



Annual Review 2020

voces8.foundation

V O C E S 8
FOUNDATION



Who We Are

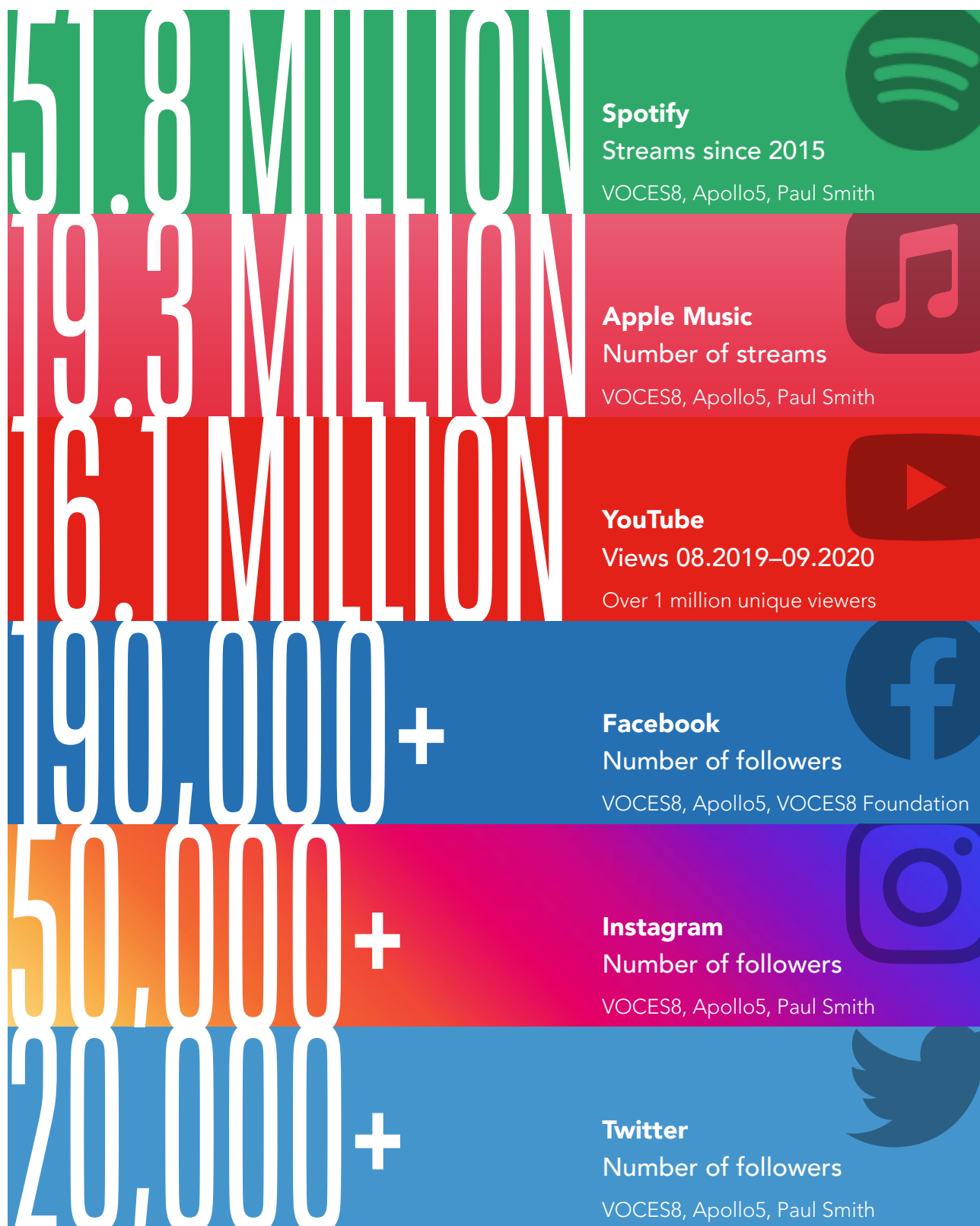
THE VOCES8 FOUNDATION is a vocal music education charity that brings the power of singing to communities around the world.

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.



In Numbers



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 online 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 new 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.

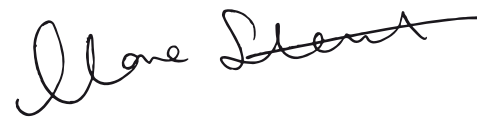
During this time we were also preparing to record our new album, 'Where All Roses Go'.

