and jazz a cappella performance and also to sing major works with an orchestra in a concluding concert. Participants get free entry to the concerts that take place every evening in the Abbey featuring renowned artists.

Normally the school hosts an international contingent but, due to the effects of the pandemic, the 2021 cohort was smaller than usual and almost completely UK based. They came to the school, however, with added eagerness after nearly 18 months of singing almost solely on Zoom or at best into a microphone and camera. There was a palpable energy in the air as amateurs and professionals alike prepared to sing alongside others – and to an audience – for the first time in what, to some, has felt like an eternity.

The experience of singing alongside budding stars (the Scholars) and learning from the professionals and experts (VOCES8, Apollo5) can't be equalled in the eyes of many of the attendees – which is why so many of them return year after year.

For me as a Trustee to participate in the school was not only great fun but also a lesson in the impact that we as the VOCES8 Foundation can have on people's lives.

Meals are provided and are taken together in the 15th-century Abbot's Hall. Over lunch on the second day Paul Smith, CEO of the Foundation, and I listened to two women who had both come to the school to re-boot their lives after the trauma of recent widowhood. One was an amateur cellist and singer who felt that the joy of singing as an ensemble would not only help to heal the wounds of losing her husband of 60 years but help her get through the coming Thursday – which would have been the day of her Diamond wedding anniversary. Nothing in her demeanour would have suggested that she was going through grief – enjoying the warm-up exercises, questioning the tutors, performing with gusto, as she immersed herself completely in the joy of singing with others.

The other woman, a singing novice, had decided that a way of dealing with her recent bereavement was to learn a new skill. She had joined a local choir but, frustrated with the lack of aspiration of some of the members, thought that joining the summer school would help her develop the singing skills she desired while giving her a way of facing the future without her husband.

Those of us sitting listening at the table recognised the faith that these two had put in the power of music to act as medicine to life's ills and were thrilled by the fact that they had chosen the Milton Abbey Summer School as the place to come to tap into that healing joy of singing and making music together.

Later that evening, course participants and guests attended a stunning concert with VOCES8 performing many of their old favourites to celebrate singing in front of a live audience again. Many listeners were moved to tears as the music once again tapped into emotions that had largely lain dormant (or been kept in check) since the beginning of Covid. In the bar post-concert, with the excitement of the music still alive, I had a long conversation with a couple who come every year to the school. Following mid-life crises in their careers and lives, they had come to the realisation that music – and singing in particular – were more important than many of the other things they had previously held dear. For them this week in Milton Abbey embodied all that they had realised were important and life-enhancing – singing, collaboration, learning, companionship, new friends, relaxation – and was the most enjoyable week of their year.

Milton Abbey, with its bucolic setting, poor phone signal and dubious Wifi connections certainly helps participants to get away from phones and other distractions and immerse themselves in the week of rehearsals, lessons, chamber groups and concerts. For many this makes the week a truly meaningful – and sometimes life-changing – experience.

I learnt so much and got such enjoyment out of only two days at the school, meeting new people and hearing interesting and uplifting stories, that I would recommend it to singers of all levels. There's something in it for everyone – and it might just change your life!

Sally Cantello













Handel
Barnaby Smith



Where All Roses Go
Apollo5



A Deep But Dazzling Darkness Apollo5



Renewal?
Paul Smith



Infinity
VOCES8

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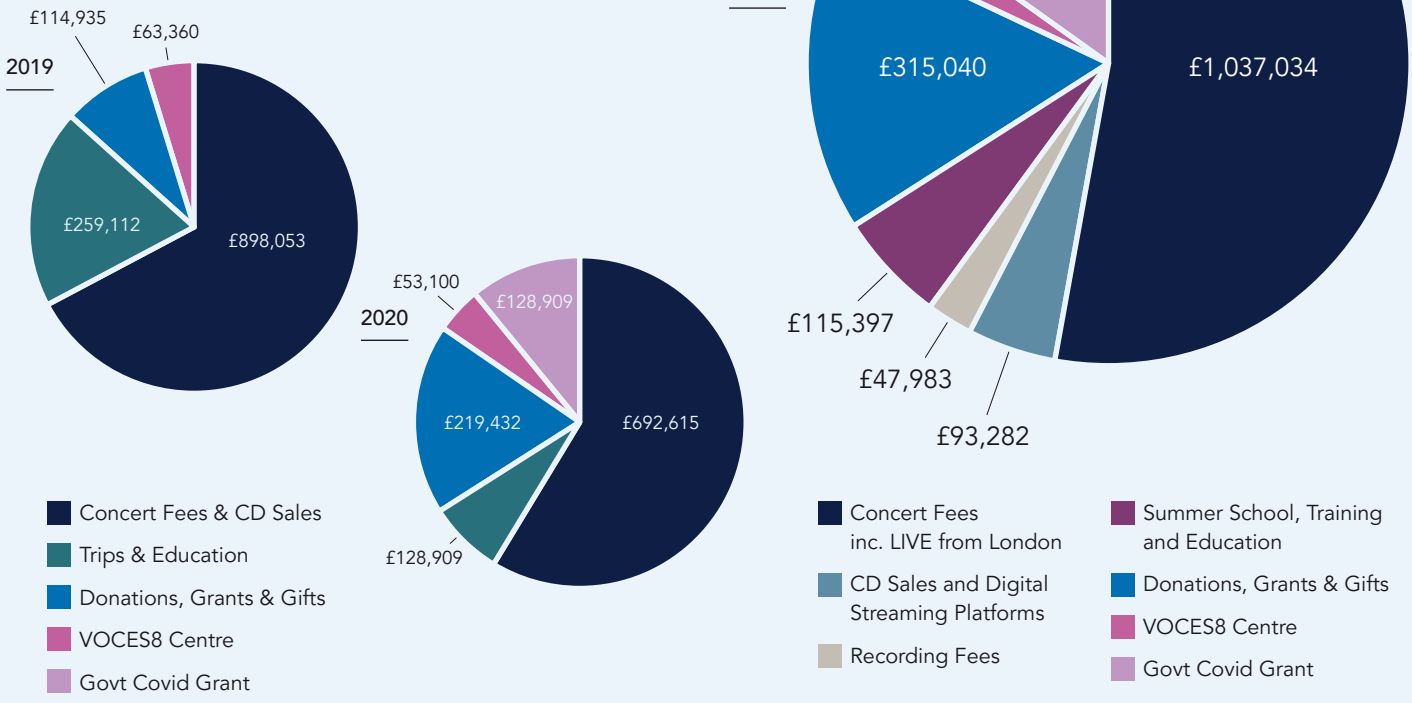
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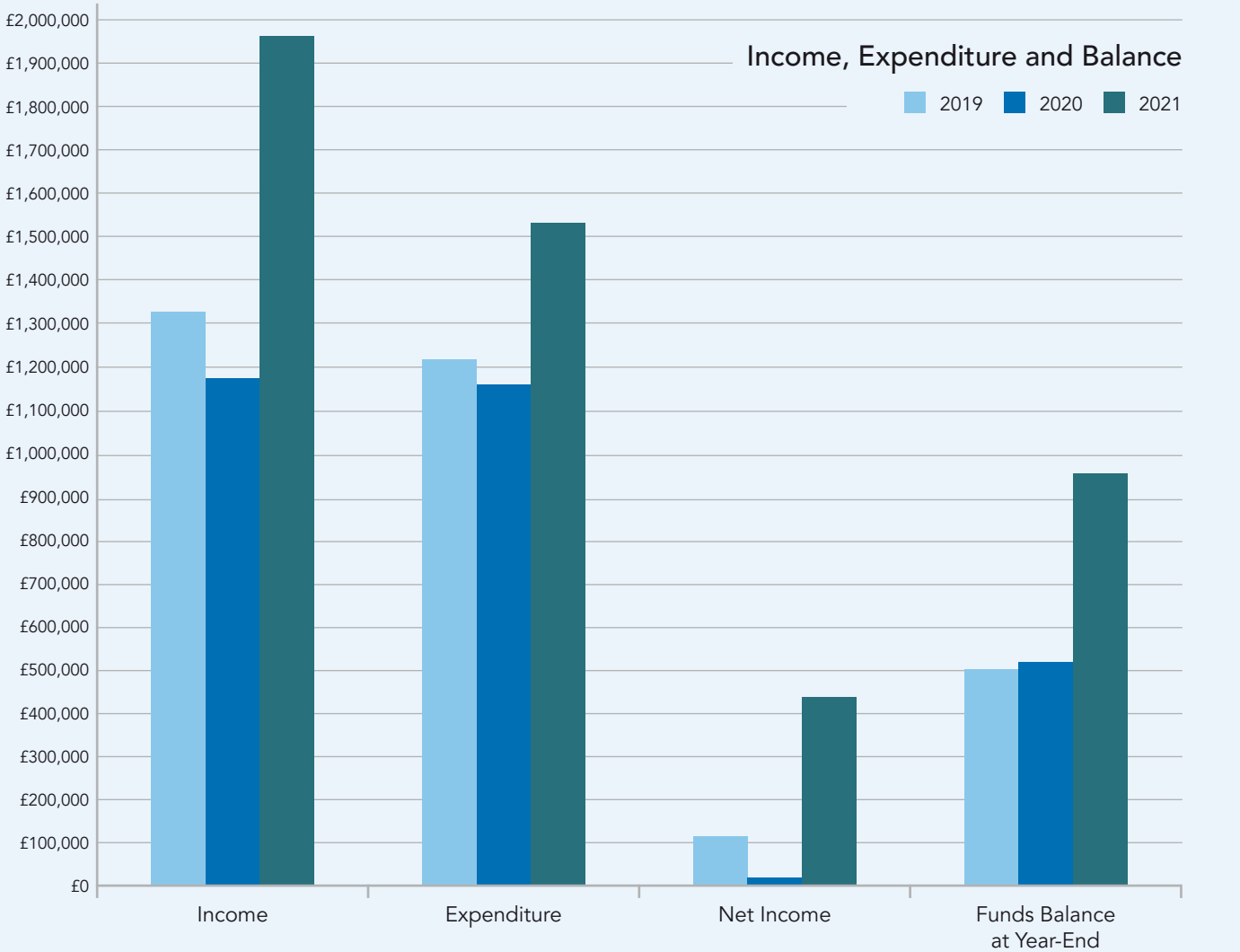
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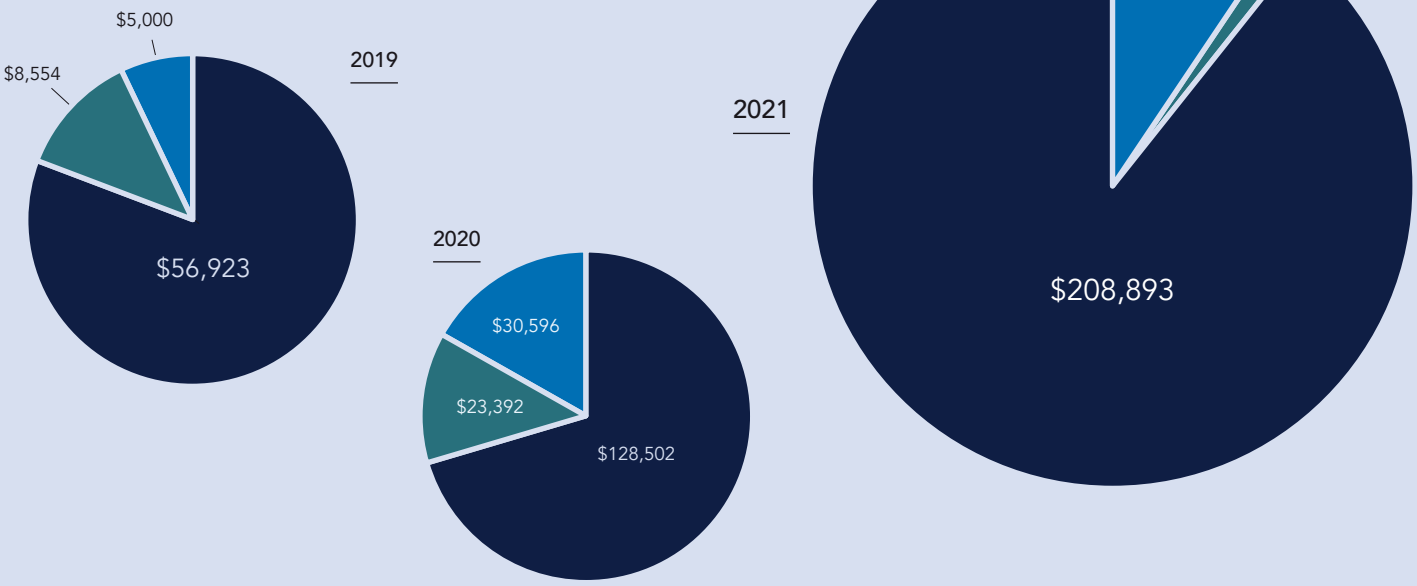
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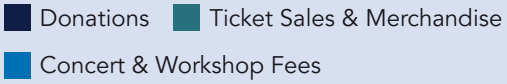


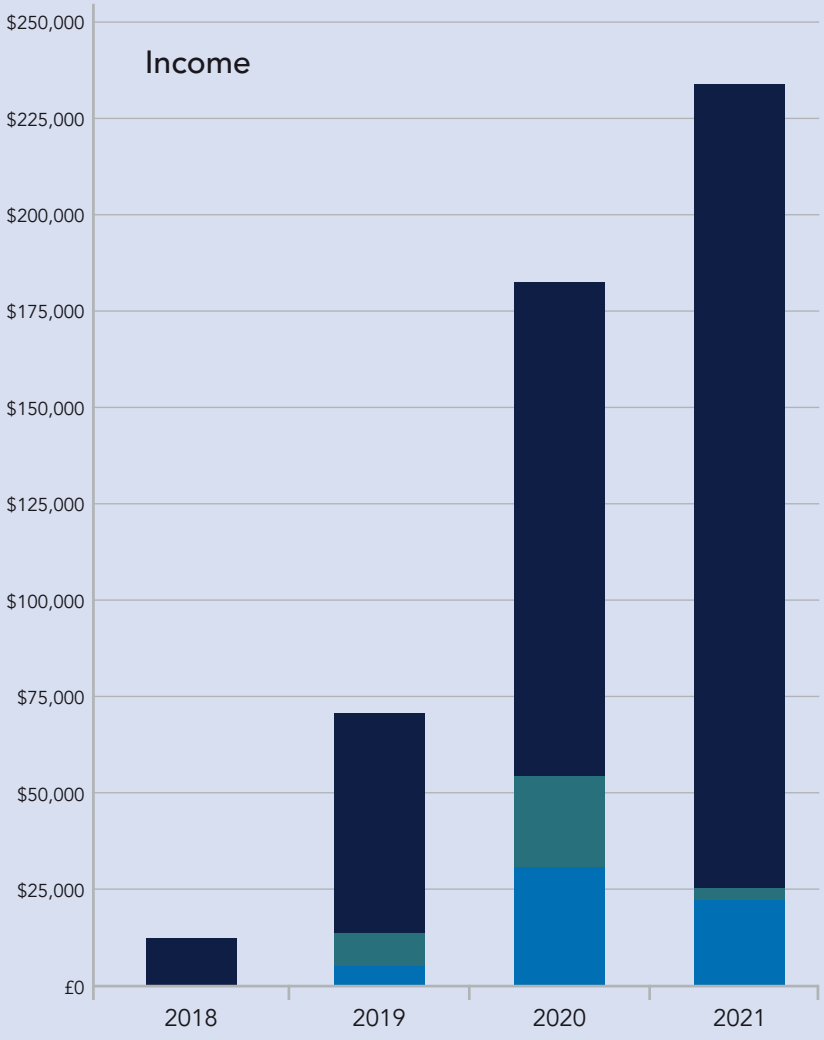


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Robert Wolz
Jeanise Wynn
Hitomi Yamada
Diane Yanney
Noel Young
Robert Young
Susie Zimmerman

We also offer our grateful thanks to those of our supporters who wish to remain anonymous.



Andy Staples

VOCES8

Andrea Haines
Molly Noon
Barnaby Smith
Katie Jeffries-Harris
Blake Morgan
Euan Williamson
Chris Moore
Jonathan Pacey



Andy Staples

Apollo5

Penelope Appleyard
Clare Stewart
Josh Cooter
Oli Martin-Smith
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VOCES8 Foundation Education Team

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Charity Registration No. 1126785

Company Registration No. 05907481 (England and Wales)

VOCES CANTABILES MUSIC LIMITED

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2021

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Sarah Holford John Smith Roy Blackwell Duncan Souster Peter Dart Eleanor Wardle Sally Cantello Lord Robert Lisvane William Conner
Secretary	Barnaby Smith
Charity number	1126785
Company number	05907481
Principal address	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Registered office	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Auditor	HW Fisher LLP Acre House 11 - 15 William Road London NW1 3ER United Kingdom
Bankers	NatWest Bank 64 Bury Old Road Manchester M8 5NW

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2021

The Trustees present their report and financial statements for the year ended 31 August 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102" (effective 1 January 2019).

At the beginning of the year the trustees confirmed the business plan for the year and the objectives and values of the Foundation which it was designed to deliver.

Objectives and activities

In line with the Memorandum and Articles of Association set up when Voces Cantabiles Music was established on 16 August 2006, the aims and objectives of the charity are:
- To stage and perform professional vocal concerts of classical genre that attract a diverse audience;
- To lead singing-based workshops and master classes for people of all ages and abilities;
- To work with schools in developing creative initiatives that combine music with core studies;
- To inspire people through music.

A summary of the Foundation's business plan, based on these objectives, is set out below. The charity is now known as the VOCES8 Foundation and the rest of this report will use this name. This is yet to be officially confirmed through Companies House but the process has already begun.

Vision:
- The VOCES8 Foundation will inspire people through music;
- The VOCES8 Foundation will reach out to communities around the world and use choral singing to inspire people and contribute to social change.

Mission:
Through world-class concert performances, a wide-ranging education programme and the provision of training and resources, the VOCES8 Foundation will have a positive impact on society, encouraging talented professional performers to use their skills to inspire other people.

Values:
- As musicians, we are driven by: excellence, co-operation, partnership, inclusivity and creativity.
- Those who work for the VOCES8 Foundation will feel empowered, proud and secure.

Objectives:

Strategic Objective 1: World Class Performance

Strategic Objective 2: Inspiring future professionals

Strategic Objective 3: A leader for resources, research, methodology and training

Strategic Objective 4: A Centre for Excellence and Outreach in the City of London

Strategic Objective 5: An inspirational and inclusive outreach programme

Coronavirus pandemic

This report will be dominated by the impact upon the Foundation of the coronavirus pandemic, which in March 2020 closed down the world of music performance and music education. At the end of this reporting period the Foundation was in a solid financial position and we are confident that resources and plans are in place to see the Foundation safely through this crisis. Credit must be given to the executive directors of the Foundation for achieving this position.

