



Annual Review 2021

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.



From our CEO

Reflecting on the previous Annual Review as I put virtual pen to paper for the 2020-21 report, there is a sense that with each passing month, we are now in some ways able to continue our lives in much the same way as we did in 2019, but the world seems far from 'normal'. In the context of a world still very much in the midst of numerous challenges, writing this report gives us a chance to reflect on the strength, courage and togetherness that the VOCES8 Foundation team continues to show through the period of the pandemic, Brexit and, at the time of writing, war in Europe.

If 2019-20 was a year in which the VOCES8 Foundation pulled off a 'pivot' from real life activity to the virtual world, 2020-21 was the year in which that transition became more necessary than ever. The previous review talks about the four key pillars of our COVID world being LIVE From London; our support from donors; the VOCES8 Digital Academy; and the support from Government funding. In 2020-21, as the pandemic crisis deepened and lengthened, those pillars became more important to us than ever before. It is a testament to the outstanding work of the team that we can look back on what may be a unique year of success for the Foundation.

LIVE From London, which launched in the summer of 2020, was the key performance activity for the year, and it was pleasing to receive significant recognition from the British and international press. In addition to VOCES8 and Apollo5, a staggering number of performers, composers and production team were employed in some capacity during the season – more than five hundred in total – including artists in the UK, USA, Germany, Russia and Singapore. As a former chorister at Westminster Abbey, a particular highlight for me was the inclusion of this most cherished institution in our LIVE From London Christmas 2020 season. In total, ticket sales for that particular season would have sold out the Royal Albert Hall more than eight times, and in total now, the 150,000 tickets sold would equate to thirty sold out concerts. The ongoing emphasis on collaboration with other artists throughout the LIVE From London festivals has been a particular pleasure, and it is my hope that new partnerships forged in the pandemic will lead to exciting collaborations in real life in the future. A larger article about LIVE From London in the review will give more detail on this topic.

Aside from digital concert collaborations, all sorts of composers and artists were involved in recording collaborations which will be released across 2021 and 2022 on VOCES8 Records and Decca Classics. Both VOCES8 and Apollo5 recorded new albums during the year, and other projects included a solo album for Barnaby Smith, and a new album called *Renewal?* which I took

great pleasure in being able to direct, and for which I wrote six new commissions, alongside new works by Donna McKevitt and choral classics by Walton and Harris. Partners on releases in 2021-22 include the Philharmonia Orchestra, Teena Lyle, Mårten Janssens, Tony Silvestri and a host of composers and performers from the world of neoclassical music as part of our ongoing partnership with Decca Classics. A particular highlight in the months since the end of the 2020-21 season has been a collaboration with Paul Simon, which arose after he saw our music on YouTube. With a number of projects, it was particularly enjoyable to see VOCES8 and Apollo5 performing side by side as part of a larger VOCES8 Foundation choir. The choir also regularly included members of our VOCES8 Scholars programme, and well-known faces from other choral groups including the King's Singers and I Fagiolini. We have loved every minute of these recording partnerships.

With the creation of our Advisory Board; our focus on commissioning new repertoire; and our approach to all aspects of recruitment from primary school involvement in a community programme through to auditioned places in VOCES8 and Apollo5, we are working hard to champion increased involvement in the choral music sector for traditionally underrepresented communities, including, but not limited to, women composers, members of the LGBTQIA+ and BIPOC communities.

We have much to be grateful for, and the support of our donors in 2020-21 is one of the key reasons that we were able to live through such a season of potential hardship with financial success. With everyone who offered help during the previous season, coupled with a rising tide of new Friends and donors throughout the year, this continued support for our work in so many ways was instrumental to our year. Without this, we would not have been able to act with such decisiveness in offering generous partnerships that provided industry wide aid. The difference from donors last season was greater than any would be able to imagine, not just in terms of financial support, but in terms of the emotional relief it afforded us as we made innovative and brave strategic planning decisions as a team. We look to the future from a position of relative strength now because of the support we received. As we have started touring again in the autumn of 2021, it has been such a pleasure for the entire Foundation team to meet new Friends and donors at real life concerts. Long may this continue!

Perhaps some of the most positive and startling numbers can be seen through our online reach in 2020-21. While this may sound unsurprising, it is the sheer size of growth in numbers across streaming platforms that is the most

pleasing shock, and a message to us all about the need for choral music online throughout the pandemic. In the last season, our streaming numbers have matched, in one season, the combined streaming numbers for the previous fifteen. A quite remarkable growth and a major uplift that we will track into the future. It will be interesting to see what happens to online streaming numbers as the concert halls and festivals once again open. Regardless, it is a joy for us to see how much of an impact we were able to have during the pandemic, and anecdotal evidence suggests that our music has provided people all over the world with much nourishment during times of great physical, mental and emotional hardship.