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 VOCES8 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

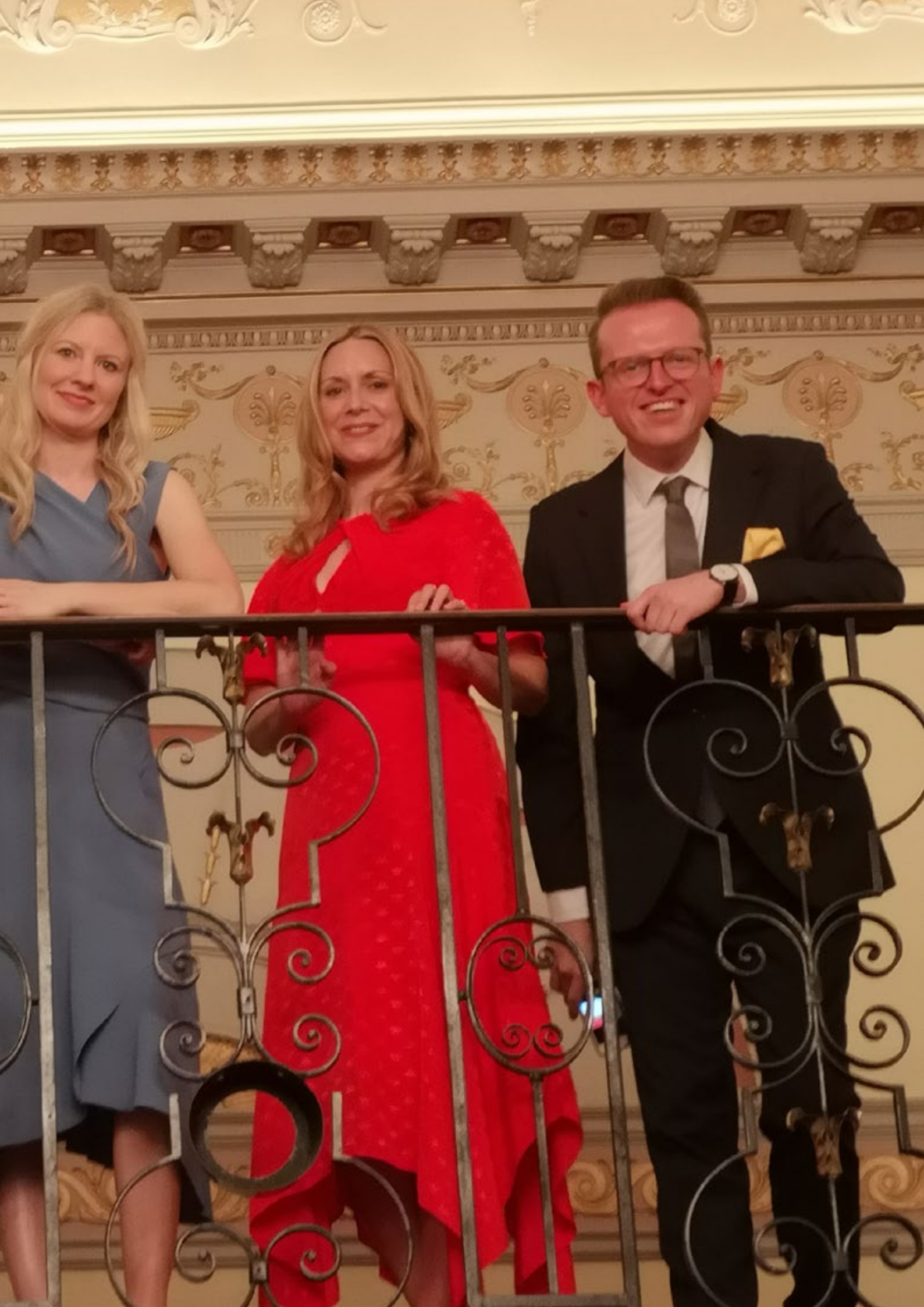
¹ Welch, GF (2021) in Optimising well-being and development through music. Open Outreach. researchoutreach.org/articles/optimising-well-being-development-music