When the WHO declared the Covid-19 outbreak a pandemic on 13 March 2020 and on 23 March the United Kingdom and much of the rest of the world went into 'lockdown', performance venues and schools across the world were closed overnight. What had been a full order book was deleted at a stroke and the income streams of the Foundation from performance and education were turned off. The Executive was faced with two related issues of how to continue to deliver on the Foundation's aims and objectives and how to generate cash to fund its ongoing existence and sustain the livelihoods of its employees.

Details on the financial impact of the financial strategy for this year are set out in the financial review.

The strategy consisted of four main strands of income generation:

- Donations from individuals;
- Government support for the Arts;
- Government support through the furlough scheme;
- The development of an audiovisual recording capability, both mobile but principally at the VOCES8 Centre, linked to sale of online concerts.

Donations

In March 2020 when it was hoped that a return to normal activity might be achievable in Autumn 2020 a 'Bridging the Gap' fundraising campaign was launched with a target of £220,000. This initiative was given a boost by the generous donation in kind of the time of an experienced and professional fundraiser. He has worked alongside the trustees and executive to develop and implement a fundraising strategy, which to date has been highly successful and enabled us to exceed our initial targets. The support of the VOCES8 US Foundation with this work has been of key importance during this period.

Government support for the Arts

It was clear from the onset of the initial lockdown that the performing arts would be one of the most adversely affected sectors. All performance venues were shut with no prospect of them reopening in the short-term. It was widely recognised that this would be one of the last areas of public life to be restored to normality as it involves large numbers of people in close proximity indoors. In July 2020 the government published a package of support including a total of over £800 million to be available for grant funding managed by organisations such as the Arts Council of England. The executive team submitted a successful bid to help see the Foundation through this period. The value of this grant was £115,000 and relates to the accounting period (2020-21).

Furlough scheme

An important part of the survival strategy was cost control. Once the furlough scheme was announced all staff other than the CEO were placed on furlough, saving the Foundation approximately £22,000 per month. Under the scheme, training and development was permissible and this opportunity was offered to all members of the Foundation with the aim of growing their personal capability for a future career in the industry that might or might not be linked to the VOCES8 Foundation. When the furlough scheme was adapted towards the end of the previous accounting period (2019-20), the Foundation sought to find a balance between keeping costs down whilst also managing the wellbeing of staff. The Flexible Furlough Scheme allowed for this possibility. The Trust was able to benefit from this scheme for the whole of this financial year only taking staff more fully off the scheme at the end of August 2021 when concert halls and schools began to open albeit often only in a limited fashion.

Income from online performance

At the outset the Foundation saw the need to make live music-making available to the world through social media platforms. This was not a money-raising project in itself, but simply an attempt to fulfil our charitable objectives and to keep music and singing alive as the world closed down. On 21 March 2020 our 'Live From Home' initiative began and saw different members of the team deliver some form of free on-line workshop on a social media platform at 2pm UK time. This continued for 100 days.

During this period a strategy was developed to generate income through online concerts which emerged as the 'LIVE From London' concert series. These aimed to provide a high quality live concert experience for viewers at home. The series was filmed for the most part at the VOCES8 Centre. This had been rapidly equipped as a broadcasting studio for professionally staged choral music. This project was designed as a collaboration with other choral and small ensemble groups with the intention of providing an income stream across the sector and thus contributing to the wider survival of choral singing. A side benefit was the employment as technical support staff of previously self-employed musicians who had no access to government support. This first series was successful in demonstrating that there is a willingness to pay for high quality content broadcast on social media platforms. It was highly acclaimed by the global press (e.g. Financial Times, The Times, The Observer, The Wall Street Journal, the BBC and the industry press) and reached a large audience, generating significant funds for all who participated.

"***One of the major highlights of pandemic music to date has been the online festivals of choral music created by top ensemble VOCES8.***" (The Financial Times)

The success of this series vindicated the financial decision to upgrade the VOCES8 Centre with the necessary equipment to deliver a high-quality product. The Foundation now has the long-term benefit both of this recording and streaming facility and the staff capability to operate it. This is already developing into a valuable income stream as well as being a means of extending our education reach through on-line educational programmes.

Achievements and performance

The principal achievements of this period have been referenced above. In the immediate wake of the lockdown in March 2020 the executive team launched a 'Live from Home', daily webcast consisting of workshops, interviews and performances. This led to the cooperative project of the 'LIVE From London' online concert series, which was one of the few cultural bright spots in those bleak days.

"*Some of my most enjoyable musical moments of the lockdown came from the online festival of choral music, LIVE From London*" (The Telegraph)

'LIVE from London' was designed with a simple goal – to bring artists together in a collaboration that would share great music and a positive message of hope around the world in this most difficult of years. Other than VOCES8 and Apollo5, The Sixteen, I Fagiolini, The Gesualdo Six, The Swingle Singers, Stile Antico, Chanticleer, The Academy of Ancient Music and The English Chamber Orchestra gave concerts. This festival presented live music from among the best in the world at a time when there was no live music to be heard. All who are part of the Foundation are passionate about their work, and we have been thrilled to share the stage with such fabulous artists from the UK and internationally who were driven by the same goals and willingness to share in the risks and challenges of creating this new festival. The equivalent of over 40,000 tickets were sold for this initial festival (one ticket made the concert available for the whole household or group), which ran from 1 August 2020 for 10 weeks. Such was the success of this initial festival that it set a model for on-going activity, which will become a part of the VOCES8 programme as we go forward. To date 150,000 tickets have been sold for these concerts and over 500 musicians and technical/production staff employed at a time when the music industry was largely closed down. The list of artists taking part in LIVE From London in 2020-21 included: The Choir of Westminster Abbey, Chineke Orchestra, the King's Singers, the Carducci Quartet, Stephen Fry, The Aeolians, the Jason Max Ferdinand Singers, Ensemble Amarcord, Anúna, Joanna MacGregor, the London Contemporary Orchestra, Dame Emma Kirkby, The Tallis Scholars, the London Adventist Chorale, Rachel Podger, Intrada and the Gabrieli Consort and Players.

The wider impact of this series on the wider choral world is captured in this quote from Stile Antico:

"For Stile Antico, LIVE From London has been a fantastic enterprise in so many ways. It was truly inspiring to listen to colleagues' virtuosic performances and it was wonderful to have the chance to perform live when all our touring had been cancelled. Financially, the series was a lifeline which will help us recoup some of the costs of the Covid pandemic and has provided funds to enable us to explore new ways of connecting with our audience. Most importantly though, it has been a lovely way of connecting with colleagues in other groups and supporting one another through this current crisis. We hope this spirit of mutual support can continue when life starts to resemble something more familiar for freelance musicians." —*Stile Antico*

Aside from digital concert collaborations, all sorts of composers and artists were involved in recording collaborations which will be released across 2021 and 2022 on VOCES8 Records and Decca Classics. Both VOCES8 and Apollo5 recorded new albums during the year, and other projects included a solo album for Barnaby Smith entitled "Handel" and a new album called 'Renewal?' which Paul Smith directed and for which he wrote six new commissions, alongside new works by Donna McKevitt and choral classics by Walton and Harris. Partners on releases in 2021-22 include the Philharmonia Orchestra, Teena Lyle, Mårten Janssens, Tony Silvestri and a host of composers and performers from the world of neo classical music as part of our ongoing partnership with Decca Classics. With a number of projects, it was particularly enjoyable to see VOCES8 and Apollo5 performing side by side as part of a larger VOCES8 Foundation choir. The choir also regularly included members of our VOCES8 Scholars programme and well-known faces from other choral groups including the King's Singers and I Fagiolini.

Evidence of the Foundation's impact is seen in the most positive and startling numbers of our online reach in 2020-21. While this may sound unsurprising, it is the sheer size of growth in numbers across streaming platforms that is the most pleasing, and a message to us all about the need for choral music online throughout the pandemic. In this period, our streaming numbers have matched, in one season, the combined streaming numbers for the previous fifteen – a quite remarkable growth and a major uplift that will be tracked into the future. It will be interesting to see what happens to online streaming numbers as the concert halls and festivals open once again. Regardless, it is a joy for us to see how much of an impact the VOCES8 Foundation was able to have during the pandemic, and anecdotal evidence suggests that music produced by the Foundation has provided people all over the world with much nourishment and support during times of great physical, mental and emotional hardship.

Throughout the year, work supporting communities and education settings felt more important than ever, with so many schools unable to lead any form of music programme, and with community choirs silent throughout the year. Our online activities in free settings like Facebook and YouTube, our singing events as part of LIVE From London such as Singing London and Carols for the City, our children's programmes including 'The Winter House' with Stephen Fry, and the ever-growing set of resources on the VOCES8 Digital Academy platform provided an array of participative opportunities for people all over the world to make music with us. People from at least 75 countries have been involved with our participative events and the feedback has been exceptional. As the members of the Foundation travel again and lead workshops, they are given feedback daily by teachers and students that the online videos from one of our ensembles or from an individual team member have been used again and again in their home or school. We plan to continue growing this side of our offering in the seasons to come.

While much of the year focused on digital activity, a particularly emotional highlight was the Milton Abbey International Summer School. Running at much-reduced capacity, and with travel restrictions making it possible for only the most dedicated international traveller to join us (and yes, we did have participants who isolated for 10 days before attending the course!), the week was an immense logistical challenge but without doubt a star moment in the season. Concerts by VOCES8, Apollo5, the VOCES8 Scholars, a jazz night and a massed choral performance with organ, alongside chamber groups, a children's course and the involvement of students from our Future Talent programme completed a fun-filled week. This was a much-needed emotional release for all who were able to come, and we look forward already to a course in 2022 that will be packed to the rafters. Huge thanks go to the team of staff and volunteers who made sure that this week was a success and remained safe at the same time.

During this year much has also been achieved in strengthening the organisational and general capacity of the Foundation. The LIVE from London series produced both the motivation and the finance for the Foundation to develop its own in-house recording and filming capacity based in the VOCES8 Centre. This development has underpinned the financial success of these concerts and the quality of the productions has significantly enhanced the artistic reputation of the Foundation.

Another important development is the creation of an Advisory Board. This will initially be a functional, working group with specific tasks around our community hubs in the UK, US and France with the intention of engaging everyone in some way with projects in a wide variety of settings. From planning, budgeting, fundraising, preparing, coaching, performing and more, there are many stages to these sorts of projects. The Advisory Board will help to plan the more complex community-based education work as a main initial function, but it is hoped that the contribution of this distinguished group will develop over the longer term.

The Advisory Board is made up of eminent artists, composers, musicians and others involved with the music industry and beyond who offer the benefit of their experience, views and global outlook to the Foundation. The members are:
Stephen Barton, Cathryn Booth-LaForce, Frederich Dittmann, Jonathan Dove, J. Donald Dumpson, Alexander (Zan) Fleming, Robert Frenzel-Berra, Simon Halsey, Colin Johnson, Jason Max-Ferdinand, Anthony Mazzocchi, Roxanna Panufnik, Neale Perl (representing Jacqueline Mars), Carolyn Sampson, Anthony Trecek-King, Mark Trusheim, Lord Wallace of Saltaire.

Public benefit

The public benefit of the work of the Foundation is evidenced within the report of this year's activities. There is extensive research and growing evidence on the positive life and health benefits of making music and in particular of group singing. This year has seen the Foundation continue to offer opportunities for music-making for tens of thousands of young people in some of the most deprived areas in the country and globally, both in person and online.

With its increased capability in digital delivery of performance and education, the trustees and the wider team took the decision to launch the VOCES8 Digital Academy. The aim of this online resource is to use the Foundation singers' talents and skills to support singing activities for students of all ages and across the competency range, allowing students to learn at home or in a group or classroom setting, so broadening the reach of the Foundation's education work. Early indications are that this resource is fun to use and both engaging and uplifting for anyone wanting to develop their skills as a choral musician. Much of this material is currently available free of charge although the possibility of developing a future income stream from this activity is being considered.

In all the Foundation's activities during the year the trustees have had due regard to the guidance on public benefit published by the Charity Commission.

Diversity

Alongside the global pandemic, perhaps the other biggest global topic in the past twelve months has been diversity. The Foundation has carefully considered its response to this major issue and has focused particularly on how to act as an industry leader. This it has done by providing the required support for people of all backgrounds to be embraced and to see a potential future for themselves on all levels in the choral music industry. The Foundation has made good progress in this area, though much remains to be done. Alongside existing work at grassroots level, there has been a commitment to:

- have diverse representation at board level
- commission work and showcasing existing work by BIPOC composers
- provide a platform for BIPOC artists at the highest level
- contribute to positive advocacy within our sector
- target our future recruitment to encourage people from BIPOC backgrounds to seek opportunities within the Foundation, particularly within VOCES8, Apollo5 and the VOCES8 Scholars
- provide a series of lectures, seminars and working group opportunities for the wider Foundation team to feel more able to understand these complex issues and to share their own thoughts.

There will undoubtedly be more to discuss on this topic in the next accounting period, but the trustees have been impressed by the commitment demonstrated by the whole Foundation to date.

Financial review

At the end of the year the charity held c£1,014k at bank. This is an increase of c£381k over the previous year which is a remarkable achievement for a year such as the one just experienced. The innovative and courageous leadership of the senior executives of the Foundation has done much to achieve this position. The decision to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio was a critical innovative response to the closing down of live music and education.

As the paragraphs above have made clear, the events of the pandemic mean that comparison with previous years is not instructive, as the profile of activity, income and expenditure is peculiar to the last 12 months. The key factors affecting income and expenditure for the year are set out below:

- Income for the year was £1,962k (£1,180k in 2019/20). Main variances here include an increase in unrestricted donations to c£200k (c£168k in 2019/20) and an Arts Council restricted grant of £115k.

- There was a dramatic reduction in concert fees to c£10k (from £638k 2019/20) but a massive new income stream of £1,026k reflecting income from the Live from London Concert series.

- There was a sharp increase in other income to £297k, which represents monies received under the Government's Coronavirus Job Retention Scheme (CJRS).

These were the main factors resulting in the £781k increase in income. Against that there was an increase in expenditure of only £365k, resulting in a net income of c£432k. Changes in expenditure reflect the changes in activity for this year. Thus, whilst performance fees are lower (reflecting shutdown of performance activity), Artists Performance Fees, Production Costs and VOCES8 Centre costs are higher, linked to the Live from London series. The increase in Consultancy Fees relates to the worldwide marketing and sale of LFL concerts.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements.

The trustees are satisfied that proper financial controls are in place.

At the end of the reporting period the reserves were made up of £10,045 restricted funds and £940,046 unrestricted funds. Whilst the fundraising policy retains its focus on unrestricted funds, proposals are being put together for a portfolio of activities to which specific donations might be attracted, such as a particular concert, education programme or scholar's seat.

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose are maintained at a level equivalent to between four and six months' expenditure. This policy has proved its worth this year as the cushion provided by the reserves was sufficient to enable the executive to survive the initial impact of the collapse of activity and have the time to develop a strategy to see the Foundation through the crisis. The trustees are pleased to note that this level of funds has been maintained throughout the year (and indeed has been increased further) as the way forward for the performing arts sector is still very unclear.

In the light of this increase in the level of reserves the Board is looking at options for long term investment to support development of the VOCES8 Scholars Programme and sustainable impact in hard-to-reach client groups, among other objectives related to our core mission.

Structure, governance and management

Voces Cantabiles Music was established on 16 August 2006, in line with the published Memorandum and Articles of Association. The Members, who are trustees for the purposes of charity law and directors for the purposes of company law, and who served during the year and up to the date of approval of these financial statements were:
Roy Blackwell (Chair), Sally Cantello, William Conner, Peter Dart, Sarah Holford, Lord Lisvane, John Smith, Duncan Souster, Lord Wallace of Saltaire (resigned 31 March 2021), Eleanor Wardle.

The board of trustees meets at least four times a year and is responsible for the legal operation of the Foundation. All board meetings work to a pre-published agenda and minutes are kept and reviewed. The CEO and the Musical Director attend all or part of the meeting to deliver their reports on the operation of the Foundation.

The Board has appointed a finance subcommittee which meets with the executive prior to board meetings to review the Foundation's financial statements in detail and to report back to the Board. This committee also acts as the remuneration committee and makes recommendations to the Board on all salaries.

Roy Blackwell has served as Chair of the board of trustees for this accounting period and will continue to do so in the next period.

Plans and strategies for managing risk

"Change and development in an uncertain world is a theme of this reporting period, not just for arts organisations but for the world more widely. Yet despite these challenges, the executive team and ensembles have continued to thrive in this difficult environment, as evidenced by the solid financial numbers." This is a quote from last year's report when the overarching national anxiety focused on the onset of the Covid pandemic. The sentiment is still pertinent a year on.

The trustees and the executive last year wrote confidently about the future and the resilience of the Foundation based upon the level of reserves and the strength of the forward order book. The plan was to continue to improve further the level of reserves, strengthen the financial value of the order book and to build further our presence and associations in the US. In the event the order book collapsed to virtually zero, but the other strategies carried the Foundation through the crisis primarily because of the resilience and entrepreneurial capability of the executive team.

The strategies identified last year retain their value as the world returns to normal. As vaccination programmes are rolled out across the world, concert halls and festivals are reopening, albeit with capacity limited by social distancing. Contracts and bookings which were cancelled are being revisited and the diary is full again. It remains to be seen what the appetite for attendance at live concerts is. Optimists are talking about a suppressed passion for live music bursting into a golden period of rebirth while others fear the establishment of a long-term reluctance to attend densely-populated indoor events, particularly among older people and more vulnerable groups. There is also the possibility of further spikes and lockdowns as well as new Covid variants which are not suppressed by current vaccines. In short, the future is unpredictable.

At the time of approving these financial statements, the Foundation is in a sound financial position and there are no major anxieties about the 2021/22 year, although the future of our business is still not clear. The 'Live from London' Series has been very successful. Schools in the UK are now largely open and there is a limited return to our established education outreach programmes. The development of an audio/visual and studio capability offers a new business stream and a broadening of our capability, but a future challenge will be the integration of this new product/capability within the previous model. What is of critical importance is that this greater diversity of operational activity increases the Foundation's resilience in response to a volatile environment and in so doing serves to broaden the Foundation's reach.

A particular area of focus is the work in the US which is now showing significant financial benefits to the Foundation. A not-for-profit organisation has been founded in the US with the intention of working further in this area in the coming three to five years. The executive of the Foundation is in regular dialogue with the team in the US to ensure that the vision and strategy of the two organisations remains aligned.

A not-for-profit has also been established in France to support the deeper development of projects in schools and communities across the country. With plans for major projects to begin again in 2022, this new association has been created to build a sustainable approach to education and community work in France that mirrors the aims and objectives of the VOCES8 Foundation in the UK.

The continuing post-Brexit risk to the Foundation is the relationship with key clients and partners in France, Germany and Belgium. The executive is working to strengthen these ties and a number of long-term contracts carrying through 2021 and to 2022 are now being revisited and strengthened.