Throughout the year, our work supporting communities and education settings felt more important than ever, with so many schools unable to lead any form of music programme, and with community choirs silent. Our online activities in free settings like Facebook and YouTube; our singing events as part of LIVE From London such as Singing London and Carols for the City; our children's programmes including *The Winter House* with Stephen Fry; and the ever growing set of resources on the VOCES8 Digital Academy provided an array of participative opportunities for people all over the world to make music with us. People from at least 75 countries have been involved with our participative events, and the feedback has been exceptional. As I have started to travel and lead workshops once more, I am given feedback by teachers and students that the online videos from one of our ensembles or from an individual team member have been used again and again in their home or school. What more motivation could be needed to further add to this body of work? We plan to continue growing this side of our offering in the seasons to come.

While much of the year focused on digital activity, a particularly emotional highlight was the Milton Abbey International Summer School. Running at much reduced capacity, and with travel restrictions making it possible for only the most dedicated international traveler to join us (and yes, we did have participants who isolated for 10 days before attending the course!), the week was an immense logistical challenge, but without doubt a star moment in the season. Concerts by VOCES8, Apollo5, the VOCES8 Scholars, a jazz night and a massed choral performance with organ, alongside chamber groups and the involvement of students from our VOCES8 Future Talent programme completed a fun filled week. This was a much needed emotional release for all who were able to come, and we look forward to a course in 2022 that will be packed to the rafters. Huge thanks go to the team of staff and volunteers who made sure that this week was a success and remained as safe as possible at the same time.

In this last twelve months, it is the team at the Foundation that once again receives my gratitude. That team started in 2005 as a group of 8 singers. As we look around at the Foundation we now inhabit, we have a team that includes singers, educators, artist managers, composers, recording studio crew, management, trustees and an advisory board of leading industry experts that numbers more than 60 people. We have a fast growing US charity making a significant impact on our capacity for growth and impact, and a new Association in France that is helping us deliver projects with many thousands of children in French schools as I write this report.

The team is changing lives and bringing much needed joy to millions worldwide. We look to the future with a sense that while the time in which we are living is difficult, the ethos that binds us together, and the strength that we gain from this sense of unity and ensemble will help us continue to thrive. The world of choral music and music education has been decimated in the last two years, and we will continue to strain every sinew to help rebuild what has been lost.

We do that best when we do it together.



Paul Smith
CEO and co-founder
VOCES8 Foundation



From our Artistic Director

2020/21 was once again a year unlike any other. Whilst considering my report for this Annual Review, I have been left with a deep sense of pride and achievement, and it is fulfilling being able to state that the highlights of the season are likely too many and various to be able to cover fully in an appraisal. To be able to say that within the frame of a pandemic speaks volumes of the creativity, resolve and hard work of our entire team.

As the new season beckoned and cancellations continued to flow, once again the work of the Foundation's artists focussed on the recording studio. For VOCES8 this meant the production of the group's latest Decca release *Infinity*, and many wonderful and enriching collaborations with a broad range of artists for LIVE From London. The continuation and development of our digital products was both exciting and adventurous; every day feeling as though we could learn, move forward, grow and discover something new. It brought us all solace during very difficult times. This energy at the VOCES8 Centre encouraged some of the greatest music making we have ever done. While the performances are too many to list here, the LIVE from London production of Bach's *B minor Mass* is worthy of a mention. With a wonderful array of artists it pushed us to our musical and technological limits and is something we will be proud of forever.

There is so much information in this review about the numbers, the names, the reach, the ideology, the vision and the results; what is there left for me to add? Possibly a humble thanks on behalf of our team to all of those people who have helped, supported and guided us, and continue to do so. As I write this I am lucky enough to be travelling around the world once again. One of the most frequent comments I receive at the end of concerts in this new era is 'thank you for offering us a lifeline with your art throughout the pandemic'. All I can ever respond with is 'we couldn't have done it without you, but we are pleased to make a difference'. Long may our art and artists bring positive change to the world; here's to many more years ahead.



Barnaby Smith
Artistic Director
VOCES8 Foundation



From Apollo5

For many the past year has provided the opportunity for personal reflection. For Apollo5, the quiet months of 2020 led us to look inward to what we could achieve within our own walls, at home and in our musical 'home' the VOCES8 Centre. We created programmes for album recording which we prepared for individually and then recorded when we could. We look forward to performing these for audiences when we return fully to the concert platform. We're also proud of the beautiful accompanying content which was created by the VOCES8 Foundation Studios team and to Jan for bringing her creative flair!