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

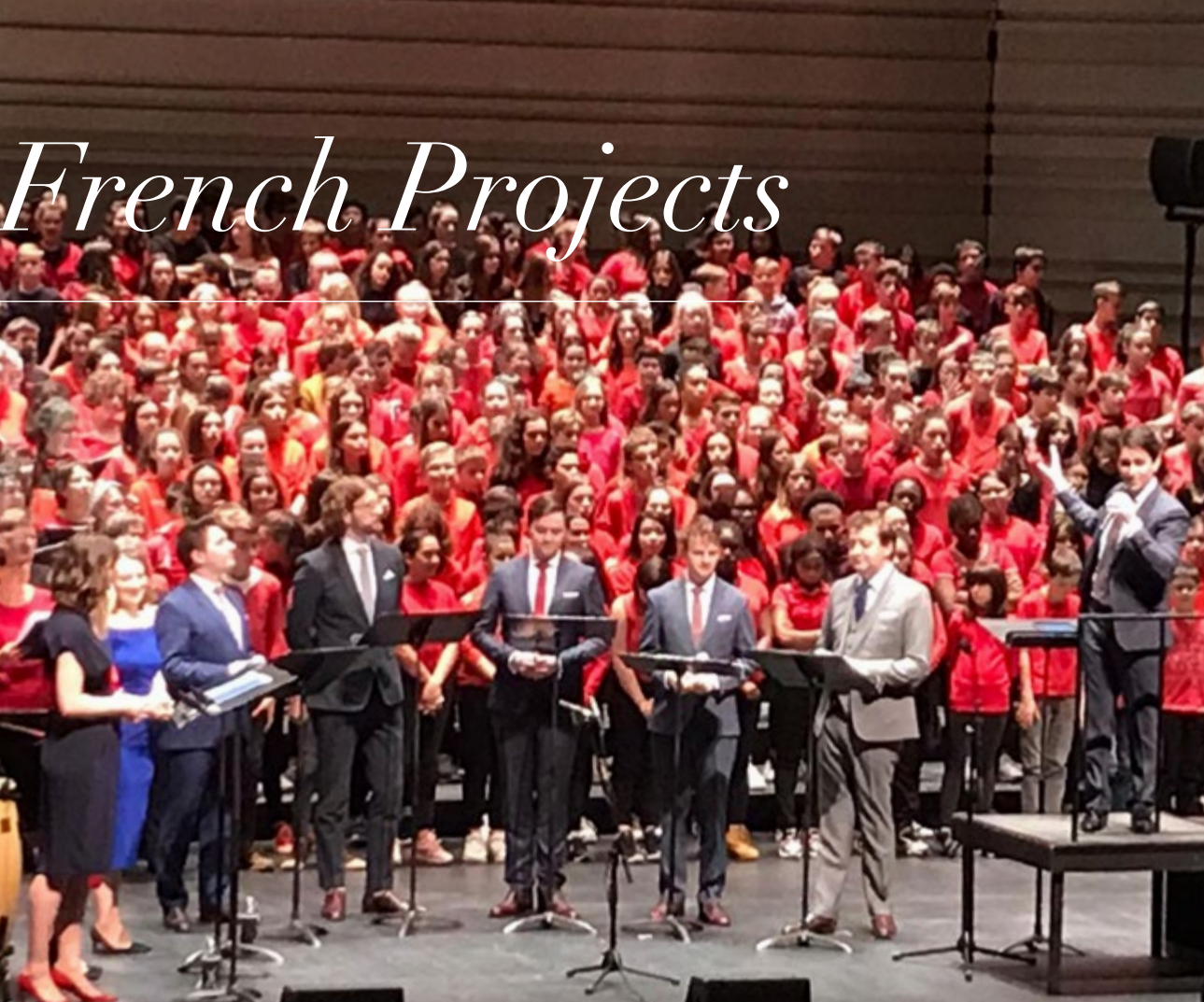
In Pictures







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

v o c e s 8

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*



Apollo5
Where All Roses Go

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
Elisa Chodan
Karen Cook
Vidita Kanniks
Grace Kiver
Michael Skarke
Sullivan Hart
Matthew Shorten
John Swedberg
Jonathan Gentry
Adrien Redford
Devon Russo



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 VOCES8 SCHOLARS

by Katie Jeffries-Harris and Erik Jacobson

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.