Recruitment and appointment of new Trustees

The power to appoint new or additional trustees is vested in the board of trustees. The board of trustees considers prospective new trustees and if it is decided to approach a potential trustee, this is done by the Chief Executive Officer and Chair of the Board. Prospective board members are given the opportunity to experience the work of the charity and are shown a copy of the financial statements and other relevant information. Board members will also have the opportunity to talk with prospective new trustees in advance of them joining the board. Additional methods of recruitment are now being put into place to broaden the reach and to attract more diverse candidates to this role.

Executive structure of the Foundation

Chief Executive Officer – Paul Smith - full time post; Musical Director – Barnaby Smith – full time post; Education Programme Director – Ann Wright – full time post; Director of External Affairs – Christopher Wardle – full time post; Director of Apollo5 – Clare Stewart – full time post; Director of the VOCES8 Centre – Jan Keliris – full time post; VOCES8 Foundation Administrator – Thomas Webb-Wilson – 3.5 days a week; Special events/friends scheme – Louise Hughes – 2 days a week, Education Projects Assistant – Laura Gillham – 2 days a week.

Relationships

There are two critical partnerships in the operation of the Foundation:

The first is with the Diocese of London from whom the Foundation leases the VOCES8 Centre. This relationship also includes a commitment to improve singing opportunities for the children in schools associated with the Diocese. It has been difficult in the last 12 months to develop this relationship as we had wished but we look forward to revisiting that agenda as the world returns to a post Covid "normal".

The second is with Edition Peters who act as Artists Manager (agent) for both VOCES8 and Apollo5. They also act as publishers for VOCES8 publications such as The VOCES8 Method, and mediate relationships with composers whose work they publish. This is a creative relationship which brings benefit to both parties.

Remuneration

All decisions on remuneration are made by the full board of trustees. The Board has a remuneration sub committee that assists with this process.

Plans for the future

In the current environment the strategy/objective of the Foundation is to ensure its ongoing survival in order to be able to continue with our charitable purpose once the pandemic has subsided. Whist the output-based strategies below remain a focus for decision-making, they are underpinned by the key objective of remaining solvent and the generation of funds to achieve that.

Critical elements of that plan are:

1. Support the performance ensembles and the Foundation team in the return to the post Covid normality;
2. Continue to develop and deliver the 'LIVE From London' concert series;
3. Further exploit the resources and competence of recording and streaming;
4. Continue to develop the donations income stream.

Strategic Objective 1 - World class performance

VOCES8 and Apollo5: the order book for live concerts and recording for 2021/2 has to be revisited and consolidated.

We have met our key targets in this area, including:

- Successful USA tours in Autumn 2021 and Spring 2022 for both VOCES8 and Apollo5;
- Continuance of recording plans for the whole Foundation;
- Development of further streamed performances – the 'LIVE from London' Series;
- Successful completion of the collaboration projects with Paul Simon, Christopher Tin and Eric Whitacre.

Strategic Objective 2 - Inspiring future professionals

VOCES8 Scholars and the education team: applications for the 2019 scholars amounted to more than 170 singers, of which 60 came from the US. Auditions for the 2022-23 Scholarships are ongoing in the UK and US. The Season for both groups was aligned with the academic year and support and management was provided by Sam Dressel. Following the fallow year of the pandemic this scheme needs to be resurrected. The programmes for the year had been prepared and published and included a broad range of opportunities for general music education training and experience, performance as a small ensemble singer and performing within a larger chamber choir with professional musicians.

We are pleased to note the ongoing involvement of ex-scholars in the delivery of our education programmes and their support and involvement in the production and development of our audiovisual production capability.

In the UK, in partnership with the music department of Cambridge University, plans are well advanced for VOCES8 to continue to play a central role in delivering a masters level programme in singing.

Strategic Objective 3 - A leader for resources, research, methodology and training

The Digital Academy
The Foundation has launched the VOCES8 Digital Academy, an online resource to support singing activities for students of all ages and across the competency range, allowing students to learn at home or in a group or classroom setting. The focus in the coming year is to continue to develop this resource, to make it as widely available as possible and to achieve its potential as a further income stream where appropriate.

New commissions
Paul Smith has a new commission based on 'Thaxted' for an American couple, who have requested that it be premiered by King's College Cambridge or a similar choir later in 2020/21.

The Foundation commissioned a new set of works for performance in LIVE From London Christmas 2020. The compositions were performed by VOCES8 with Roderick Williams and were written by Ken Burton, Melissa Dunphy, Jocelyn Hagan, Taylor Scott Davis, Paul Smith and Roderick Williams. These new commissions were subsequently published by Edition Peters and are now receiving performances from other choirs around the world. The Foundation is grateful to the various donors who supported this composition project.

Other commissions in 2020-21 featured work by a range of composers including: Donna McKevitt, Afrodeutsche, Mårten Janssens and Shruthi Rajasekar.

Chris Moore, Barnaby Smith, Blake Morgan, Paul Smith, Katie Jeffries-Harris, Jim Clements and other members of the VOCES8 Foundation family have written new compositions or arrangements for the Foundation ensembles and projects in 2021/2.

Roxanna Panufnik is the current Composer-in-residence for VOCES8 and is working in different ways with both performance ensembles in 2020/21. Fraser Wilson is the current Artist-in-residence for Apollo5 and is preparing a project with them in the 2021-22 season called 'Invocations'.

Programming of new works is to be a normal part of the programme strategy. This strategy will also support the inclusivity/diversity agenda.

Sheet music
The team is working with Edition Peters to create an exciting and wide-ranging resource centre for our sheet music. This will be available to download with a licence or bought in sheet music form. This 'VOCES8 Singles' range will cover all types of music, from our classical editions through to our jazz, folk and pop arrangements, from simple sheet music to our most complex arrangements and, where possible, modern composers that we have commissioned to write for our ensembles.

Strategic Objective 4 - A centre for excellence and outreach in the City of London – The VOCES8 Centre

There has been a transformation of the centre with the development of the Foundation's new capability for audiovisual streaming and recording of 'live' concerts. The VOCES8 Centre has become the home of the 'LIVE From London' concert series and is now seen regularly by thousands of viewers across the world. The development of the studio capacity has played a major role in the financial survival of the Foundation through this difficult year. The development of the centre with its enhanced capability will be a major plank in the business plan for the coming year.

Strategic Objective 5 - An aspirational and inclusive outreach programme

Education work: the education outreach activity of the Foundation has been severely restricted for the last 12 months. However schools are now opening up, and the 2021/22 academic year has seen a return to face-to-face work with young people across the globe.

Our main projects in 2021/22 include:

- Local projects with schools in the City of London, Hackney, Tower Hamlets.
- National projects with Leicestershire Music Hub, Surrey Arts, Lincolnshire Music
- United Westminster and Grey Coat Foundation
- Bradfield College, St Benedict's Ealing, Rugby School, Worksop College.
- European projects including the Festival Saint Denis in Paris, Festival of Voices in Graz, La Folle Journee in Nantes, Vivendi-sponsored projects in Laon/Soissons/Guebwiller/Vezere/Le Mans, the Festival of Reims, and projects across Germany.
- US visits and residencies in Albuquerque, Houston, Dallas, Minneapolis/St Paul, Philadelphia and Michigan, and performances connected with universities and churches in 35 different cities across the US.

Summer School: The VOCES8 Summer School at Milton Abbey is sold out for 2022. We have an exciting programme of events in place for the week with some fabulous artists joining us to perform.

Disclosure of information to auditor

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees' report was approved by the board of trustees.

Roy Blackwell
.....

Roy Blackwell
Trustee
Dated: 27 May 2022

SE Cantello
.....

Sally Cantello
Trustee
Dated: 28 May 2022

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 AUGUST 2021

The trustees, who are also the directors of Voces Cantabiles Music Limited for the purpose 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 which give a true and fair view of the state of affairs of the Foundation and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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 Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Foundation will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Foundation 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 Foundation and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF VOCES CANTABILES MUSIC LIMITED

Opinion

We have audited the financial statements of Voces Cantabiles Music Limited (the 'Foundation') for the year ended 31 August 2021 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the Foundation in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Foundation's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Foundation and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the Foundation for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the Foundation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

As part of our planning process:

- We enquired of management the systems and controls the charity has in place, the areas of the financial statements that are most susceptible to the risk of irregularities and fraud, and whether there was any known, suspected or alleged fraud. The charity did not inform us of any known, suspected or alleged fraud.
- We obtained an understanding of the legal and regulatory frameworks applicable to the charity. We determined that the following were most relevant: the Charities SORP, FRS 102, Charities Act 2011, Companies Act 2006 and Employment Law.
- We considered the incentives and opportunities that exist in the charity, including the extent of management bias, which present a potential for irregularities and fraud to be perpetuated, and tailored our risk assessment accordingly.
- Using our knowledge of the charity, together with the discussions held with the charity at the planning stage, we formed a conclusion on the risk of misstatement due to irregularities including fraud and tailored our procedures according to this risk assessment.

The key procedures we undertook to detect irregularities including fraud during the course of the audit included:

- Identifying and testing journal entries and the overall accounting records, in particular those that were significant and unusual.
- Reviewing the financial statement disclosures and determining whether accounting policies have been appropriately applied.
- Reviewing and challenging the assumptions and judgements used by management, and the conclusion that there are no significant accounting estimates.
- Assessing the extent of compliance, or lack of, with the relevant laws and regulations.
- Testing key income lines, in particular cut-off, for evidence of management bias.
- Assessing the validity of the classification of income, expenditure, assets and liabilities between unrestricted and restricted funds.
- Obtaining third-party confirmation of material bank balances.
- Documenting and verifying all significant related party balances and transactions.

TO THE MEMBERS OF VOCES CANTABILES MUSIC LIMITED

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements even though we have properly planned and performed our audit in accordance with auditing standards. The primary responsibility for the prevention and detection of irregularities and fraud rests with the trustees of the charity.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

HW Fisher LLP

Andrew Rich (Senior Statutory Auditor)
for and on behalf of HW Fisher LLP

Chartered Accountants
Statutory Auditor
Acre House
11 - 15 William Road
London
NW1 3ER
United Kingdom

28 May 2022

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2021

	Notes	**Unrestricted funds 2021** £	**Restricted funds 2021** £	**Total 2021** £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Income and endowments from:							
Donations and legacies	**3**	200,040	115,000	315,040	168,669	50,763	219,432
Charitable activities	**4**	1,349,700	-	1,349,700	829,939	2,100	832,039
Other income	**5**	296,947	-	296,947	128,909	-	128,909
Total income		1,846,687	115,000	1,961,687	1,127,517	52,863	1,180,380
Expenditure on:							
Charitable activities							
Music Performance	**6**	1,414,802	115,000	1,529,802	1,121,997	42,731	1,164,728
Total charitable expenditure		1,414,802	115,000	1,529,802	1,121,997	42,731	1,164,728
Net incoming resources before transfers		431,885	-	431,885	5,520	10,132	15,652
Gross transfers between funds		4,505	(4,505)	-	-	-	-
Net income/(expenditure) for the year/ Net movement in funds		436,390	(4,505)	431,885	5,520	10,132	15,652
Fund balances at 1 September 2020		503,656	14,550	518,206	498,136	4,418	502,554
Fund balances at 31 August 2021		940,046	10,045	950,091	503,656	14,550	518,206

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 AUGUST 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	**10**		15,851		24,679
Current assets					
Stocks	**11**	7,466		14,021	
Debtors	**12**	43,100		74,294	
Cash at bank and in hand		1,013,989		632,756	
		1,064,555		721,071	
Creditors: amounts falling due within one year	**13**	(130,315)		(227,544)	
Net current assets			934,240		493,527
Total assets less current liabilities			950,091		518,206
Income funds					
Restricted funds	**14**		10,045		14,550
Unrestricted funds			940,046		503,656
			950,091		518,206

The financial statements were approved by the Trustees on 27 May 2022

Roy Blackwell

Roy Blackwell
Trustee

Company Registration No. 05907481

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 AUGUST 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Cash flows from operating activities					
Cash generated from operations	**18**		381,233		165,704
Investing activities					
Purchase of tangible fixed assets		-		(26,247)	
Net cash used in investing activities			-		(26,247)
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			381,233		139,457
Cash and cash equivalents at beginning of year			632,756		493,299
Cash and cash equivalents at end of year			1,013,989		632,756

1 Accounting policies

Charity information

Voces Cantabiles Music Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

1.1 Accounting convention

The financial statements have been prepared in accordance with the company's Memorandum and Articles of Association dated 16 August 2006 as amended by special resolution 9 November 2008, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The company is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the Foundation. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

The trustees have considered the continued effect of the Covid-19 pandemic. The trustees consider that the pandemic is likely to continue to cause some disruption to the charity's activities whilst restrictions still continue to lift. However, with the expected continuation of the income generated from online concert and workshop activities, the trustees consider that the charity is well placed to survive the impacts of Covid-19. The trustees have a reasonable expectation that the charity has adequate resources to continue in operation for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Income is recognised when the Foundation is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Foundation has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Foundation has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Investment income is recognised on a receivable basis.

Income from the one charitable activity represents the invoiced value of goods sold or services provided net of VAT.

Grant income is recognised in full in the year in which it is receivable unless there are specific performance related conditions that prevent its recognition and instead the income is deferred.

Government grants are recognised at the fair value of the amount received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received. Government grants were received under the Coronavirus Job Retention Scheme. The scheme is designed to compensate for staff costs, so amounts received or receivable are recognised in the income statement as part of other operating income over the same period as the costs to which they relate. Government grants are accounted for under the performance model.

1 Accounting policies **(Continued)**

1.5 Resources expended

Liabilities are recognised as expenditure once there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure relating to music performance are those elements of expenditure directly incurred in performing these activities.

Governance costs include those costs incurred in the governance of the charity's assets and are primarily associated with constitutional and statutory requirements. All governance costs are allocated to the one charitable activity.

Support costs are costs incurred centrally and are allocated to the one charitable activity of the charity.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Plant and machinery	3 years straight line
Computers	3 years straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the Foundation reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Stocks

Stocks are stated at the lower of cost and net realisable value.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Financial instruments

The Foundation has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Foundation's balance sheet when the Foundation becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 Accounting policies **(Continued)**

Basic financial liabilities

Basic financial liabilities, including creditors , are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Foundation is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the Foundation's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The trustees do not consider there to be any critical accounting estimates or judgements applied in the preparation of the financial statements.

3 Donations and legacies

	Unrestricted funds 2021	**Restricted funds 2021**	**Total 2021**	Unrestricted funds 2020	Restricted funds 2020	Total 2020
	£	**£**	**£**	£	£	£
Donations and gifts	200,040	-	200,040	168,669	50,763	219,432
Grants receivable for core activities	-	115,000	115,000	-	-	-
	200,040	115,000	315,040	168,669	50,763	219,432
Grants receivable for core activities						
Arts Council	-	115,000	115,000	-	-	-
	-	115,000	115,000	-	-	-

4 Charitable activities

	2021	2020
	£	£
Music performance	1,349,700	832,039
Analysis by fund		
Unrestricted funds	1,349,700	829,939
Restricted funds	-	2,100
	1,349,700	832,039
Included within income relating to music performance is:		
Concert fees	1,036,698	638,115
CD Sales	93,282	49,181
Recording fees	47,983	5,319
Summer school & training	17,277	-
Education	98,120	86,324
VOCES8 Centre (formerly Gresham Centre)	30,411	39,132
Advertisting and royalties	25,593	13,968
Travel Expenses Reimbursement	336	-
	1,349,700	832,039

5 Other income

	Unrestricted funds 2021	Unrestricted funds 2020
	£	£
Other income	296,947	128,909

Other income relates to amounts received under the Coronavirus Job Retention Scheme (CJRS) as a government grant.

6 Charitable activities

	2021	2020
	£	£
Staff costs	318,125	300,389
Music arrangement costs	4,166	3,909
Artist performance fees	262,672	203,001
Production costs	188,884	50,521
Other performance costs	193,483	309,797
Summer school	50,967	12,486
Management fees	30,222	35,552
Consultancy fees	90,255	11,311
Bank charges	2,105	-
VOCES8 Centre (formerly Gresham Centre)	123,486	67,975
Education	5,035	(3,214)
VAT provision	5,000	-
	1,274,400	991,727
Share of support costs (see note 7)	236,938	164,183
Share of governance costs (see note 7)	18,464	8,818
	1,529,802	1,164,728
Analysis by fund		
Unrestricted funds	1,414,802	1,121,997
Restricted funds	115,000	42,731
	1,529,802	1,164,728

7 Support costs

	Support costs	**Governance costs**	**2021**	Support costs	Governance costs	2020
	£	**£**	**£**	£	£	£
Staff costs	181,466	-	181,466	136,464	-	136,464
Depreciation	8,828	-	8,828	1,568	-	1,568
Subscriptions	11,916	-	11,916	2,411	-	2,411
Telephone expenses	4,610	-	4,610	1,192	-	1,192
Office costs	-	-	-	334	-	334
Bank charges	1,921	-	1,921	2,196	-	2,196
Other costs	28,197	-	28,197	5,297	-	5,297
Transaction fees	-	-	-	14,721	-	14,721
Audit fees	-	15,246	15,246	-	7,750	7,750
Accountancy	-	3,218	3,218	-	1,068	1,068
	236,938	18,464	255,402	164,183	8,818	173,001
Analysed between						
Charitable activities	236,938	18,464	255,402	164,183	8,818	173,001

Governance costs includes payments to the auditors of £15,246 (2020: £7,750) for audit fees, and £3,218 (2020: £1,068) for other services.

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

No trustee expenses have been incurred during the year.

9 Employees

Number of employees

	2021 Number	2020 Number
Average employee numbers	15	14

Employment costs	2021 £	2020 £
Wages and salaries	445,336	394,383
Social security costs	43,700	33,596
Other pension costs	10,555	8,874
	499,591	436,853

There were no employees whose annual emoluments were £60,000 or more.

10 Tangible fixed assets

	Plant and machinery £	Computers £	Total £
Cost			
At 1 September 2020	43,977	6,504	50,481
Disposals	(23,864)	-	(23,864)
At 31 August 2021	20,113	6,504	26,617
Depreciation and impairment			
At 1 September 2020	25,386	416	25,802
Depreciation charged in the year	6,704	2,124	8,828
Eliminated in respect of disposals	(23,864)	-	(23,864)
At 31 August 2021	8,226	2,540	10,766
Carrying amount			
At 31 August 2021	11,887	3,964	15,851
At 31 August 2020	18,591	6,088	24,679

11 Stocks

	2021	2020
	£	£
CDs	7,466	14,021

12 Debtors

	2021	2020
Amounts falling due within one year:	£	£
Trade debtors	8,038	33,708
Other debtors	12,143	2,484
Prepayments and accrued income	22,919	38,102
	43,100	74,294

13 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other taxation and social security	15,444	11,713
Trade creditors	8,526	2,929
Other creditors	21,549	-
Accruals and deferred income	84,796	212,902
	130,315	227,544

Deferred income of £4,714 (2020: £149,156) has been recognised. The income has been deferred in order to account under the accruals basis, matching income and expenditure in the period to which they relate.