Whilst focusing our energies inward, the profile of Apollo5 has grown worldwide. An explanation for this could perhaps be the heightened quality of the material we have been creating, an impetus to explore more and more imaginative programming, and the deep, wholehearted performances we've been able to achieve together combined with the platform which the LIVE From London series has given us. I am very proud of what the Apollo5 team has achieved in response to being so drastically curtailed in the very thing which is our lifeblood: performance! We must thank the whole LIVE From London team, particularly Robin, Libby, Thomas, Desirée and Christina for their dedication to its ongoing success.

Our recording schedule primarily focused on the recording and release of our critically acclaimed album, *Where All Roses Go* and the preparation and recording of our next, winter-themed, disc, *A Deep But Dazzling Darkness*. *Where All Roses Go* marked the tenth anniversary of Apollo5. The recording process gave us all a wonderfully creative focus in the midst of such uncertainty. The cover artwork and title refer to that most potent symbol of love and its transience: the rose. The album was met with a wonderful response, including:

"The hugely impressive Apollo5." —*Gramophone*

"An inspired programme, superbly sung throughout."

—*BBC Music Magazine* ★★★★★

I particularly enjoyed the opportunity to create the artwork for the album cover, which has also been turned into greetings cards. Proceeds from the sale of these have gone towards helping to support LIVE From London artists. Chris and Laura have been indispensable in ensuring that they reach their destinations around the world safely!

Another positive thing to come out of the past year has been increased opportunity to collaborate. Collaboration within the Foundation, between Apollo5, VOCES8, Barney in his conducting role and Paul as composer!

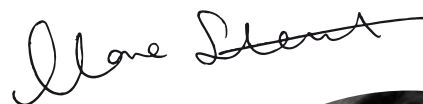
We have worked together on a number of recording projects including Mårten Jansson's *Requiem Novum* and Paul's remarkable album, *Renewal?*. These have involved the opportunity to work alongside fabulous ensembles such as the London Contemporary Orchestra and the Philharmonia Orchestra as well as a host of wonderful solo artists.

Performances, whilst few and far between, have been memorable. From our first concert back in front of an audience again, to a lovely crowd during the Milton Abbey Summer School where we introduced our new tenor Oscar; to a very special BBC Radio 3 Christmas concert hosted by an emotional Sean Rafferty!

Ann has helped us to stay connected with our workshop and project participants by organising a series of digital workshops and end of project performances. We've worked with students and teachers in different parts of France and for the University of Winchester. We even managed a rare in-person workshop day at Hampton School.

As wonderful and affirming as it is to look back and reflect on what has been achieved, I am certainly grateful that the last few months have been much busier, with the release of *A Deep But Dazzling Darkness* as well as a programme of performances beginning at Le Mont St Michel. Other highlights have included a week of concerts in Paris and a tour to the USA in early 2022, on which Thomas worked tirelessly, and with welcome help from our US Foundation team including Sheridan, Ed and Erik. More on these topics will appear in the following annual review.

There is much to be positive about and to look forward to!