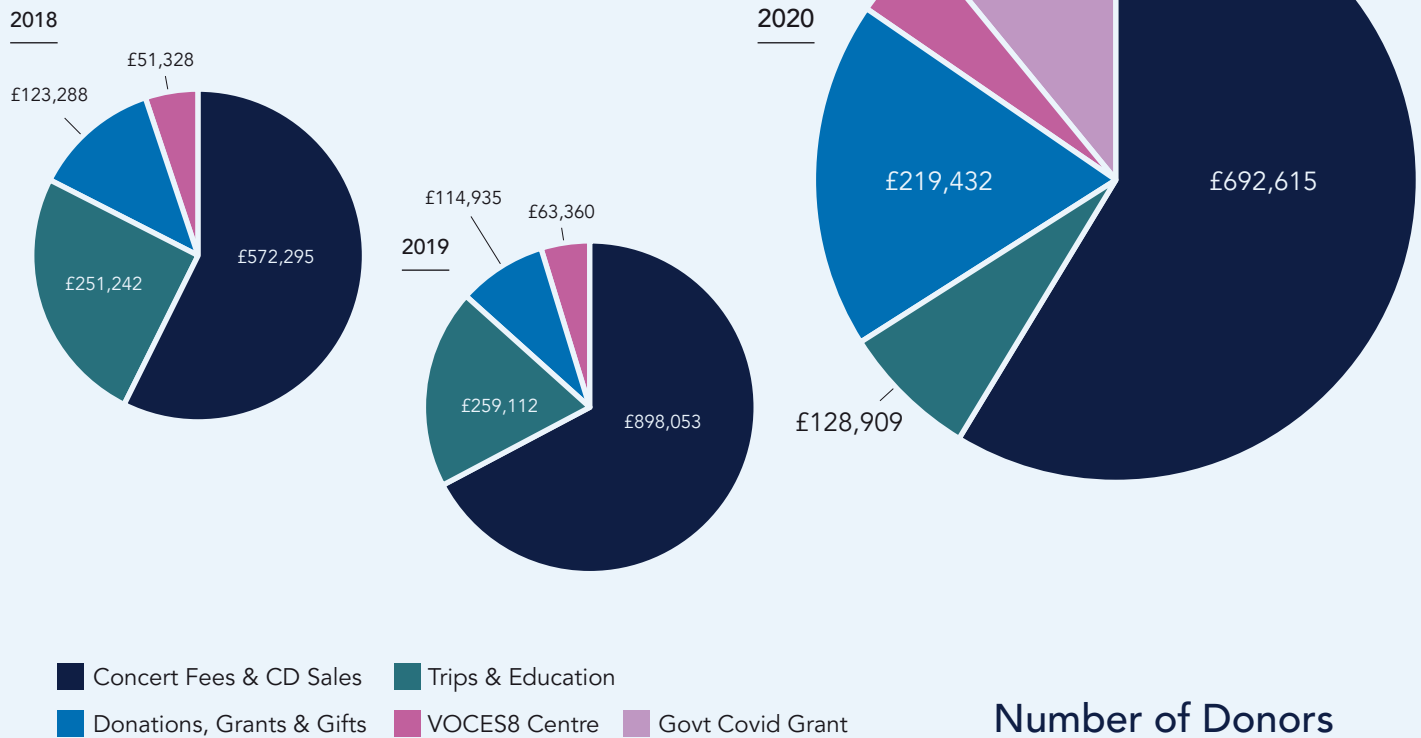
The second week took place in November and was hosted and produced by Minnesota Public

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.