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds			Movement in funds			
	Balance at 1 September 2019	Incoming resources	Resources expended	Balance at 1 September 2020	Incoming resources	Resources expended	Transfers	Balance at 31 August 2021
	£	£	£	£	£	£	£	£
Music Education in London	-	21,850	(11,805)	10,045	-	-	-	10,045
Music Education in France	4,418	31,013	(30,926)	4,505	-	-	(4,505)	-
Art Council	-	-	-	-	115,000	(115,000)	-	-
	4,418	52,863	(42,731)	14,550	115,000	(115,000)	(4,505)	10,045

Music Education in London - to undertake musical education in London.

Music Education in France - to undertake musical education in France.

The transfer in the current year represents the balance from Vivendi specified for music education in France being moved to unrestricted funds. This agreement with Vivendi is due to the ongoing pandemic and the inability to carry out any projects in France during the financial year.

15 Analysis of net assets between funds

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2021	**2021**	**2021**	2020	2020	2020
	£	**£**	**£**	£	£	£
Fund balances at 31 August 2021 are represented by:						
Tangible assets	15,851	-	15,851	24,679	-	24,679
Current assets/(liabilities)	924,195	10,045	934,240	478,977	14,550	493,527
	940,046	10,045	950,091	503,656	14,550	518,206

16 Operating lease commitments

At the year end the Foundation had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2021	**2020**
	£	**£**
Within one year	23,599	19,016
Between two and five years	12,086	-
	35,685	19,016

17 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel, is as follows :

	2021	**2020**
	£	**£**
Aggregate compensation	84,691	84,987

Trustee, John Smiths' sons Paul and Barnaby Smith, are employed by Voces Cantabiles Music Limited and have been paid, in aggregate, remuneration of £84,691 (2020: £84,987) during the year.

Trustee, Eleanor Wardle's husband Chris Wardle, is employed by Voces Cantabiles Music Limited and has been paid a total remuneration of £33,415 (2020: £33,091) during the year.

At the year end, there were no outstanding balance with any of the related parties listed above.

18	**Cash generated from operations**	**2021**	**2020**
		£	**£**
	Surplus for the year	431,885	15,652
	Adjustments for:		
	Depreciation and impairment of tangible fixed assets	8,828	1,568
	Movements in working capital:		
	Decrease/(increase) in stocks	6,555	(5,951)
	Decrease/(increase) in debtors	31,194	(50,098)
	(Decrease)/increase in creditors	(97,229)	204,533
	Cash generated from operations	381,233	165,704

19 **Analysis of changes in net funds**

The Foundation had no debt during the year.


VOCES8
FOUNDATION
voces8.foundation

The VOCES8 Foundation

England & Wales - Charity number 1126785

Accounts



Annual Review 2020

voces8.foundation

VOCES8 FOUNDATION

Who We Are

THE VOCES8 FOUNDATION is a vocal music education charity that brings the power of singing to communities around the world.

Our professional performers bring live music to tens of thousands of audience members each year while our innovative and wide-reaching programmes and resources inspire singers and teachers of all ages and abilities.

We bring music to our local community at our home, the VOCES8 Centre, in the heart of the City of London, throughout the UK and around the world.

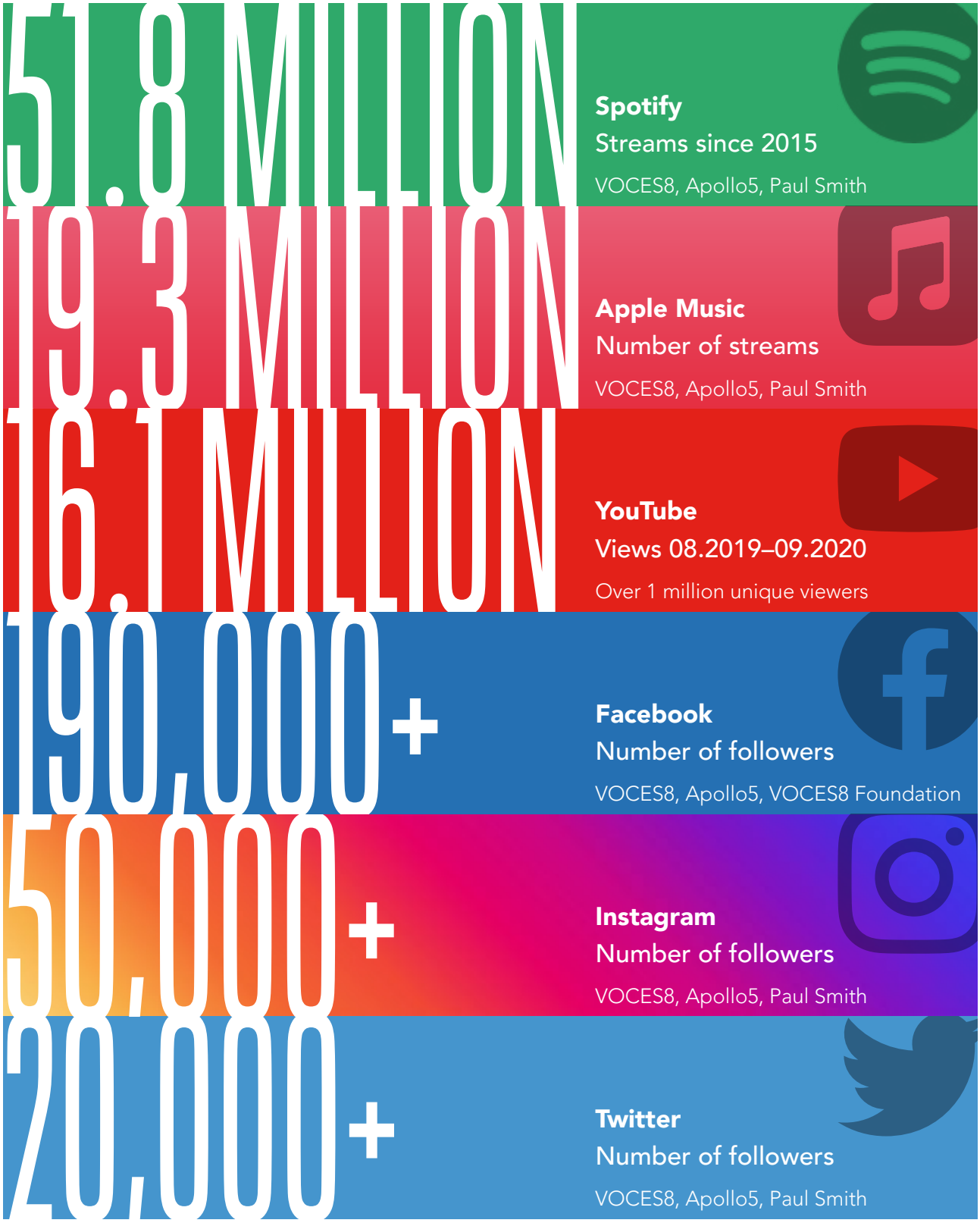






VOCES8 FOUNDATION

In Numbers


5.1.8 MILLION
Spotify
Streams since 2015
VOCES8, Apollo5, Paul Smith
19.3 MILLION
Apple Music
Number of streams
VOCES8, Apollo5, Paul Smith
16.1 MILLION
YouTube
Views 08.2019–09.2020
Over 1 million unique viewers
190,000+
Facebook
Number of followers
VOCES8, Apollo5, VOCES8 Foundation
50,000+
Instagram
Number of followers
VOCES8, Apollo5, Paul Smith
20,000+
Twitter
Number of followers
VOCES8, Apollo5, Paul Smith

LIVE FROM HOME
A CAPPELLA LEGO

Over 30,000 views with participants from over 60 countries – aged 2 to 82!

'Using these with my high school singers. They are loving it! We are an Episcopal boarding school in Hagerstown, Maryland with choristers now scattered to Mexico, China, Vietnam, South Korea and Spain.' —*Linda Morgen Stowe*

'Gotta do this for homework!' —*Music student*

'Thank you so much. I am always looking for fun new exercises and songs to do with my high schoolers.' —*Teri Gray, Ohio*

'Just happened on this and will be watching for more. You made my day.' – *Penny Thomson*

LIVE FROM HOME
CHORAL QUESTION TIME

Over 50,000 views.

'Thank you for filling my home time with so much joy, inspiration and music.'

LIVE FROM HOME
CREATIVE MUSIC MAKING

Over 55,000 views.

'Your work has given me ideas and built my confidence as I've moved my teaching studio on-line in the last couple months.'
—*Sherryl Nelson Ferguson*

'Thanks to you both for giving me a great start to my days.' —*Terry Ball*

'Thank you. Choral singer not singing much lately so I needed this.' —*Karyn Goff*

From our CEO

Rarely in our lifetime, one hopes, will there be a report to write like this one. It has been a dramatic, painful, challenging year – never before has choral music been forced to be silent, a forbidden art for all but the professionals in this turbulent and traumatic year. And yet, in spite of it all, we can reflect on many positives.

Even in the midst of the most shocking global crisis to have been experienced in our lifetime, there have been rays of light, uplifting stories of hope in adversity and the impact of our work has been felt by, arguably, the most far-reaching, the most in need and the largest community of any choral music charity in the world.

In this accounting year there were two very distinct periods. From September 2019 to March 2020 the Foundation was busy at work with projects all over the world, aiming towards the most productive and successful year in our history. Both VOCES8 and Apollo5 were giving world class performances, a thriving education programme was focused on capacity building, and the order book for the years ahead was impressive.

With both groups returning from US tours around the end of February, and the news of the emerging pandemic taking hold, the months of March and April were incredibly difficult for the entire Foundation team, and yet barely a backward step from our core mission was taken, even in the face of every event for the year being cancelled. On 21 March 2020, our 'LIVE From Home' initiative began, with different members of the team delivering some form of free online workshop on a social media platform every day at 2pm UK time. This continued for more than 100 days. In that time, the core team was placed on furlough and new plans were put in place for the reorganisation of the Foundation team as the very real shutters came down on our own Centre and the world went into lockdown.

A new strategy was needed, and this review will show the shift that took place between pre-Covid income streams and the new model adapted between March and August 2020. At the time of writing (February 2021), we are looking with excitement at ways to merge the former strategy with the new digital developments that have emerged over the last twelve months. That new strategy has been based on four key pillars of income: our online concert series 'LIVE From London'; The VOCES8 Digital Academy; increasing donor support; government support.

The unwavering support of the Trustees has been vital through this period (both the UK Foundation Trustees and those of the affiliated VOCES8 Foundation USA not-for-profit), and their contribution has been critical to the Foundation's success over this accounting period.

More widely, we are grateful to a huge global community for their generous support in 2020. A major part of surviving the loss of income was our 'Bridging the Gap' campaign which raised more than £227,000 between March and October 2020.

A key shift in focus to our online activity has been instrumental to our survival in 2020. An emphasis on developing our online presence over the last five years had led to a strong following on social media platforms. Those followers were wonderfully supportive of our 'LIVE From London' initiative which aimed to provide a high quality live concert experience for viewers at home. The series was filmed, for the most part, at the VOCES8 Centre, which had been closed to all activity since March 2020. With a significant investment in new camera equipment, the VOCES8 Centre was able to act as a broadcasting studio for professionally-staged choral music.

Critically, the series was created with a collaborative ethos, designed to include other world-class professional small ensembles, but careful to follow the ever-changing government guidance. These ensembles were predominantly from the UK, though in the first series there was one artist from the USA. With the vast majority of ticket purchasers buying a season ticket to the festival, the income was able to be shared equally among the performers. With the option also for the ensembles and

other arts organisations to act as ticket retailers, the first festival raised significant and much needed income for many arts organisations globally, as well as receiving critical acclaim from major broadcasters and from the press.

The core vision of the VOCES8 Foundation is to inspire people through music. Alongside concert work, the other key element of delivering that vision is education in wider community settings. With more time to focus on the digital world than would ever have been anticipated, the Trustees and wider team took the decision to launch the VOCES8 Digital Academy. The aim of the Digital Academy is to support singing activities for students of all ages, whether learning at home alone or in a classroom setting. Early indications are that this is a resource that will be fun, engaging and uplifting for anyone wanting to develop their skills as a choral musician. Further information about the Digital Academy is set out later in this Annual Review.

In the Autumn of 2020 the Foundation was able to apply for support from Arts Council England's Cultural Recovery Fund. This application was successful and the funding came into effect from November 2020. This will therefore be discussed in detail in the 2020-21 Annual Review.

The final element to draw attention to is the support received from the government. The executive and Trustees took the decision to furlough all employed staff aside from the Chief Executive in the first furlough period. With the introduction of the flexible furlough, members of the team were brought back to work for a few hours each week. For the full period of the pandemic, the employees have not had their salaries reduced – the Foundation has topped up the furlough and offered employees the opportunity to develop new skills that could prove useful in their future careers. Alongside the core team, a freelance team has been built to help deliver the activities of the Foundation, particularly with regard to the filming of the concert series. This work has provided much-needed financial support for young professionals who were not being otherwise supported by the government schemes available.

Writing at a time when vaccinations are being received by many millions in the UK, and with the Government announcing a cautious path back towards live concerts with audiences, there is a sense of hope beginning to emerge in the arts community. There are many difficulties ahead though, and it is surprising to note that the negative impact of Brexit has barely received a mention in this opening article. That will also receive more coverage in the next annual review as the full additional burden to the arts becomes clear.

In spite of this most turbulent year, there is a feeling of optimism within the VOCES8 Foundation that the team has not only survived, but supported thousands of people in a time when it was needed most, and has found news ways to work that will allow the Foundation to build future success (and even extend its reach) in the years to come. A final word of thanks must go to the team of singers, educators and staff who have brought their positive energy and ability to innovate to the virtual meeting room this year. Singing in a choir teaches the importance of being part of a family, of a community and of a team. All of those things have been needed in abundance in the last twelve months.



Paul Smith
CEO and co-founder
VOCES8 Foundation



From our Artistic Director

Our season began as in any 'normal' year with excited rehearsal, an optimism born from a horizon filled with opportunity, and the chance to build friendships with new colleagues; this season seeing the arrival of Euan Williamson in VOCES8.

Successful tours to Europe and the US and the completion of VOCES8's 15th anniversary album 'After Silence' are definite highlights, alongside our community engagement in seven countries across two continents.

The pandemic arrived just as VOCES8 returned from the second large-scale US tour of the season. Like the rest of the world we were stopped in our tracks; there was an instinctive realisation that our global community needed music in their everyday lives to help create a sense of positivity, opportunity for interaction, and a lifeline to those who may have been alone. #LiveFromHome was born and with the help of the wider VOCES8 Foundation team a daily event was streamed during the first lockdown across social media platforms. 110 days with activities ranging from radio style shows, to making music with kitchen utensils; interest sessions and lectures to performances and interactive singing opportunities.

In addition to our global audience, our minds also turned to how we could support our industry of beleaguered musicians from whom the rug of consistent and reliable work had been swiftly removed. As a Foundation we are well resourced both in terms of physical assets, and also skillsets in our workforce. We seized the opportunity, bringing the LIVE From London festivals to life; a series of digital concerts to serve both our audience, but also our professional community for whom this was their only chance to raise funds. The learning curve was steep as we invested in turning the VOCES8 Centre into a streaming studio, but the rewards have been rich. The opportunity to help others, but also to be able to collaborate with them has been a growing experience for us all.

As I look back, I can reflect that this unprecedented season has seen us turn adversity into opportunity. It became the most artistically enriching period in the group's history, one in which we have created new ventures and business models that place us in a more exciting position than ever before. This is the direct result of a team that is fuelled by a desire to serve its community, and a spirit of togetherness that shines as a beacon demonstrating the positivity that music and the arts can promote in our society.



Barnaby Smith
Artistic Director
VOCES8 Foundation



LIVE From London was designed with a simple goal – to bring artists together in a collaboration, sharing great music and a positive message of hope around the world during this most difficult of years.

The response from our global audience has been a joy to see. All of us at the VOCES8 Foundation are passionate about our work; but we have been particularly thrilled to share the stage with fabulous artists from the UK and internationally, who like us were driven by the same goals and willingness to share in the risks and challenges of creating a new festival.

We have been honoured to help build a new platform for artists to perform and for audiences to enjoy world-class concerts in their living rooms. We are excited by the adventures ahead of us as we strive to set a positive tone for the music world and build stronger communities together. Now, more than ever in my lifetime, it's important for us to stand united to find new ways of keeping music alive for future generations. *—Paul Smith*

40,000
Digital tickets sold.

62
Countries watched in.

18+
Hours of original content.

128
Pieces of music.

"BE PREPARED TO BE *BLOWN AWAY* BY VOCES8'S ONLINE CHORAL FESTIVAL **LIVE FROM LONDON**."

—Ivan Hewett, The Daily Telegraph







'For Stile Antico, LIVE From London has been a fantastic enterprise in so many ways. It was truly inspiring to listen to colleagues' virtuosic performances and it was wonderful to have the chance to perform live when all our touring had been cancelled. Financially, the series was a lifeline which will help us recoup some of the costs of the Covid pandemic, and has provided funds to enable us to explore new ways of connecting with our audience. Most importantly though, it has been a lovely way of connecting with colleagues in other groups, and supporting one another through this current crisis. We hope this spirit of mutual support can continue when life starts to resemble something more familiar for freelance musicians.' *—Stile Antico*





From Apollo5

With a chance to look back at the previous year it would be easy to focus on the recent months which have been most challenging and unusual for us all.

However, I always find the opportunity to write this reflection for our annual review an uplifting and affirming experience. I have not found this year's any different, which reflects well on our achievements!

Performing live for audiences is what we do. It's what we love most and what sparks our creativity to evolve our programming for live concerts and also for recording projects.

Over the course of the first six months of the season Apollo5 had some real highlights in these areas:

We made our debut at St John's Smith Square; we performed the opening concert of the Foundation's London Season in the Autumn of 2020 alongside Paul; enjoyed a first collaborative project as soloists with the London Chamber Orchestra; sang a second annual 'Messiah' along with The Academy of Ancient Music, VOCES8 and the VOCES8 Scholars under Barney's baton; took part in the first UK performance of 'The Winter House' written by Paul with the Academy of Ancient Music; received a glowing five star review of our performance in the gorgeous former Wesleyan Chapel, now an established concert venue for Nottingham Trent University; enjoyed a fantastic tour in the USA which included New Mexico, Chicago, Kalamazoo and Detroit; performed in collaboration with the Orchestre d'Avignon conducted by Paul and featuring the violist Neil Valentine.

Alongside these performance activities our education work continued with 'Musical Adventures' as part of the education strand of the London Season. We resumed ongoing projects in areas including Hackney and Tower Hamlets. It is always a joy to see the progression of students, student leaders and teachers as they take on and develop a singing culture in their schools.

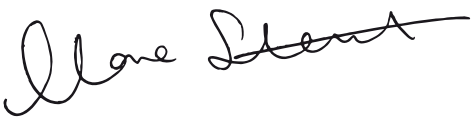
During this time we were also preparing to record our new album, 'Where All Roses Go'.