Clare Stewart





fOMS



29

Otoño Musical Soriano

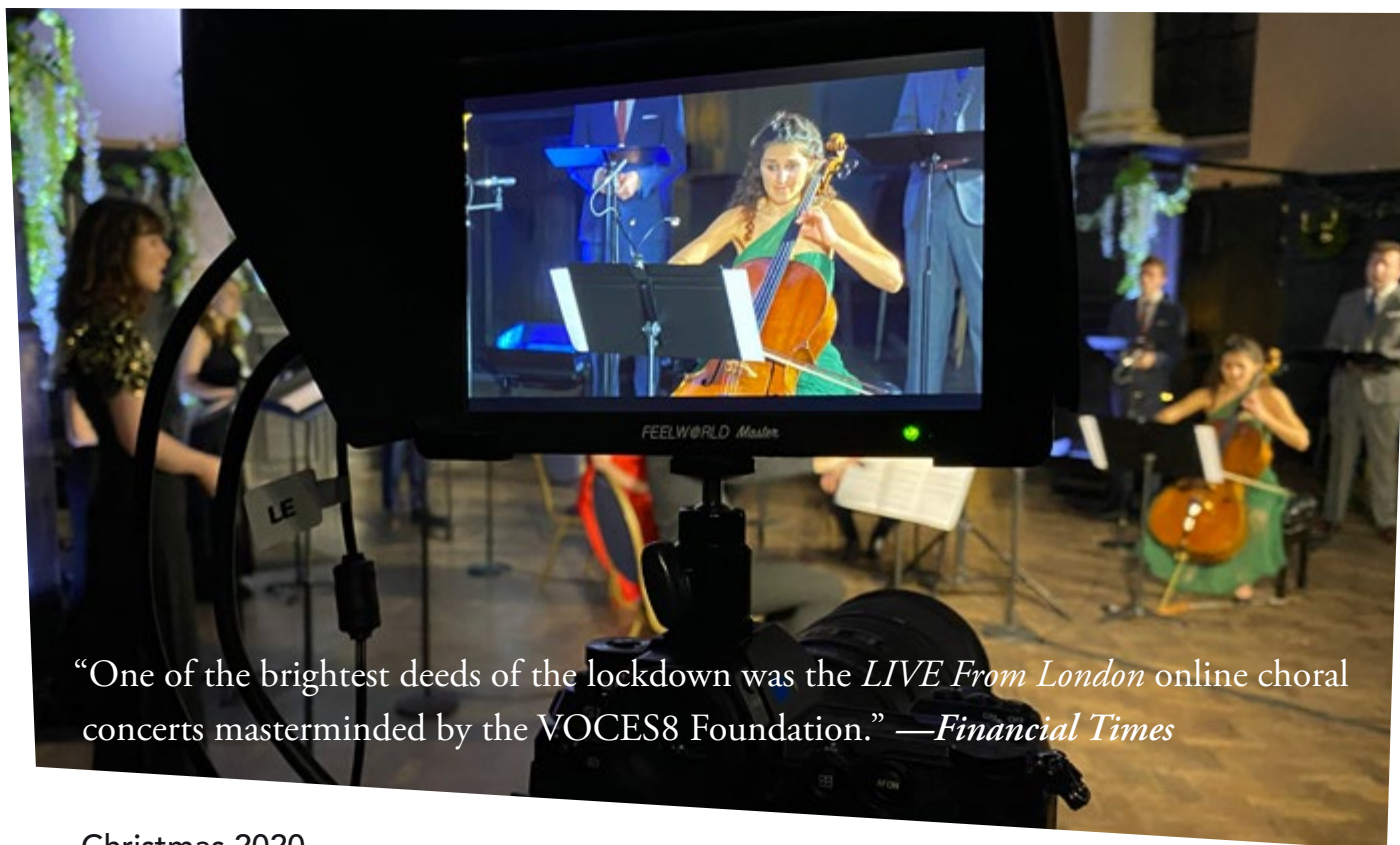
 Junta de
Castilla y León



Festival
Internacional
de Música de
Castilla y León



LIVE FROM LONDON))



“One of the brightest deeds of the lockdown was the *LIVE From London* online choral concerts masterminded by the VOCES8 Foundation.” —*Financial Times*

Christmas 2020

“VOCES8 are the Rolls-Royce of British a cappella ensembles and their *LIVE From London – Christmas* online festival is the Rolls-Royce of online festivals.”

—*The Arts Desk* ★★★★★

- Ten main Festival concerts with an internationally renowned line-up of ensembles including VOCES8, Apollo5, The Tallis Scholars, Take 6, I Fagiolini, The Choir of Westminster Abbey, London Adventist Chorale, ANÚNA, Amacord and The Aeolians, plus soloists Baroque violinist Rachel Podger and baritone Roderick Williams.
- The Gabrieli Consort and Players directed by Paul McCreesh and featuring a stunning line up of soloists in

Bach for Christmas, performances of the six Christmas Oratorio cantatas all filmed and recorded by the VOCES8 Studios team.

- Four additional Christmas treats including *Messiah* performed by the English Chamber Orchestra, VOCES8 and a special line-up of soloists, filmed and recorded by the VOCES8 Studios team.
- Six new commissions from Ken Burton, Melissa Dunphy, Jocelyn Hagen, Taylor Scott Davis, Paul Smith, and Roderick Williams all performed by VOCES8 and published by Edition Peters.

“It is astonishing how many different approaches there can be to the basic template of a filmed chamber vocal ensemble concert, which made each episode a treat in its own right, and the festival as a whole a complete triumph. From Bach to Bo Holten, from traditional Irish folk music to newly composed carols, from young choristers to vastly experienced professional singers, there was a range and depth that should be celebrated... For me, they have been a much-needed and cheering end to a year which has seen choral singing all but cancelled. Bravo to VOCES8 for raging against the dying of the light.”