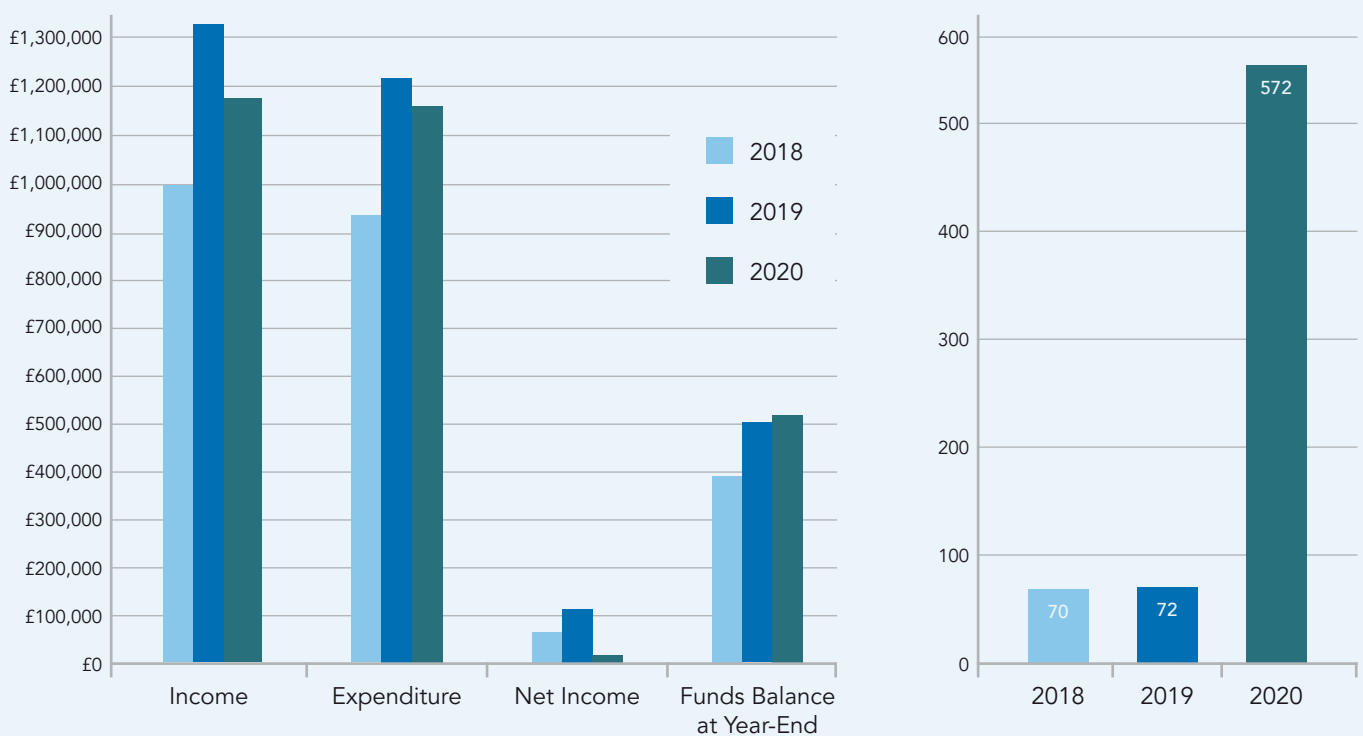
With the pandemic continuing into this season and disrupting our typical scholar programme, the VOCES8 team has put a programme of virtual events together. These include online rehearsals, virtual performances, private voice lessons, sessions looking at arranging and conducting, the VOCES8 Method, how to plan and implement education initiatives, and more!