After our visit in Avignon was cut short at the beginning of March we began to focus on what we could do here at home. Continuing work on preparing for recording sessions took up our focus and energy. One month after lockdown began we were able to release EP Vol.1, the first chapter of the album and appeared on Scala Radio to promote this.

Plans had been in place to prepare repertoire for recording the rest of the album material, so without engagements we were able to dedicate individual time to prepare this – an unusual benefit! Luckily, we were able to hold socially-distanced rehearsals in June and proceed as planned with the recording sessions in June and July.

We would not have been able to create this new disc out of the ashes of a busy touring season without the support and hard work of the Foundation team, particularly Barney and Paul.

Preparations for the album recording readied us for filming our first LIVE From London concert, which we filmed in July 2020 for the Summer Festival. This was our first performance since lockdown began in March, and we were all thoroughly grateful for the opportunity.



Clare Stewart





Alongside the global pandemic, perhaps the other biggest global topic in the past twelve months has been diversity. The Foundation has carefully considered its response to this topic and focused particularly on how to provide the required support for people of all backgrounds to be embraced and to see a potential future for themselves on all levels in the choral music industry. Alongside our existing work at grassroots level, the Foundation has committed to:

- diverse representation at board level
- commissioning work, and showcasing existing work, by BAME composers
- positive advocacy within our sector
- providing a platform for BAME artists at the highest level
- targeting our future recruitment to encourage people from BAME backgrounds to seek opportunities within the Foundation, particularly within VOCES8, Apollo5 and the VOCES8 Scholars
- providing a series of lectures, seminars and working group opportunities for the wider Foundation team to feel more able to understand these complex issues and to share their own thoughts.

LIVE From London Christmas featured new compositions commissioned by the Foundation including pieces by Ken Burton, and Roderick Williams. The festival also showcased performances by The London Adventist Chorale under the direction of Ken Burton, and The Aeolians of Oakwood University Alabama under the direction of Jason Max-Ferdinand.

New repertoire for the Digital Academy will include music by both past and present composers including We Shall Walk Through the Valley of Peace arranged by Undine Smith-Moore and O Sacrum Convivium by Kevin Allen.

Education

Young Leader Programme

"The Young Leaders are such a credit to the programme and to their schools, delivering the workshops with such confidence and enthusiasm. They interacted with our children brilliantly, showing them such kindness. They have had such a positive impact on our children, acting as superb role models. Our children had so much fun and it was a wonderful way for everyone to share their love of singing together. We are looking forward to working with you again next year."

—Sabrina Townsend, Headteacher Galleywall Primary School

Picture a group of teenagers standing in a school hall as two classes of primary school children ages six and seven arrive and are seated facing the teenagers...

How do you think these students – young leaders – who have been learning how to lead workshops for primary school children are feeling? How would you be feeling knowing that in just a minute you will be leading these children and their teachers in warm-ups and teaching them a song? Do you think you could capture and hold the attention of 50 young children? Have you got a tool kit of singing leading skills ready to help a large group of children focus, listen, warm-up and sing?

If you are feeling nervous that's fine! It's certainly how that group of young leaders is feeling before they begin leading their first workshop. Then, as the session progresses something special happens. The children are participating, having fun, singing confidently. There is a feeling of happiness in the room. The teachers are smiling. So are the young leaders: even the students whose turn it is to lead the next warm-up. By the end of the session the children have learned and performed a song with the young leaders. They are delighted, applauding and cheering when one of their teachers asks them to say thank you.

By the time the lunch break arrives all the young leaders have had two opportunities to help lead a warm-up or teach a song. They talk excitedly about how much fun it is when the children follow their instructions! They are beginning to really see and hear the children rather than just focusing on what they need to do next. As plans are confirmed for the afternoon workshops the quieter young leaders are quick to volunteer to lead first. Some who weren't initially very keen to help teach the song now want to be involved in that part of the workshop.

This transformation from nervous students, sometimes reluctant to give leading a go, to more confident, willing leaders is something we see with each young leader project. No matter how often we witness groups of young leaders on their journey to developing skills and confidence it is always exciting to see.

For schools and students in two particular young leader projects the skills, experiences and opportunities the programme brings are especially important. These are schools where a high percentage of teenagers receive free school meals, where music teachers are applying for funding to enable students to have instruments to learn to play, where the only music teacher in school spends her weekend collecting donated instruments and then delivering them to students' homes during lockdown. These are schools where the young leader programme helps students believe they really can stand up and lead, they really are talented singers, that being part of a vocal ensemble brings friendship, teamwork, a place to express themselves, a place where they receive recognition, support, opportunities to learn, grow, share and celebrate their achievements.

"One of the year 9 students who participated in the project last year and again this year struggles with his academic work. He has also found social relationships difficult. Taking part in the Young Leader Project has helped him form friendships and he has become a role model for the younger students. The project has also had a lasting impact due to the confidence the students have gained in leading singing."

—Laureen Hodge, Head of Music, North Cambridge Academy

"So many of our students have so little confidence. This project makes a real difference."

—Luke Smith, Head of Music, City of London Academy Highgate Hill

Education Award

On March 4th 2020 the Foundation was awarded the Classic FM Public Choice Award. Awarded to an individual or organisation which the general public feels has had the most significant positive impact on classical music education in the UK over the past year, this is a great tribute to our team.



The VOCE8 Digital Academy

With choirs of all ages and abilities rehearsing online during the pandemic developing a digital resource has proven both essential and inspiring for the Foundation's work with singers. The Digital Academy can be used by individual singers, choir leaders, universities, music teachers in schools and generalist classroom teachers. It features learning tracks to support singers in learning choral repertoire, performance videos to enable singers to sing their part as part of VOCES8 as well as videos with members of VOCES8 sharing their insights into rehearsing and performing the repertoire. For singers and choirs looking for warm-up ideas there are warm-ups led by members of the group, a growing selection of rounds and VOCES8 Method videos.

For schools the academy features warm-ups, rounds and songs for all ages. There are teaching videos for use in rehearsals and classrooms or by teachers preparing to teach the materials, videos to enable students to sing with members of VOCES8 and Apollo5 and accompanying audio tracks.

Materials for use in primary and elementary schools also include cross-curricular activities beautifully designed and illustrated by our Education Project Assistant Laura Gillham.

Schools will also find a workshop and interactive performance led by Apollo5 and soon, the interactive concert Winter House featuring Paul, VOCES8 and members of the Academy of Ancient Music.

Choir leaders, universities and schools around the world are now using the academy with students from Singapore, California, Pennsylvania, Newfoundland, Winchester and London (England), Marseille (France) and Bayreuth (Germany) to name just a few places singing and learning with VOCES8 and Apollo5.

academy.voces8.foundation

Sing Every Day – Research

Results from these studies have shown benefits of music for children in supporting aspects of their cognitive development and by implication, educational attainment. —*Professor Graham Welch*[1]

In February 2020 the evaluation of the Foundation's singing project with year 1 children and their teachers in two primary schools was published. I developed and oversaw the delivery of Sing Every Day in response to what we see in English primary schools and after discussions with Hackney Music Service and Professor Graham Welch.

With very few primary schools employing a specialist music teacher to teach classroom music and lead singing in school ensembles, music provision is often left to generalist classroom teachers who have very little training in teaching music and, as a consequence, find delivering music daunting. In addition, many teachers fear singing and actively avoid joining in with any singing with their classes or in whole school assemblies.

While we would like every school to have a specialist music teacher and see singing embedded as a core part of life in primary schools, this is a long-term goal. In the meantime, something we can do that will also have a lasting impact is to find ways to encourage and support generalist teachers to lead singing with their classes.

Alongside approaches to training generalist classroom teachers comes providing evidence that singing with their classes can provide wider benefits for the children, including supporting cognitive development and well-being. This is helpful for the wider music education community and of course for teachers and head teachers who may not have experienced the power of music.

One key highlight from our research points to the improvements in the children's singing, reading and aspects of Executive Function:

"…mentored classroom-based singing activities resulted in significant improvements in children's singing, as well as positive changes in reading and aspects of Executive Function related to inhibition and phonological working memory – the latter being closely correlated to changes in the same children's reading scores."[2]

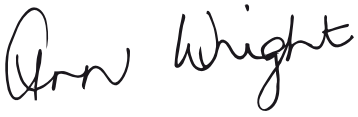
Our study is one of the first to explore the aspects of singing, reading and Executive Function collectively, and as such provides a basis for further exploration.

Importantly, the schools that participated in the study have continued with classroom singing. One school in particular has excelled, with the participating classroom teachers (who teach children in year 1) going on to support their colleagues who teach years 2 and 3.

In July 2020 our research featured at the International Society of Music Education's Research Seminar when Professor Welch and I presented the findings and discussed how the Foundation mentors classroom teachers. It has also been featured in an article on the Open Outreach website* and we are awaiting the publication of 'Sing Every Day' in the International Journal of Music Education.

You can find the full Sing Every Day report here: voces8.foundation/s/Sing-Every-Day-Final-Report.pdf

The pandemic has left many primary schools unsure about including singing in the classroom and it will take time and careful support to bring singing back to schools. This research will help and the VOCES8 Digital Academy can provide the resources that teachers need. Crucially, our talented, caring singing team will be an essential element of our work to support and inspire children, teachers and schools.



Ann Wright
Director of Education, VOCES8 Foundation

[1] Welch, GF (2021) in Optimising well-being and development through music. Open Outreach. researchoutreach.org/articles/optimising-well-being-development-music

[2] Welch, Purves, Saunders, Wright et al. 'Sing Every Day': The Wider Benefits of a School-Based Singing Project with Disadvantaged Children. ISME Research Commission Seminar Submission. 2020

In Pictures















French Projects



The VOCES8 Foundation has been creating and delivering projects in France supported by Vivendi Create Joy for a number of years. While some projects in 2020-21 needed to be delayed or turned into virtual projects, it was possible to complete our annual project with La Folle Journée in Nantes. Founded by René Martin in 1995, La Folle Journée is held in late January/early February. The festival's aim is to encourage a wide audience to engage with classical music and hundreds of concerts take place over a five day period. The 2020 festival celebrated the 250th anniversary of Beethoven's birth. A participatory programme is a key feature of the festival and includes both schools and the community. Singers of all ages work with Paul and members of our singing team before joining VOCES8 in concert.

As lockdown arrived in March 2020, Paul Smith, Apollo5, Neil Valentine and Sam Dressel were four concerts into a week of performances for schools with the Orchestra of Avignon. The programme, 'Reflections: Light in the Darkness' was created to be interactive both for the singers on stage and for the audience. It combined music written by Paul Smith and Neil Valentine with works by composers including Beethoven, Britten, Tallis, Whitacre and Purcell. The students and amateur singers responded brilliantly to the challenges within the music, and these projects offer a strong reminder to all of us that long term programmes that engage singers from many different parts of the community are incredibly powerful and beneficial for all involved.

Projects with Les Dominicains (Guebwiller), Festival de la Vézère, and schools in Soissons and Laon continued through 2020 and into 2021 in an online format. We have been 'Zooming in' across France to meet and sing with schools, teachers and choirs.

We are looking forward to returning to France for live sessions when the rules for travel and singing in schools allow.

VOCES8 Records

VOCES8 Records is the recording arm of the VOCES8 Foundation and was set up in 2008 to support the aims of the Foundation. The label releases recordings from the Foundation's two professional ensembles, VOCES8 and Apollo5, along with other project-based recordings to support the Foundation's ongoing work.



After Silence VOCES8

"...the extended programme certainly plays to VOCES8's strengths. A velvety voluptuousness prevails, caressing everything with the choir's impeccable blend and tuning. The closing bars of Parry's 'There is an Old Belief' light up as though the sun were moving languidly across stained glass; and serenely unruffled Gibbons prefaces a sonorously burnished account of Byrd's 'Ne Irascaris, Domine – Civitas Sancti Tui'." —*BBC Music Magazine* ★★★★

"With 'After Silence', released on their own label, the group return to their classical roots, and remind us of their chameleon ability to tackle everything from Bach, Mahler and Monteverdi to Britten and Ešenvalds on its own terms and to rival the specialists while they're at it. The musicianship here is dazzling, and nowhere more so than in Britten's Hymn to St Cecilia – mercurial and responsive in its conductorless precision, taking risks with tempo and volume but always pulling them off." —*Gramophone*



Where All Roses Go Apollo5

"The dazzling vocal quintet marks its tenth anniversary with this selection of songs on a theme of love. But far from being saccharine or sickly, it is a richly rewarding listen that takes us from the devotional to the downright beautiful." —*BBC Music Magazine* ★★★★

"The programme is unified by theme: human love in its many manifestations. Such diversity showcases the vocal ensemble to stunning effect, with pinpoint accuracy of intonation, well-blended tone and an infectious zest for adventure. This album goes a long way to add to Apollo5's already considerable reputation." —*Choir & Organ* ★★★★★



Lyndsey James
Katherine Liggins
Clare Sutherland
Lydia Ward
Sidharth Prabhu-Naik
Matt Swainsbury
Adam Jarman
Oliver Neale

As an organisation, we are passionate about furthering young people's experience of music: from encouraging them to sing their very first notes, right the way through to supporting them to take their first steps as professional musicians. The VOCES8 UK and USA Scholar programmes sit at the latter end of this trajectory, comprising twenty annual choral scholarships (8 in the UK and 12 in the US) awarded to promising young singers with an interest in choral and small ensemble singing. Set up in 2015, the aim of the initiative is to develop versatile and well-rounded young artists, equipped with the skills they need to succeed at the beginning of their professional careers. With tutoring from current and former members of VOCES8, the programme offers training in performing, recording and workshop leading. The scholars are also invited to observe and participate in our innovative education programmes.

Katie Boardman
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THE VOCES8 SCHOLARS

by Katie Jeffries-Harris and Erik Jacobson

THE UK SCHOLARS

The 2019-2020 UK Scholar season began in September with an introductory weekend of coaching, led by CEO Paul Smith and former VOCES8 tenor Sam Dressel. This weekend provided tailored tutoring along with the time and space for the Scholars to find their own identity as an ensemble before getting stuck in with the professional groups. Following this initial weekend, the Scholars joined VOCES8 for their first joint project of the year, observing and participating in education workshops for Brockham Choral Society and performing Eric Whitacre's 'A Boy And A Girl' alongside VOCES8 in concert.

One of the biggest engagements in the UK scholarship year is a set of Messiah performances in London and Cambridge in December. Singing with VOCES8, Apollo5 and the Academy of Ancient Music, the performances are exhilarating for Scholars and professionals alike. As in 2018, this season's Messiah performances were shortly followed by a Scholar tour to Norway where, joined by Sam and former VOCES8 alto, Chris Wardle, they performed in Mari Samuelsen's annual Christmas Concerts as an ensemble in their own right.

Early 2020 saw the UK Scholars take part in the VOCES8 Foundation's Re:Sound Festival, performing a joint concert with Sam Dressel and guitarist Michael Butten. Members of the UK Scholars also supported a number of education workshops including visits to primary schools in Yorkshire, young leader workshops for City of London Academy schools, and workshops with Apollo5 and members of the London Chamber Orchestra.

THE US SCHOLARS

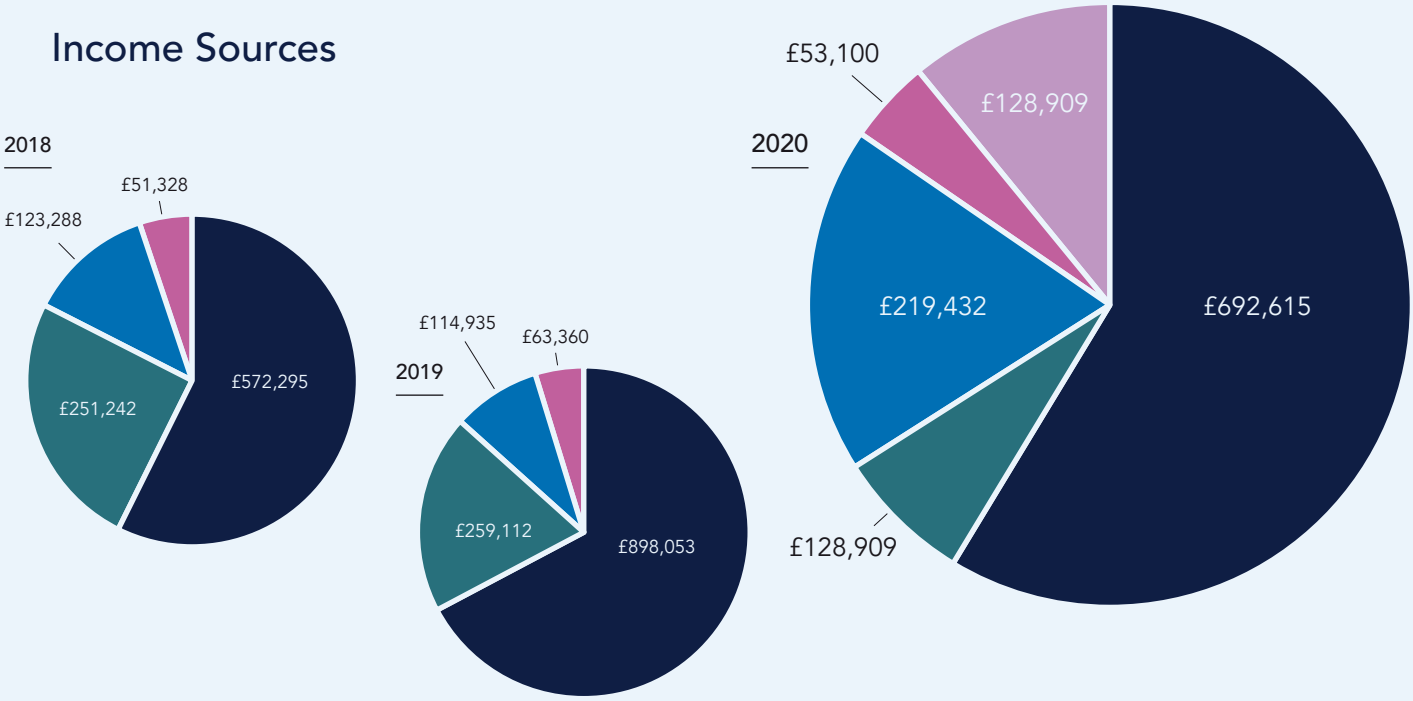
2019-2020 saw the third full year of the VOCES8 Scholar programme in the United States. Twelve new young professionals met over 3 weeks to learn repertoire, small ensemble rehearsal techniques, and the VOCES8 Method. The Scholars first week together was held in September at St Andrew United Methodist Church in Plano, Texas. They worked with Paul and delivered six workshops at area schools throughout the week. The singers were honored to give the very first live music performances many students had ever experienced.

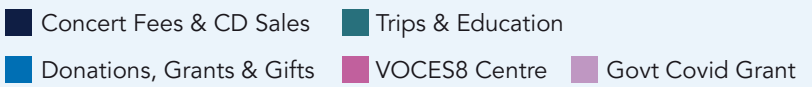
The second week took place in November and was hosted and produced by Minnesota Public Radio. The Scholars had the opportunity to work with composer Tim Takach and recorded six pieces in this state-of-the-art studio. March 2020 saw the US Scholars join VOCES8 in Houston, Texas where they collaborated on workshops and a public performance just days before the COVID-19 lockdown.

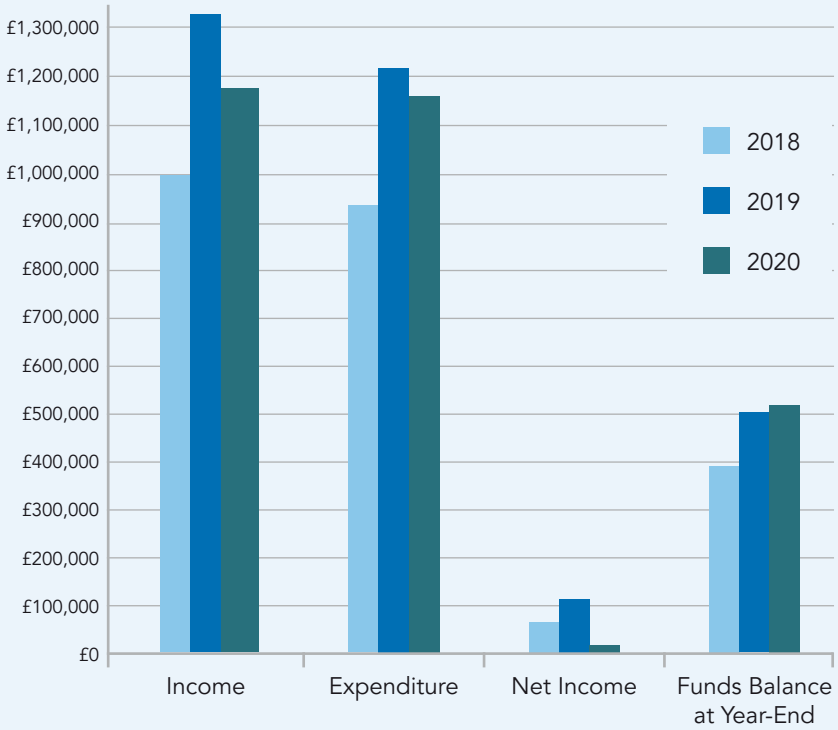
With the pandemic continuing into this season and disrupting our typical scholar programme, the VOCES8 team has put a programme of virtual events together. These include online rehearsals, virtual performances, private voice lessons, sessions looking at arranging and conducting, the VOCES8 Method, how to plan and implement education initiatives, and more!

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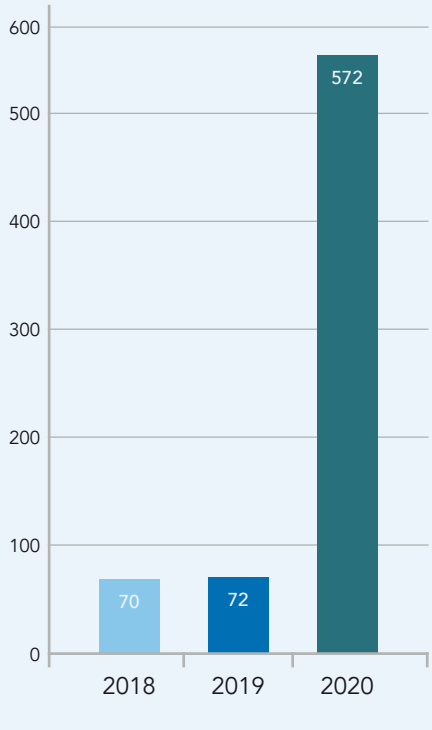
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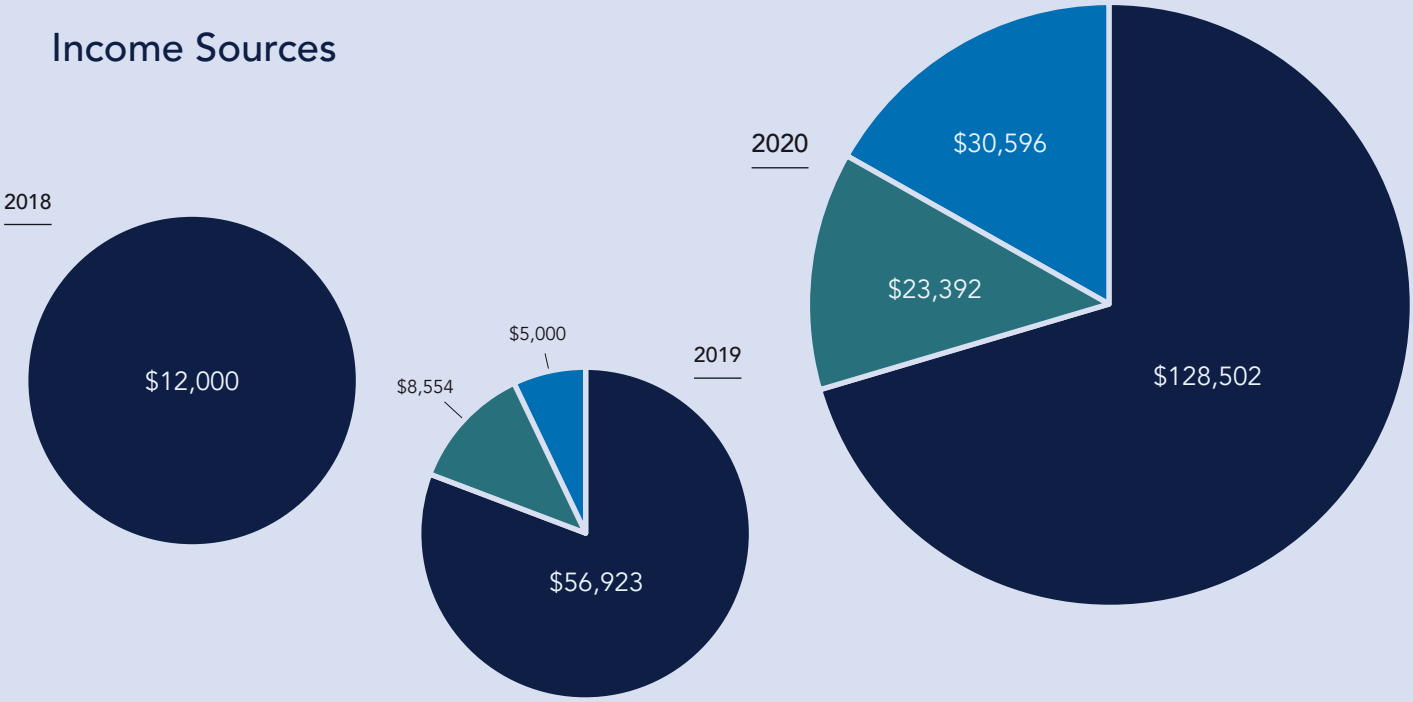


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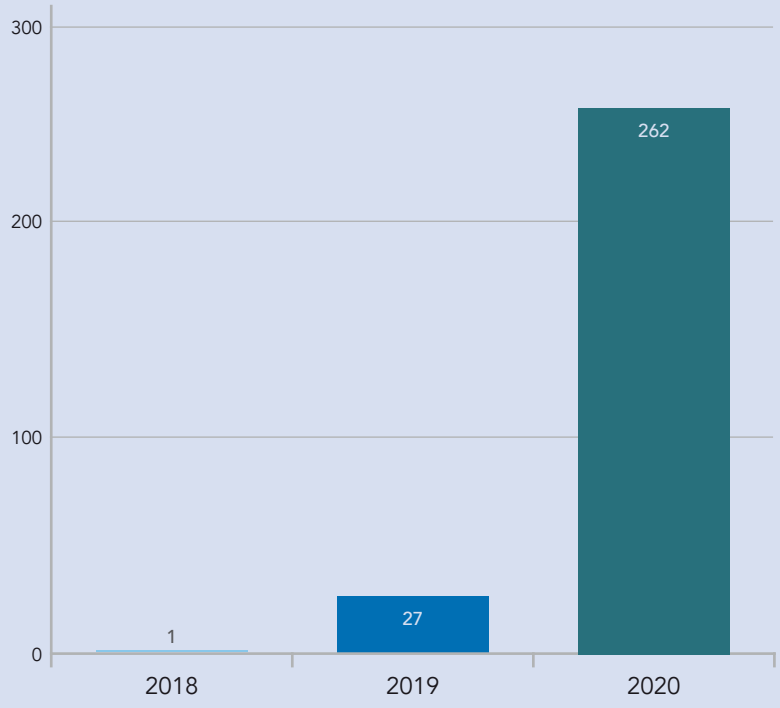


Accounts Summary – US

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HOW Y





VOCES8 and Apollo5 create a compelling relationship with their concert audiences. From the first note, listeners feel the passion and dedication that each of the singers brings to their music.

The stories and background information shared about each piece and that each member takes a turn in telling the stories makes them vibrant and alive for concert goers. Anyone who attends a VOCES8 or Apollo5 leaves the venue knowing that they have experienced something extraordinary.

Faced with a season without touring and live concerts, innovation became the key to moving forward. The LIVE From London festival series provided a way to reach audiences around the world and brought together other singers and musicians who were facing the same challenges. Workshops from our professional team enabled the educational activities of the Foundation to continue. The launch of the Digital Academy offered a new educational option with limitless potential.

Through this transition, our steadfast supporters have continued their kind generosity and have been joined by new donors all of whom realise how vital music is to the mental health and wellbeing of everyone. Our "Bridging the Gap" campaign exceeded its initial goal and raised over £227,000 from April to October 2020. A gift to the VOCES8 Foundation will help us to continue this important work and extend our outreach.

OU CAN HELP!

Here are some specific ways in which you could make a difference to our work:

- become an annual sponsor or part-sponsor of a singer in VOCES8 or Apollo5. Choose to have your name included in the group's biography and printed materials; enjoy personal invitations to concerts and access to the group; and help further a young singer's career by contributing to their training opportunities.
- sponsor one of our LIVE From London online concerts
- help to fund the production of one or more music videos from VOCES8 or Apollo5
- enable us to commission further research, through our partnership with the Institute of Education, into the benefits of singing for the whole community
- support a member of the VOCES8 Scholars for a year in the UK or USA
- sponsor the creation of new content for the VOCES8 Digital Academy, or donate to allow access to existing content for state-funded schools in underserved areas
- commission a new piece to be performed by our singers





Thank You!

We are enormously grateful for the support of the following organisations, VCM100 members and Friends of the Foundation.













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Dr. & Mrs. Jack Byrd
Carol Marie Copperud
Bernard Cornwell
Sue Dangelmaier
Michael Drost
Nancy Eaton
Michael Foster
Jeremy Huene
Mary Javian
John Johnstone
Peter Larson
Roxanne Leung
Nancy Lowry
James Luke
Jim Meehan
Edwin Morrison
Eric Nye
Tim and Teri O'Rourke
Grace Roman
George Settlemire
Thomas Smalley
John W. Ward
Kristen Ward
Lynn Wilson Roberts
Sonja Wohlgemuth

$100-$499

Kathy Alexander
Robert Ange
Ann Arneill
Linda Barclay
Ronald Barry
Terrence Bartley
Susan Bates
Carla Beauchamp
David and Pamela Benson
Linda Bentley
David Bjork
Robbie Blanton
James Bondelid
Larry Boze
Alan Briscoer
Leslie Brown
Jerry Bryan
Howard Bryan
Debra Bucher
Mark R Carillo
Jeff Cartwright-Smith
Bryan Catanzaro
Paul Colavincenzo
David Collura
Sean Cotty
Patricia Cox
James Culbertson
Peggy Curchack
Paul Daniel
Bruce Dasinger
Neal DeLoye
B. Robert DeMento
Jennah Delp
Christoph Diewald
Jeffrey Dornoff
Dalibor Drummer
Joel Emerson
Bob Ewell
Sherryl Ferguson
Kimberly Fischer
Robert Frenzel-Berra
Melody Gifford
Mark Gowdy-Jaehnig
Joseph Grafwallner
Neil Graham
Ryan Greer
Matthew Greer
Jonathan Gregoire
Diane Grover
Maria Gustafsson
Mary Jane Harbison
Thomas Harkcom
Constance Harrington
Jennifer Herron
Mark Higbie
Charles Hobson
Roger Hofer
Bruce Hoffacker
Baxter Holland
Rebecca Howard
Douglas J Howe
Kyle Hunt
Ilyas Iliya
George Jahn
Doris Johnson
Frances Johnson
Richard Johnson
Katherine Kahn
Paul Kelcourse
Eben Kent
Robert Kiefner
Elizabeth Kirk
Emily Kuo
Carol Lambert
Alfred Land
Ken Larson
Jayne De Lawter
Janis Lazda
Andy Lentz
Francis Leto
David Long
Mark Machina
Sullivan Maciag
Richard Marks
Scott McGraw
David McKay
Claire Mead
Tim Meier
Paul & Maggie Meyer
G Del Merritt
Patricia Mitchell
Carol Mohrman
Rayleen Morgan
Linda Muehlig
Margaret Mullen
Jeffrey Murdock
Michael Musci
Catherine Nancarrow
Jay Nancarrow
Max Niederhofer
Megan Norris
Michael Orlofsky
Mallard Owen
Neale Perl
Joseph Pesce
Betty-Jo Peterson
Kathleen Pool
Daniel Rabinowitz
John Reineck
Frank Rigsby
Shelley Ritchie
Bruce Rosenblum
Allen Roth
Irene Roth
Sharon Lee Ryder
Joseph Saetveit
Richard Schrag
Kenneth Shrum
Tom Siedell
Andrew Sigel
Flo St. Jean
Judith Stoughton
Ron Strack
Glenn Strand
Jane Sumpter
Steven Swadell
John Swenson
David Thornton
Tony Thornton
Gerald Tierney
Adrien Tishkowitz
Emily Tosh
Annie Simonian Totah
William Tuthill
Ronald Vander Meer
Scott Venman
Thomas Vernon
Tom Voegeli
Monica Wahl
Steven Weinberger
Paul Wertsch
Richard Widdicombe
Jim Williamson
James Wilson
Marie Wohlfield
Susan Young
Richard Zelley

$1-$99

Mark Andrews
Hamilton Arnold
Alex Avery
James Barket
David Barnhart
Anna Baseley
Susan Bauckus
Elizabeth Beckman
Rob Bell
Marouan Benabdallah
Juliana Bibas
Robert Black
Ruth Boeder
Dominic Bohbot
Asta Bowen
Peter Bradley
Peter Brawley
Patricia Brennan
Rebecca Brown
Mary Aurand Brown
Tim Chapman-Wilson
Eric Choate
Elisa Chodan
Alexander Citron
Gary Clark
Scott Clugstone
Matthew Cook
Phil Courington
David Dahl
Robert Davis
Peter Deguire
Tom Demaree
Charles Douthit
Sarah Drew Dorgan
James Ducat
John Dufek
Joseph Edwards
Matthew Eichmann
Jay Eickenhorst
James Fernow
Luke Flood
Armando Flores
Mark Forry
RJ Foster
Rachel Gabrilowitz
Paul Gahn
Christopher Gates
Kaelin Gerig
Davis & Donna Gloff
Ryan Goertz
Penny Gordon
Bruce Hamilton
Joe Hammer
Jeff Harris
Susan Harrison
Kathryn Ann Polovina Hartley
James Hartman
Joel Hathaway
Peter Henry
Cheryl Heringer
Robert Herring
Drake Hokanson
David Holland
Jeffery Horne
Elizabeth Huetteman
Jess Huetteman
Cheryl Humes
Stacey Ingraham
Debra Jacks
Margaret Jackson
Erik Jacobson
David Earl James
Michael Jones
Terry Jones
Steven Kaplan
Ronald Kenigson
Kelly Kennaly
Paul Kent
Rich Kissko
Michael Klarreich
Joyce Kling
Richard Krebs
F. May Le Roy
Randy Lee
Robert Lee
Anita Lee
Andrew LeVan
Matthew Lewis
Martha Lodigiani
Mark Longley
Alie Lory
MaryRuth Lown
Corbin Lyday
Tim MacDonald
Rhonda Malone
James Martin
Josephine Mashour
Dwight McCall
Claire Mead
Stephen Medvic
Elsbeth Meuth
David Miller
Roslynn Mitchell
Lois Montaigne
Terry Morawitz
Lewis Nance
Lillian Ng
Frank Niendorff
Martha Nixon
Elizabeth Nordquist
Peter Oleson
Marilyn Olson
Sriram Padmanabhan
Stephanie Pampel
Erik Louis Paul
Matthew Peretin
Thomas Peterson
Barbara Pew
Pfizer
Kristin Pierce
David Plude
Bruce Posner
Raymond Ready
James Rebbe
Elaine Reding
Peter Robey
Mary & Tom Romano
Roy Rosenthal
Nikhil Saifullah
Pascal Saremsky
Dolly Sarley
Rob Schellhase
Elsa Schroeder
Nancy Scott
Richard Sellens
Gloria Sevey
Dan and Mary Ann Shields
William Sinn
Jeff Slatton
Lucy Smith
Harriot Smith
Emily Solomon
Cliff Solomon
Scott Sorenson
William Stachour
John Stevenson
Chris Strauss
Keith Taylor
Mark Templeton
Beth Ann Tesluk
J. Rupert Thompson
Mollie Thorn
Erin Tolar
Barry Torres
Joey Tran
Henry Trimble
Sarah Tyler
Sylvia Venable
Ruth Vis
Vocal Gumbo
Brian Voyer
Mark Ward
Stephen Warner
Anne Watson Born
Anthony Weaver
Barry Weiss
Lee Wesner
Sarah Westlund
David White
Ann Williams
Mary & Gregory Williams
Peter Wilson
Emily Wood
Powell Woods
Christopher Yackley
Karl Yordy
Alan Young
Jeremiah Zink



VOCES8

Andrea Haines
Eleonore Cockerham*
Barnaby Smith
Katie Jeffries-Harris
Blake Morgan
Euan Williamson
Chris Moore
Jonny Pacey

* Soprano Molly Noon will join VOCES8 when Eleonore steps down in April 2021.



Apollo5

Penelope Appleyard
Clare Stewart
Josh Cooter
Oliver Martin-Smith
Greg Link



VOCES8 Foundation Education Team

Emily Dickens
Sam Dressel
Emily Owen
Laura Lopes
Laura Neighbour
Jacob Ewen
Oscar Golden-Lee
Alex Haigh
Charlotte Brosnan

Charity Registration No. 1126785

Company Registration No. 05907481 (England and Wales)

VOCES CANTABILES MUSIC LIMITED

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2020

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Sarah Holford John Smith Roy Blackwell Duncan Souster Peter Dart Eleanor Wardle Sally Cantello Lord Robert Lisvane William Conner
Secretary	Barnaby Smith
Charity number	1126785
Company number	05907481
Principal address	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Registered office	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Auditor	HW Fisher LLP Acre House 11 - 15 William Road London NW1 3ER United Kingdom
Bankers	NatWest Bank 64 Bury Old Road Manchester M8 5NW

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2020

The Trustees present their report and financial statements for the year ended 31 August 2020.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102" (effective 1 January 2019).