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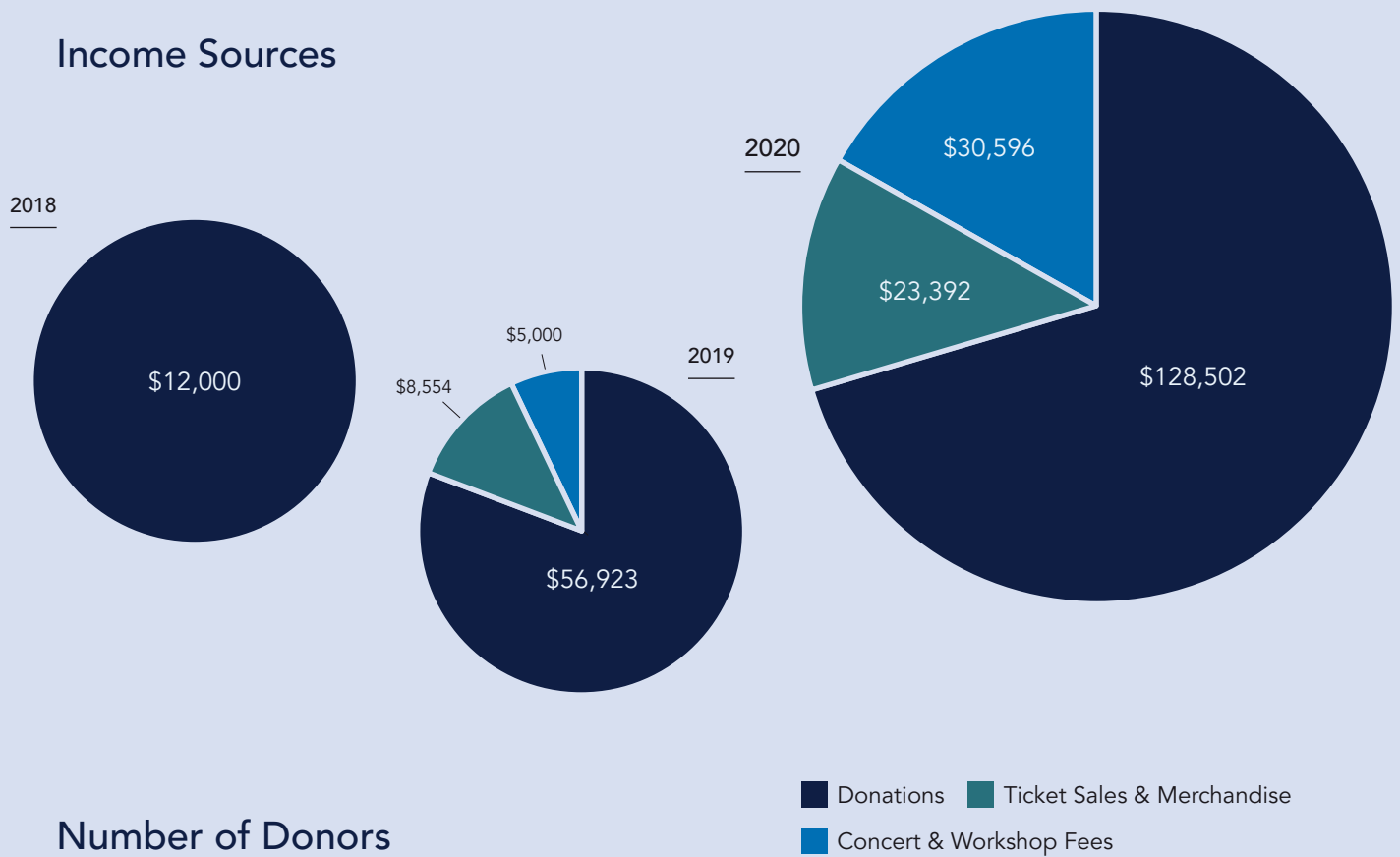


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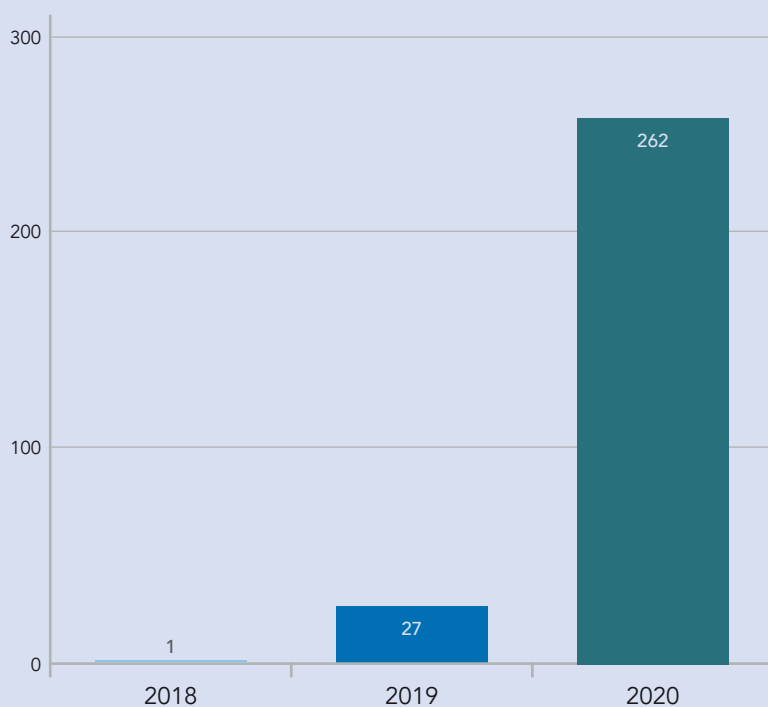


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VOCES8 and Apollo5 create a compelling relationship with their concert audiences. From the first note, listeners feel the passion and dedication that each of the singers brings to their music.

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.

YOU 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!

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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

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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

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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

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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).

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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

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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.

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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 of 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.

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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. Whilst 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.