Coronavirus pandemic
This report will be dominated by the impact upon the Foundation of the coronavirus pandemic, which in March 2020 closed down the world of music performance and music education. At the end of the reporting period the Foundation is in a solid financial position such that we are confident that resources and plans are in place to see the Foundation safely through this crisis. Credit must be given to the executive directors of the Foundation for achieving this position.

At the beginning of the year the trustees confirmed the business plan for the year and the objectives and values of the Foundation which it was designed to deliver.

Objectives and activities
In line with the Memorandum and Articles of Association set up when Voces Cantabiles Music was established on 16 August 2006, the aims and objectives of the charity are:
- To stage and perform professional vocal concerts of classical genre that attract a diverse audience;
- To lead singing-based workshops and master classes for people of all ages and abilities;
- To work with schools in developing creative initiatives that combine music with core studies;
- To inspire people through music.

A summary of the Foundation's business plan, based on these objectives, is set out below. The charity is now known as the VOCES8 Foundation to the wider public and the rest of this report will use this name in place of Voces Cantabiles Music Ltd.

Vision:
- The VOCES8 Foundation will inspire people through music;
- The VOCES8 Foundation will reach out to communities around the world and use choral singing to inspire people and contribute to social change.

Mission:
Through world-class concert performances, a wide-ranging education programme and the provision of training and resources, the VOCES8 Foundation will have a positive impact on society, encouraging talented professional performers to use their skills to inspire other people.

Values:
- As musicians, we are driven by: excellence, co-operation, partnership, inclusivity and creativity.
- Those who work for the VOCES8 Foundation will feel empowered, proud and secure.

Objectives
Strategic Objective 1: World Class Performance

Strategic Objective 2: Inspiring future professionals

Strategic Objective 3: A leader for resources, research, methodology and training

Strategic Objective 4: A Centre for Excellence and Outreach in the City of London

Strategic Objective 5: An inspirational and inclusive outreach programme

Achievements and performance

"After silence, that which comes nearest to expressing the inexpressible is music."

This quotation from Aldous Huxley succinctly captures the transformational power of music. It is this experience that the Foundation seeks to bring to all with whom they engage. A leading weekend newspaper characterised the work of the charity with the headline, "They want to teach the world to sing". This is in large part the driving objective of the VOCES8 Foundation but to it should be added the commitment to excellence of the vocal ensembles. The chief executive has a straightforward view that the role of the Foundation is to inspire others to sing and find their voice and that this is best achieved through experiencing excellence both in performance and teaching.

"VOCES8 are the Rolls-Royce of British a cappella ensembles" – The Arts Desk

Owing to the impact of Covid-19 on the Foundation's activities, we have split the reporting of the year into two parts, reflecting activity and results pre and during the pandemic, as below.

September 2019–March 2020
This was a very successful period for the Foundation evidenced by a full order book for the four main activity-income streams: VOCES8, Apollo5, Education Outreach Programme and The VOCES8 Centre.

By the mid year point the balance sheet had improved by over 7% from the beginning of the year.

Euan Williamson joined VOCES8 at the beginning of the 2019/20 Season and the group continued to tour the world, adding to its impressive recording library whilst always providing educational opportunities alongside world-class performances. During this period the group completed the recording of 'After Silence', a double disc to celebrate 15 years of VOCES8. Reaching the No1 spot in the specialist charts on both sides of the Atlantic the disc was also well received by the music press, being described as "arrestingly excellent" in Gramophone Magazine. Major concerts in this period included tours in Russia and USA. During this period the group continued to play an active role in the Foundation's outreach education programme including the Masters Course at Cambridge University.

Apollo5 continued on the upward trajectory evident at the end of the previous reporting period. Building on the success of their previous album 'O Radiant Dawn', the group recorded and released in April 2020 the first volume of their new album – 'Where All Roses Go". This period also saw an expansion of their concert programme, with a debut performance at St John's Smith Square, a USA tour which included New Mexico, Chicago, Kalamazoo and Detroit, as well as concerts nearer home in Europe and the UK. Their concert at Nottingham Trent University attracted a five star review. Their diary also saw them working with Paul Smith in Avignon, performing Paul Smith's 'Reflections' programme – also now released on disc. Clare Stewart, director of Apollo5, appeared in the premiere performance of his 'The Winter House'. The group has continued to be the mainstay in the delivery of the Foundation's education programme including the project 'Musical Adventures' and ongoing projects in Hackney and Tower Hamlets. Having such a strong second ensemble underpins the capability of the Foundation significantly and is a major factor in the expansion of the education programme linked to the development of the VOCES8 Centre.

The education programme directed by Ann Wright in this period continued to develop its product range with a focus this year on capacity building. Whilst many of the projects were led by Ann Wright, Paul Smith and members of Apollo5, the bank of trained facilitators was increased to enable an increase in overall activity. VOCES8 scholars were appointed to the Scholars programme on both sides of the Atlantic and the Young Leaders programme continued to be delivered around the country, reaching more enthusiastic students than ever. A significant event was the premiere of 'The Winter House', written by Paul Smith and performed in collaboration with The Academy of Ancient Music and involving children from a number of schools in the South East of England.

The VOCES8 Centre is now firmly established in partnership with the Diocese of London as the home of the Foundation. Despite a period of closures to facilitate an upgrade of the tower area of the church, activity within the Centre steadily increased in line with our vision for creating a centre of excellence for choral singing in the City of London. The weekly programme featured a busy routine of a wide range of

vocal groups using the acoustically excellent space for rehearsals, workshops and performances. Jan Keliris has further developed her role as director of the VOCES8 Centre and has proved to be an energetic and dynamic person in this role. The ongoing development of the VOCES8 Centre remains a key strategic objective.

Paul Smith has grown in his role as Chief Executive of the Foundation and the solid financial performance in this challenging year is testimony to his business leadership skills. During the past two years Paul has developed further his own portfolio of work as a conductor, workshop leader, recording artist and composer. In 2019 he published under the VCM label his first disc 'Reflections'. This is a coherent collection of his own compositions performed by VOCES8, Apollo5, Neil Valentine and a chorus of thousands from the education projects with whom Paul had worked during the year and was well received by the musical press. This stream of activity has helped to consolidate the Foundation's international reputation as a leader in choral education, a provider of diverse and high quality resources for choirs of all abilities and an advocate of the role of singing in wider education.

Chris Wardle stepped down from singing with VOCES8 at the beginning of the 2018/9 Season and took on a full time role as director of external affairs. He has particularly focused his energy on improving our performance in fundraising and marketing. This has proved to be a central part of the Foundation's response to the Coronavirus crisis.

Ann Wright continues in her role as the director of our educational programme. The focus of her activity is building up the programme of education projects, increasing the level of grants and donations to support this programme and then managing delivery. She has been very successful in this role and achieved significant grants from the Arts Council and several of the liveried Companies of the City of London, enabling us to work in areas where lack of funding had proved an insurmountable barrier.

April–August 2020 – Income sources
On 13 March 2020 the WHO declared the Covid-19 outbreak a pandemic and by 23 March the United Kingdom was in 'lockdown'. Overnight performance venues and schools across the world were closed, what had been a full order book was deleted at a stroke and the income streams of the Foundation from performance and education were turned off. The Executive was faced with two related issues of how to continue to deliver on the Foundation's aims and objectives and how to generate cash to fund its ongoing existence.

Four main strands of income generation emerged over the initial months of the lockdown:

- Donations from individuals
- Government support of the Arts
- Government support through the furlough schemes
- The development of an audiovisual recording capability, both mobile but principally at the VOCES8 Centre, linked to sale of online concerts.

Donations
In March 2020 when it was hoped that a return to normal activity might be achievable in Autumn 2020 a 'Bridging the Gap' fundraising campaign was launched with a target of £220,000. This initiative was given a boost by the generous donation in kind of the time of an experienced and professional fundraiser. He has worked alongside the trustees and executive to develop and implement a fundraising strategy, which to date has been highly successful and enabled us to exceed our initial targets. The support of the VOCES8 US Foundation with this work has been of key importance during this period.

Government support for the Arts
It was clear from the onset of the initial lockdown that the performing arts would be one of the most adversely affected sectors. All performance venues were shut with no prospect of them reopening. It is now widely recognised that this will be one of the last areas of public life to be restored to normality as it involves large numbers of people in close proximity indoors. In July 2020 the government published a package of support including a total of over £800 million to be available for grant funding managed by organisations such as the Arts Council of England. The executive team submitted a successful bid to help see the Foundation through this period. The value of this grant was £115,000 but relates to a future accounting period (2020-21).

Furlough scheme
An important part of the survival strategy was cost control. Once the furlough scheme was announced all staff other than the CEO were placed on furlough, saving the Foundation approximately £22,000 per month. Under the scheme, training and development was permissible and this opportunity was offered to all members of the Foundation with the aim of growing their personal capability for a future career in the industry that might or might not be linked to the VOCES8 Foundation. When the furlough scheme was adapted towards the end of this accounting period, the Foundation sought to find a balance between keeping costs down whilst also managing the wellbeing of staff. The Flexible Furlough Scheme allowed for this possibility.

Income from online performance
At the outset the Foundation saw the need to make live music-making available to the world through social media platforms. This was not a money-raising project in itself, but simply an attempt to fulfill our charitable objectives and to keep music and singing alive as the world closed down. On 21 March 2020 our 'Live From Home' initiative began and saw different members of the team deliver some form of free on-line workshop on a social media platform at 2pm UK time. This continued for 100 days.

During this period a strategy was developed to generate income through online concerts which emerged as the 'Live from London' concert series. These aimed to provide a high quality live concert experience for viewers at home. The series was filmed for the most part at the VOCES8 Centre. This had been rapidly equipped as a broadcasting studio for professionally staged choral music. This project was designed as a collaboration with other choral and small ensemble groups with the intention of providing an income stream across the sector and thus contributing to the wider survival of choral singing. A side benefit was the employment as technical support staff of previously self-employed musicians who had no access to government support. This first series was successful in demonstrating that there is a willingness to pay for high quality content broadcast on social media platforms. It was highly acclaimed by the global press (e.g. Financial Times, The Times, The Observer, The Wall Street Journal, the BBC) and the industry press and reached a large audience, generating significant funds for all who participated.

The success of this series vindicated the financial decision to upgrade the VOCES8 Centre with the necessary equipment to deliver a high quality product. The Foundation now has the long-term benefit both of this recording and streaming facility and the staff capability to operate it. This is already developing into a valuable income stream.

April–August 2020 – Achievements and performance
The principal achievements of this period have been referenced above. In the immediate wake of the lockdown in March 2020 the executive team launched a 'Live from Home', daily webcast consisting of workshops, interviews and performances. This led to the cooperative project of the 'Live From London' concert series, which was one of the few cultural bright spots in those bleak days.

'Live from London' was designed with a simple goal – to bring artists together in a collaboration that would share great music and a positive message of hope around the world in this most difficult of years. Other than VOCES8 and Apollo5, concerts were given by The Sixteen, I Fagiolini, The Gesualdo Six, The Swingle Singers, Stile Antico, Chanticleer, The Academy of Ancient Music and The English Chamber Orchestra. This festival presented live music from among the best in the world at a time when there was no live music to be heard. All who are part of the Foundation are passionate about our work, and we have been thrilled to share the stage with such fabulous artists from the UK and internationally who were driven by the same goals and willingness to share in the risks and challenges of creating this new festival. The equivalent of over 40,000 tickets were sold for this festival (one ticket made the concert available for the whole household or group).

Public benefit
The public benefit of the work of the Foundation is evidenced within the report of this year's activities. There is extensive research on the positive life and health benefits of making music and in particular of group singing. This year has seen the Foundation continue to offer opportunities for music-making for tens of thousands of young people in some of the most deprived areas in the country.

With the increased focus on digital delivery of performance and education the trustees and the wider team took the decision to launch the VOCES8 Digital Academy. The aim of this online resource is to support singing activities for students of all ages and across the competency range, allowing students to learn at home or in a group or classroom setting. Early indications are that this resource is fun to

use and both engaging and uplifting for anyone wanting to develop their skills as a choral musician. Much of this material is currently available free of charge although the possibility of developing a future income stream from this activity is being considered.
The trustees have had due regard to the guidance on public benefit published by the Charity Commission.

Diversity
Alongside the global pandemic, perhaps the other biggest global topic in the past twelve months has been diversity. The Foundation has carefully considered its response to this topic and has focused particularly on how to act as an industry leader by providing the required support for people of all backgrounds to be embraced and to see a potential future for themselves on all levels in the choral music industry. It has been very pleasing to see good progress in this area, though much remains to be done. Alongside existing work at grassroots level, there has also been a commitment to:
- have diverse representation at board level
- commissioning work, and showcasing existing work, by BAME composers
- positive advocacy within our sector
- providing a platform for BAME artists at the highest level
- targeting our future recruitment to encourage people from BAME backgrounds to seek opportunities within the Foundation, particularly within VOCES8, Apollo5 and the VOCES8 Scholars
- providing a series of lectures, seminars and working group opportunities for the wider Foundation team to feel more able to understand these complex issues and to share their own thoughts.

There will undoubtedly be more to discuss on this topic in the next accounting period, but the trustees have been impressed by the commitment demonstrated by the whole Foundation to date.

Financial review
At the end of the year the balance account showed a value of c£518,000. This is an increase of c£15,000 over the previous year which is a remarkable achievement for a year such as the one we have experienced. This position has been achieved by the innovative and courageous leadership of the senior executives of the Foundation. In particular, the decision to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio was critical to the innovative response to the closing down of live music and education.

The financial performance for the period September 2019 to March 2020 was in line with budget forecast and with the previous year's activity. March to August 2020 was, of course, very different. The 'Bridging the Gap' fundraising initiative significantly increased donations income while the Summer School income and expenditure reflects its cancellation. The net impact of the furlough scheme is seen in the reduction of the staff costs representing a net saving of £22,000 per month. Activity-led costs such as travel were significantly lower. The 'Live from London' income and expenditure is primarily evident in 'performance fees' both in income and cost of sales. Further comparison with the annual outturn of previous years is not possible as the whole pattern of the activity and thus its income and expenditure has had to change to reflect the challenges presented by the Covid-19 pandemic.

The trustees are satisfied that proper financial controls are in place.

Greater detail on the financial management of the Foundation is available in the annual audited financial statements.

At the end of the reporting period the reserves were made up of £14,550 restricted funds and £503,656 unrestricted funds. Whilst the fundraising policy retains its focus on unrestricted funds, a greater focus on fundraising is generating proposals for a portfolio of activities to which specific donations might be attracted, such as a particular concert, education programme or scholar's seat.

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose are maintained at a level equivalent to between four and six months' expenditure. This policy has proved its worth this year as the cushion provided by the reserves was sufficient to enable the executive to survive the initial impact of the collapse of activity and the time to develop a strategy to see the Foundation through the crisis. The trustees are pleased to note that this level of funds has been maintained throughout the year (and indeed has been increased further) as the way forward for the performing arts sector is still very unclear.

Structure, governance and management
Voces Cantabiles Music was established on 16 August 2006, in line with the published Memorandum and Articles of Association. The Members, who are trustees for the purposes of charity law and directors for the purposes of company law, and who served during the year and up to the date of approval of these financial statements were:

Roy Blackwell (chairman), Sally Cantello, William Conner, Peter Dart, Sarah Holford, Lord Robert Lisvane, John Smith, Duncan Souster, Lord William Wallace of Saltaire (resigned 31 March 2021), Eleanor Wardle.

The board of Trustees meets at least four times a year and is responsible for the legal operation of the Foundation. All board meetings work to a pre-published agenda and minutes are kept and reviewed. The CEO and the Musical Director attend all or part of the meeting to deliver their reports on the operation of the Foundation.

The board has appointed a finance subcommittee which meets with the executive prior to board meetings to review the Foundation's financial statements in detail and to report back to the board. This committee also acts as the remuneration committee and makes recommendations to the board on all salaries.

Roy Blackwell has served as chairman of the board of Trustees for this accounting period and will continue to do so in the next period.

Plans and strategies for managing risk
"Change and development in an uncertain world is a theme of this reporting period, not just for arts organisations but for the world more widely. Yet in spite of these challenges, the executive team and ensembles have continued to thrive in this difficult environment. as evidenced by the solid financial numbers." This is a quote from last year's report when the overarching national anxiety focused around Brexit. Alas the sentiment is still pertinent a year on, but for entirely different reasons and as a result of a pandemic whose seriousness for the arts was undreamed of in the best of risk management registers!

The trustees and the executive last year wrote confidently about the future and the resilience of the Foundation based upon the level of reserves and the strength of the forward order book. The plan was to continue to improve further the level of reserves, strengthen the financial value of the order book and to build further our presence and associations in the USA. In the event the order book collapsed to virtually zero, but the other strategies carried the Foundation through the crisis primarily because of the resilience and entrepreneurial capability of the executive team. This is a salutary reminder that whilst plans have their place it is the quality of people that makes the difference.

The strategies identified last year retain their value as the world returns to normal. As the vaccination programmes are rolled out across the world there is promise of concert halls reopening and festivals being rescheduled. Contracts and bookings which were cancelled are being revisited and the diary is beginning to fill up again. It remains to be seen what is the appetite for attendance at live concerts. Optimists are talking about a suppressed passion for live music bursting into a golden period of rebirth while others fear the establishment of a long-term reluctance to attend densely populated indoor events. There is also the possibility of further spikes and lockdowns as well as new Covid variants which are not suppressed by current vaccines. In short the future is unpredictable.
At the time or approving these financial statements, the Foundation is in a very sound financial position and there are no major anxieties about the 2020/21 year. The 'Live from London' Series has seen very successful Christmas and Spring Festivals and there are further plans for a Summer LFL concert series. The schools in the UK are now largely open and there is a limited return to our established education outreach programmes. The development of an audio/visual and studio capability offers a new business stream and a future challenge is the integration of this new product/capability within the previous model. What is of critical importance is that this greater diversity of operational activity increases the Foundation's resilience in response to a volatile environment and in so doing actually serves to broaden the Foundation's reach.

A particular area of focus is the work in the USA, which is now showing significant financial benefits to the Foundation. A not for profit has been founded with the intention of working further in this area in the coming three to five years. Roy Blackwell has been appointed to the board of the US charity to ensure that the VOCES8 Foundation and VOCES8 USA progress with joint goals.

The continuing post-Brexit risk to the Foundation is the relationship with key clients and partners in France, Germany and Belgium. The executive is working to strengthen these ties and a number of long term contracts carrying through to 2021 and 2022 are now being revisited and strengthened.

Recruitment and appointment of new Trustees
The power to appoint new or additional trustees is vested in the board of Trustees. The board of Trustees considers prospective new trustees and if it is decided to approach a potential Trustee, this is done by the Chief Executive Officer and Chairman of the Board. Prospective board members are given the opportunity to experience the work of the charity and are shown a copy of the financial statements and other relevant information. Board members will also have the opportunity to talk with prospective new trustees in advance of them joining the board. Additional methods of recruitment are being considered in order to broaden the reach and to attract more diverse candidates to this role.

Executive structure of the Foundation
Chief Executive Officer – Paul Smith - full time post; Musical Director – Barnaby Smith – full time post; Education Programme Director – Ann Wright – full time post; Christopher Wardle – director of external affairs – full time post; Clare Stewart – Director of Apollo5 – full time post; Jan Keliris – Manager of the Voces8 Centre – full time post; Education Programme administrator – Thomas Webb-Wilson - 3 days a week; Louise Hughes – special events/friends scheme – 2 days a week, Laura Gilham – education assistant – 2 days a week.

Relationships
There are two critical partnerships in the operation of the Foundation:

The first is with the Diocese of London from whom the Foundation leases the VOCES8 Centre. This relationship also includes a commitment to improve the singing opportunities for the children in schools associated with the Diocese. It has been difficult in the last 12 months to develop this relationship as we had wished but we look forward to revisiting that agenda as the world returns to a post Covid “normal”.

The second is with Edition Peters who act as Artists Manager (agent) for both VOCES8 and Apollo5. They also act as publishers for VOCES8 publications such as The VOCES8 Method, and mediate relationships with composers whose work they publish. This is a hugely creative relationship which brings benefit to both parties.

Remuneration
All decisions on remuneration are made by the full board of Trustees. The board has appointed a remuneration sub committee to assist with this process.

Plans for the future
In the current environment when music performance is shut down the existential strategy/objective of the Foundation is to survive in order to be able to continue with our charitable purpose once the crisis of the pandemic has subsided. Whist the output-based strategies below still remain a focus for decision-making, they are underpinned by the key objective of remaining solvent and the generation of funds to achieve that.

Critical elements of that plan are:

1. Utilise the government furlough scheme to pay and retain the staff of the Foundation;
2. Continue to develop and deliver the ‘Live From London’ concert series;
3. Further exploit the resources and competence of recording and streaming;
4. Continue to develop the donations income stream.

Strategic Objective - 1 World class performance
VOCES8 and Apollo5: the order book for live concerts for 2021 has largely been cancelled and the task this year is to maintain contact with promoters and continue to develop the profile of the two ensembles so that post Covid we shall be in best position to fill the order book again with high quality performance opportunities.

Key targets here are:
Continuance of recording plans (VOCES8 – After Silence; Apollo5 – Where All Roses Go; Paul Smith - Reflections)
Continue and develop further streamed performances
'Live from London' Series

Strategic Objective - 2 Inspiring future professionals
VOCES8 Scholars and the education team: applications for the 2019 scholars amounted to more than 170 singers, of which 60 came from the USA. Auditions for these scholarships are ongoing in the UK and USA. The Season for both groups was aligned with the academic year and support and management was provided by Sam Dressel. The programmes for the year had been prepared and published and include a broad range of opportunities for general music education training and experience, performance as a small ensemble singer and performing within a larger chamber choir with professional musicians.

These scholars' programmes on both sides of the Atlantic were, however, unable to proceed because of the pandemic and so these programmes will be rolled forward a year. We are pleased to note the ongoing involvement of ex scholars in the delivery of our education programmes and their support and involvement in the production and development of our audiovisual production capability. In the UK, in partnership with the music department of Cambridge University, plans are well advanced for VOCES8 to continue to play a central role in delivering a masters level programme in singing.

Strategic Objective 3 - A leader for resources, research, methodology and training
The Digital Academy
The Foundation has launched the VOCES8 Digital Academy, an online resource to support singing activities for students of all ages and across the competency range, allowing students to learn at home or in a group or classroom setting. The focus in the coming year is to complete this resource, to make it as widely available as possible and to develop its potential as a further income stream where appropriate.

New commissions
Paul Smith has a new commission based on 'Thaxted' for an American couple, who have requested that it be premiered by King's College Cambridge or a similar choir later in 2020/21.

A commission has been offered by Krug champagne to create a new musical work in partnership with the pop artist Ozark Henry for performances in France and the UK (and possibly globally) in 2020/21.

Chris Moore, Blake Morgan, Paul Smith, Taylor Davis, Katie Jeffries-Harris, Fraser Wilson, Jim Clements and other members of the VOCES8 Foundation family are writing new compositions or arrangements for the Foundation ensembles and projects in 2020/21.

Roxanna Panufnik is our current composer in residence and is working in different ways with both performance ensembles in 2020/21.

Programming of new works is to be a normal part of the programme strategy. This strategy will also support the inclusivity/diversity agenda.

Sheet music
The team is working with Edition Peters to create an exciting and wide-ranging resource centre for our sheet music. This will be available to download with a licence or bought in sheet music form. This 'VOCES8 Singles' range will cover all types of music, from our classical editions through to our jazz, folk and pop arrangements, from simple sheet music to our most complex arrangements and, where possible, modern composers that we have commissioned to write for our ensembles.

Strategic Objective 4 - A centre for excellence and outreach in the City of London – The VOCES8 Centre:
The second half of this year has seen the transformation of the VOCES8 Centre with the development of the Foundation's new capability for audiovisual streaming of 'live' concerts. The VOCES8 Centre has become the home of the 'Live From London' concert series and is now seen regularly by thousands of viewers across the world. The development of the studio capacity has played a major role in the

financial survival of the Foundation through this difficult year. The development of the Centre with its enhanced capability will be a major plank in the business plan for the coming year.

Strategic Objective 5 - An aspirational and inclusive outreach programme
Education work: currently the majority of the education programme is on hold because of the pandemic and that is likely to continue for much of the 2020-21 financial year. Some work has however been possible through virtual workshops and the benefits of Zoom and other video applications. It is envisaged that, with the schools' return in the Spring, the planned programme will resume.

Our main projects in 2020-21 will include:
- Local projects with schools in the City of London, Hackney, Tower Hamlets, Newham and Redbridge.
- National projects with Leicestershire Music Hub, Surrey Arts, Lincolnshire Music
- United Westminster and Grey Coat Foundation
- Bradfield College, St Benedict's, Ealing, Bedford School, Rugby School, Worksop College, Sherborne School
- European projects including BOZAR in Brussels, the Philharmonie in Paris, Heidelberg Frühling, LFJ in Nantes, Vivendi-sponsored projects in Laon/Soissons/Cherbourg/Vezere
- US visits and residencies in Boston, Albuquerque, Houston, Dallas, Wisconsin, Virginia, Philadelphia and Michigan. Future partnership discussions are ongoing with Vivendi in support of our French projects, with BOZAR in Brussels through to 2021 and with a number of US universities and churches.

Summer School: The VOCES8 Summer School at Milton Abbey is sold out for 2021. We have an exciting programme of events in place for the week, with some fabulous artists joining us to perform.

Disclosure of information to auditor
Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees' report was approved by the Board of Trustees.

Roy Blackwell

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Roy Blackwell
Trustee
14 May 2021
Dated: ……

Sally E Cantello

……..

Sally Cantello
Trustee
14 May 2021
Dated: ……

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 AUGUST 2020

The trustees, who are also the directors of Voces Cantabiles Music Limited for the purpose 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 which give a true and fair view of the state of affairs of the Foundation and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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 Charities SORP;

- make judgements and estimates that are reasonable and prudent; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Foundation will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Foundation 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 Foundation and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF VOCES CANTABILES MUSIC LIMITED

Opinion

We have audited the financial statements of Voces Cantabiles Music Limited (the 'Foundation') for the year ended 31 August 2020 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2020 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Foundation in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the Foundation's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

TO THE MEMBERS OF VOCES CANTABILES MUSIC LIMITED

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Foundation and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the Foundation for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the Foundation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: http://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew Rich

Andrew Rich (Senior Statutory Auditor)
for and on behalf of HW Fisher LLP

Chartered Accountants
Statutory Auditor
Acre House
11 - 15 William Road
London
NW1 3ER
United Kingdom

14 May 2021
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VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 AUGUST 2020

	Notes	**Unrestricted funds 2020** £	**Restricted funds 2020** £	**Total 2020** £	Unrestricted funds 2019 £	Restricted funds 2019 £	Total 2019 £
Income and endowments from:							
Donations and legacies	**3**	168,669	50,763	219,432	48,120	66,815	114,935
Charitable activities	**4**	829,939	2,100	832,039	1,215,150	5,375	1,220,525
Other income	**5**	128,909	-	128,909	-	-	-
Total income		1,127,517	52,863	1,180,380	1,263,270	72,190	1,335,460
Expenditure on:							
Charitable activities							
Music Performance	**6**	1,121,997	42,731	1,164,728	1,147,679	75,772	1,223,451
Total charitable expenditure		1,121,997	42,731	1,164,728	1,147,679	75,772	1,223,451
Gross transfers between funds		-	-	-	(8,000)	8,000	-
Net income for the year/ Net movement in funds		5,520	10,132	15,652	107,591	4,418	112,009
Fund balances at 1 September 2019		498,136	4,418	502,554	390,545	-	390,545
Fund balances at 31 August 2020		503,656	14,550	518,206	498,136	4,418	502,554

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 AUGUST 2020

	Notes	2020 £	2020 £	2019 £	2019 £
Fixed assets					
Tangible assets	**10**		24,679		-
Current assets					
Stocks	**11**	14,021		8,070	
Debtors	**12**	74,294		24,196	
Cash at bank and in hand		632,756		493,299	
		721,071		525,565	
Creditors: amounts falling due within one year	**13**	(227,544)		(23,011)	
Net current assets			493,527		502,554
Total assets less current liabilities			518,206		502,554
Income funds					
Restricted funds	**14**		14,550		4,418
Unrestricted funds			503,656		498,136
			518,206		502,554

14 May 2021

The financial statements were approved by the Trustees on .....

Roy Blackwell

.....

Roy Blackwell

Trustee

Company Registration No. 05907481

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 AUGUST 2020

	Notes	2020		2019	
		£	£	£	£
Cash flows from operating activities					
Cash generated from operations	**18**		165,704		133,688
Investing activities					
Purchase of tangible fixed assets		(26,247)		-	
Net cash used in investing activities			(26,247)		-
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			139,457		133,688
Cash and cash equivalents at beginning of year			493,299		359,611
Cash and cash equivalents at end of year			632,756		493,299

1 Accounting policies

Charity information

Voces Cantabiles Music Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

1.1 Accounting convention

The financial statements have been prepared in accordance with the company's Memorandum and Articles of Association dated 16 August 2006 as amended by special resolution 9 November 2008, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The company is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the Foundation. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

The trustees have considered the continued effect of the Covid-19 outbreak. The trustees consider that the outbreak is likely to cause some continued disruption to the charity's activities whilst restrictions remain. However, with the support of the government via the furlough scheme, additional support from a strong base of individual donors and support from the Arts Council England, alongside income generated from online concert and workshop activities, the trustees consider that the charity is well placed to survive the impacts of Covid-19. The trustees have a reasonable expectation that the charity has adequate resources to continue in operation for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Income is recognised when the Foundation is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Foundation has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Foundation has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1 Accounting policies **(Continued)**

Investment income is recognised on a receivable basis.

Income from the one charitable activity represents the invoiced value of goods sold or services provided net of VAT.

Grant income is recognised in full in the year in which it is receivable unless there are specific performance related conditions that prevent its recognition and instead the income is deferred.

Government grants are recognised at the fair value of the amount received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received. Government grants were received under the Coronavirus Job Retention Scheme. The scheme is designed to compensate for staff costs, so amounts received or receivable are recognised in the income statement as part of other operating income over the same period as the costs to which they relate. Government grants are accounted for under the accrual model.

1.5 Resources expended

Liabilities are recognised as expenditure once there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure relating to music performance are those elements of expenditure directly incurred in performing these activities.

Governance costs include those costs incurred in the governance of the charity's assets and are primarily associated with constitutional and statutory requirements. All governance costs are allocated to the one charitable activity.

Support costs are costs incurred centrally and are allocated to the one charitable activity of the charity.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Plant and machinery	3 years straight line
Computers	3 years straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the Foundation reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Stocks

Stocks are stated at the lower of cost and net realisable value

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1 Accounting policies **(Continued)**

1.9 Financial instruments

The Foundation has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Foundation's balance sheet when the Foundation becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors , are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Foundation is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the Foundation's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The trustees do not consider there to be any critical accounting estimates or judgements applied in the preparation of the financial statements.

3 Donations and legacies

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2020	**2020**	**2020**	2019	2019	2019
	£	**£**	**£**	£	£	£
Donations and gifts	168,669	50,763	219,432	48,120	53,315	101,435
Grants receivable for core activities	-	-	-	-	13,500	13,500
	168,669	50,763	219,432	48,120	66,815	114,935
Grants receivable for core activities						
Arts Council	-	-	-	-	13,500	13,500
	-	-	-	-	13,500	13,500

4 Charitable activities

	2020	2019
	£	£
Music performance	832,039	1,220,525
Analysis by fund		
Unrestricted funds	829,939	1,215,150
Restricted funds	2,100	5,375
	832,039	1,220,525
Included within income relating to music performance is:		
Concert fees	638,115	854,876
CD Sales	49,181	37,122
Recording fees	5,319	6,055
Trip organising and training	-	126,535
Education	86,324	132,577
VOCES8 Centre (formerly Gresham Centre)	39,132	54,388
Music writing	-	7,591
Advertisting and royalties	13,968	1,381
	832,039	1,220,525

5 Other income

	Unrestricted funds	Total
	2020	2019
	£	£
Other income	128,909	-

Other income relates to amounts received under the Coronavirus Job Retention Scheme (CJRS) as a government grant.

6 Charitable activities

	2020	2019
	£	£
Staff costs	300,389	235,670
Music arrangement costs	3,909	5,669
Artist performance fees	203,001	230,788
Production costs	50,521	15,839
Other performance costs	309,797	410,901
Summer school	12,486	95,906
Management fees	35,552	45,570
Consultancy fees	11,311	28,135
VOCES8 Centre (formerly Gresham Centre)	67,975	65,414
Education	(3,214)	3,214
	991,727	1,137,106
Share of support costs (see note 7)	164,183	76,228
Share of governance costs (see note 7)	8,818	10,117
	1,164,728	1,223,451
Analysis by fund		
Unrestricted funds	1,121,997	1,147,679
Restricted funds	42,731	75,772
	1,164,728	1,223,451

7 Support costs

	Support costs	**Governance costs**	**2020**	Support costs	Governance costs	2019
	£	**£**	**£**	£	£	£
Staff costs	136,464	-	136,464	71,626	-	71,626
Depreciation	1,568	-	1,568	-	-	-
Subscriptions	2,411	-	2,411	863	-	863
Telephone expenses	1,192	-	1,192	528	-	528
Office costs	334	-	334	174	-	174
Bank charges	2,196	-	2,196	3,037	-	3,037
Other costs	5,297	-	5,297	-	-	-
Transaction fees	14,721	-	14,721	-	-	-
Audit fees	-	7,750	7,750	-	9,000	9,000
Accountancy	-	1,068	1,068	-	1,117	1,117
	164,183	8,818	173,001	76,228	10,117	86,345
Analysed between						
Charitable activities	164,183	8,818	173,001	76,228	10,117	86,345

Governance costs includes payments to the auditors of £7,750 (2019: £9,000) for audit fees, and £1,068 (2019: £1,117) for other services.

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

No trustee expenses have been incurred during the year.

9 Employees

Number of employees

	2020 Number	2019 Number
Average employee numbers	14	11

Employment costs	**2020** **£**	**2019** **£**
Wages and salaries	394,383	278,876
Social security costs	33,596	23,370
Other pension costs	8,874	5,050
	436,853	307,296

There were no employees whose annual emoluments were £60,000 or more.

10 Tangible fixed assets

	Plant and machinery £	Computers £	Total £
Cost			
At 1 September 2019	24,234	-	24,234
Additions	19,743	6,504	26,247
At 31 August 2020	43,977	6,504	50,481
Depreciation and impairment			
At 1 September 2019	24,234	-	24,234
Depreciation charged in the year	1,152	416	1,568
At 31 August 2020	25,386	416	25,802
Carrying amount			
At 31 August 2020	18,591	6,088	24,679
At 31 August 2019	-	-	-

11 Stocks

	2020 £	2019 £
CDs	14,021	8,070

12 Debtors

	2020	2019
Amounts falling due within one year:	**£**	**£**
Trade debtors	33,708	5,739
Other debtors	2,484	4,349
Prepayments and accrued income	38,102	14,108
	74,294	24,196

13 Creditors: amounts falling due within one year

	2020	2019
	£	**£**
Other taxation and social security	11,713	8,041
Trade creditors	2,929	476
Accruals and deferred income	212,902	14,494
	227,544	23,011

Deferred income of £149,156 (2019: £nil) has been recognised. The income has been deferred in order to account under the accruals basis, matching income and expenditure in the period to which they relate.

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds		
	Incoming resources	Resources expended	Transfers	Balance at 1 September 2019	Incoming resources	Resources expended	Balance at 31 August 2020
	£	£	£	£	£	£	£
Music Education in London	36,825	(44,825)	8,000	-	21,850	(11,805)	10,045
Music Education in France	35,365	(30,947)	-	4,418	31,013	(30,926)	4,505
	72,190	(75,772)	8,000	4,418	52,863	(42,731)	14,550

Music Education in London - to undertake musical education in London.

Music Education in France - to undertake musical education in France.

The transfer in the comparative year represents the overspend in restricted funds which is covered by unrestricted funds.

15 Analysis of net assets between funds

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2020	**2020**	**2020**	2019	2019	2019
	£	**£**	**£**	£	£	£
Fund balances at 31 August 2020 are represented by:						
Tangible assets	24,679	-	24,679	-	-	-
Current assets/(liabilities)	478,977	14,550	493,527	498,136	4,418	502,554
	503,656	14,550	518,206	498,136	4,418	502,554

16 Operating lease commitments

At the year end the Foundation had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2020	**2019**
	£	**£**
Within one year	19,016	51,918
Between two and five years	-	2,739
	19,016	54,657

17 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel, is as follows :

	2020	**2019**
	£	**£**
Aggregate compensation	84,987	68,156

Trustee, John Smiths' sons Paul and Barnaby Smith, are employed by Voces Cantabiles Music Limited and have been paid, in aggregate, remuneration of £84,987 during the year.

Trustee, Eleanor Wardle's husband Chris Wardle, is employed by Voces Cantabiles Music Limited and has been paid a total remuneration of £33,091 (2019: £30,057) during the year.

At the year end, there were no outstanding balance with any of the related parties listed above.

18	**Cash generated from operations**	**2020**	**2019**
		£	**£**
	Surplus for the year	15,652	112,009
	Adjustments for:		
	Depreciation and impairment of tangible fixed assets	1,568	-
	Movements in working capital:		
	(Increase) in stocks	(5,951)	(5,407)
	(Increase)/decrease in debtors	(50,098)	25,711
	Increase in creditors	204,533	1,375
	Cash generated from operations	165,704	133,688

19 **Analysis of changes in net funds**

The Foundation had no debt during the year.



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