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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

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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

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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.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT (CONTINUED)

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

		Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Unrestricted funds 2019 £	Restricted funds 2019 £	Total 2019 £
Notes							
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:							
<u>Charitable activities</u>							
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 £	£	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	
		<u>721,071</u>		<u>525,565</u>	
Creditors: amounts falling due within one year	13	<u>(227,544)</u>		<u>(23,011)</u>	
Net current assets			493,527		502,554
Total assets less current liabilities			<u>518,206</u>		<u>502,554</u>
Income funds					
Restricted funds	14		14,550		4,418
Unrestricted funds			503,656		498,136
			<u>518,206</u>		<u>502,554</u>

14 May 2021

The financial statements were approved by the Trustees on

Roy Blackwell

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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

		2020		2019	
	Notes	£	£	£	£
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

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2020

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.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2020

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.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2020

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.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2020

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
	<u>168,669</u>	<u>50,763</u>	<u>219,432</u>	<u>48,120</u>	<u>66,815</u>	<u>114,935</u>
Grants receivable for core activities						
Arts Council	-	-	-	-	13,500	13,500
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>13,500</u>	<u>13,500</u>

4 Charitable activities

	2020 £	2019 £
Music performance	<u>832,039</u>	<u>1,220,525</u>
Analysis by fund		
Unrestricted funds	829,939	1,215,150
Restricted funds	2,100	5,375
	<u>832,039</u>	<u>1,220,525</u>
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
Advertising and royalties	13,968	1,381
	<u>832,039</u>	<u>1,220,525</u>

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2020

5 Other income

	Unrestricted funds	Total
	2020	2019
	£	£
Other income	128,909	-
	<u>128,909</u>	<u>-</u>

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
	<u>991,727</u>	<u>1,137,106</u>
Share of support costs (see note 7)	164,183	76,228
Share of governance costs (see note 7)	8,818	10,117
	<u>1,164,728</u>	<u>1,223,451</u>
Analysis by fund		
Unrestricted funds	1,121,997	1,147,679
Restricted funds	42,731	75,772
	<u>1,164,728</u>	<u>1,223,451</u>

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2020

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
	<u>164,183</u>	<u>8,818</u>	<u>173,001</u>	<u>76,228</u>	<u>10,117</u>	<u>86,345</u>
Analysed between						
Charitable activities	<u>164,183</u>	<u>8,818</u>	<u>173,001</u>	<u>76,228</u>	<u>10,117</u>	<u>86,345</u>

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.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2020

9 Employees

Number of employees

	2020	2019
	Number	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
	<u>436,853</u>	<u>307,296</u>

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
	<u>43,977</u>	<u>6,504</u>	<u>50,481</u>
At 31 August 2020			
Depreciation and impairment			
At 1 September 2019	24,234	-	24,234
Depreciation charged in the year	1,152	416	1,568
	<u>25,386</u>	<u>416</u>	<u>25,802</u>
At 31 August 2020			
Carrying amount			
At 31 August 2020	18,591	6,088	24,679
	<u>-</u>	<u>-</u>	<u>-</u>
At 31 August 2019			

11 Stocks

	2020	2019
	£	£
CDs	14,021	8,070

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2020

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
	<u>74,294</u>	<u>24,196</u>
	<u><u>74,294</u></u>	<u><u>24,196</u></u>

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
	<u>227,544</u>	<u>23,011</u>
	<u><u>227,544</u></u>	<u><u>23,011</u></u>

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.

**VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**

FOR THE YEAR ENDED 31 AUGUST 2020

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			Movement in funds		
	Incoming resources	Resources expended	Transfers	Balance at 1 September 2019	Incoming resources	Resources expended	Incoming resources	Resources expended	Balance at 31 August 2020
	£	£	£	£	£	£	£	£	£
Music Education in London	36,825	(44,825)	8,000	-	21,850	(11,805)	21,850	(11,805)	10,045
Music Education in France	35,365	(30,947)	-	4,418	31,013	(30,926)	31,013	(30,926)	4,505
	72,190	(75,772)	8,000	4,418	52,863	(42,731)	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.

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15 Analysis of net assets between funds

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Unrestricted funds 2019 £	Restricted funds 2019 £	Total 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
	<u>503,656</u>	<u>14,550</u>	<u>518,206</u>	<u>498,136</u>	<u>4,418</u>	<u>502,554</u>

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
	<u>19,016</u>	<u>54,657</u>

17 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel, is as follows :

	2020 £	2019 £
Aggregate compensation	<u>84,987</u>	<u>68,156</u>

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.

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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.		



V O C E S 8



FOUNDATION

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