—*Bernard Hughes, The Arts Desk* ★★★★★

Spring 2021

“Some of my most enjoyable musical moments of the lockdown came from the online festival of choral music, *LIVE From London*.” —*The Telegraph*

- Ten concerts including Stile Antico, Dame Emma Kirkby, the English Chamber Orchestra, Jason Max Ferdinand, VOCES8, Rachel Podger, Apollo5, Academy of Ancient Music and I Fagiolini and additions to the festival family pianist Joanna MacGregor, the Carducci Quartet, Jonathan Dove.
- A host of superb soloists including Carolyn Sampson,

Iestyn Davies, Jeremy Budd, Matthew Brook and Frederick Long.

- Actor Tamsin Greig as narrator in I Fagiolini's *Re-Wilding the Wasteland* inspired by T. S. Eliot's groundbreaking poem 'The Wasteland'.
- Three participatory events: Winter House, Singing London and Sing the Score.
- World premieres of new commissions by Joanna Marsh, Shruthi Rajasekar and Ben Rowarth.

“We just wanted to thank Ann, Paul, Laura, and all of VOCES8 for meeting with our family in March as part of the Winter House contest. Everyone was so especially generous with their time & my children were especially thrilled to talk with Paul and ask members of VOCES8 questions. Thank you all for such a wonderful experience.” —*The Locke Family*

“It's hard to argue with two hours of Bach in all his glory when performed with the finesse shown by VOCES8 and the Academy of Ancient Music.” —*Rebecca Franks, The Times* ★★★★★

REACHED **183 TERRITORIES** | SOLD **150,000+** TICKETS | BROADCAST **65 (AND COUNTING!)** LIVE CONCERTS
PRESENTED AND OFFERED WORK TO OVER **500 ARTISTS, COMPOSERS (COMMISSIONING NEW WORKS), PUBLISHERS, AGENTS, PRODUCERS AND ENGINEERS** | RAISED **£1.1 MILLION** FOR **ARTISTS, ACTORS, OTHER FESTIVALS, AGENCIES, AND OTHER ARTS ORGANISATIONS** INCLUDING THE **VOCES8 FOUNDATION** | ENABLED DONATIONS OF **MORE THAN £100,000 IN FREE TICKETS** TO SCHOOLS AND STUDENTS

Summer 2021

“The VOCES8 behind-the-camera team once again did a sterling job.” —*Opera Today*

- Ten main concerts with VOCES8 appearing in each.
- New festival invitees including: The King's Singers; Chineke!; ORA Singers; a star quintet of Julian Bliss, Jack Liebeck, Sheku Kanneh-Mason and Katya Apekiševa; Mary Bevan; Zeb Soanes, and the London Contemporary Orchestra
- Festival favourites Apollo5, I Fagiolini and the English Chamber Orchestra.
- Special concerts from the International Choral Biennale *Live From Haarlem* including Cappella Amsterdam and the Doelen Ensemble, Consensus Vocalis, Laurens Collegium, Efterklang and the South Denmark Girls' Choir.

- A second Singing London following the success of this participatory event in the Spring Festival.

“This performance distilled the essence of Mozartian grace. The phrasing was elegant, the timbre clean but warm, and ornaments idiomatic but also personalised at times, particularly in the Andante where the piano's elaborations extended the melodic lines in an improvisatory vein.”

—*Opera Today*

“As a leader of a small vocal ensemble I am very thankful for your courses and engagement throughout the pandemic. It has helped a lot!” —*Peter Racz*

The Year in Numbers

16.1m



YouTube Views in 2021

729,000

views of our free resources including 308k for *Si Le Le*, 110k for *Blake's Bossa*, 61k for *Big Ben*, 20k for the *Hallelujah* sing along and over 100k for *A Cappella Lego*

79.3m



Spotify streams since 2015

9.9m



plays on Apple Music in 2021

How Can You Help?

Funding Music Education: **Friends of the VOCES8 Foundation**

Since VOCES8 and the VOCES8 Foundation were founded 15 years ago, our music education programmes have been a vital part of our mission. VOCES8 and Apollo5 continue to train and educate singers all over the world, whilst our freelance education team – including many current and former members of the VOCES8 Scholars programme – continues to grow.

Before the COVID lockdowns we were working in-person with 50,000 students of all ages each year, and many more online via our Digital Academy and other electronic means. This work has assumed even more importance as children come to terms with the loss of schooling during the pandemic.

To fund this critical music education work, we rely on donations from the Friends of the VOCES8 Foundation, especially to enable us to employ and train our freelance team. As well as giving students access to music, our Friends also help us to give work to young professionals at the start of their careers.

Friends of the VOCES8 Foundation have access to a range of benefits to bring them closer to VOCES8 and Apollo5, including regular newsletters, priority access to events, exclusive content, opportunities to meet the singers, and more.

Find out more, and become a Friend from just £50 per year or £4 per month, at: voces8.foundation/friends

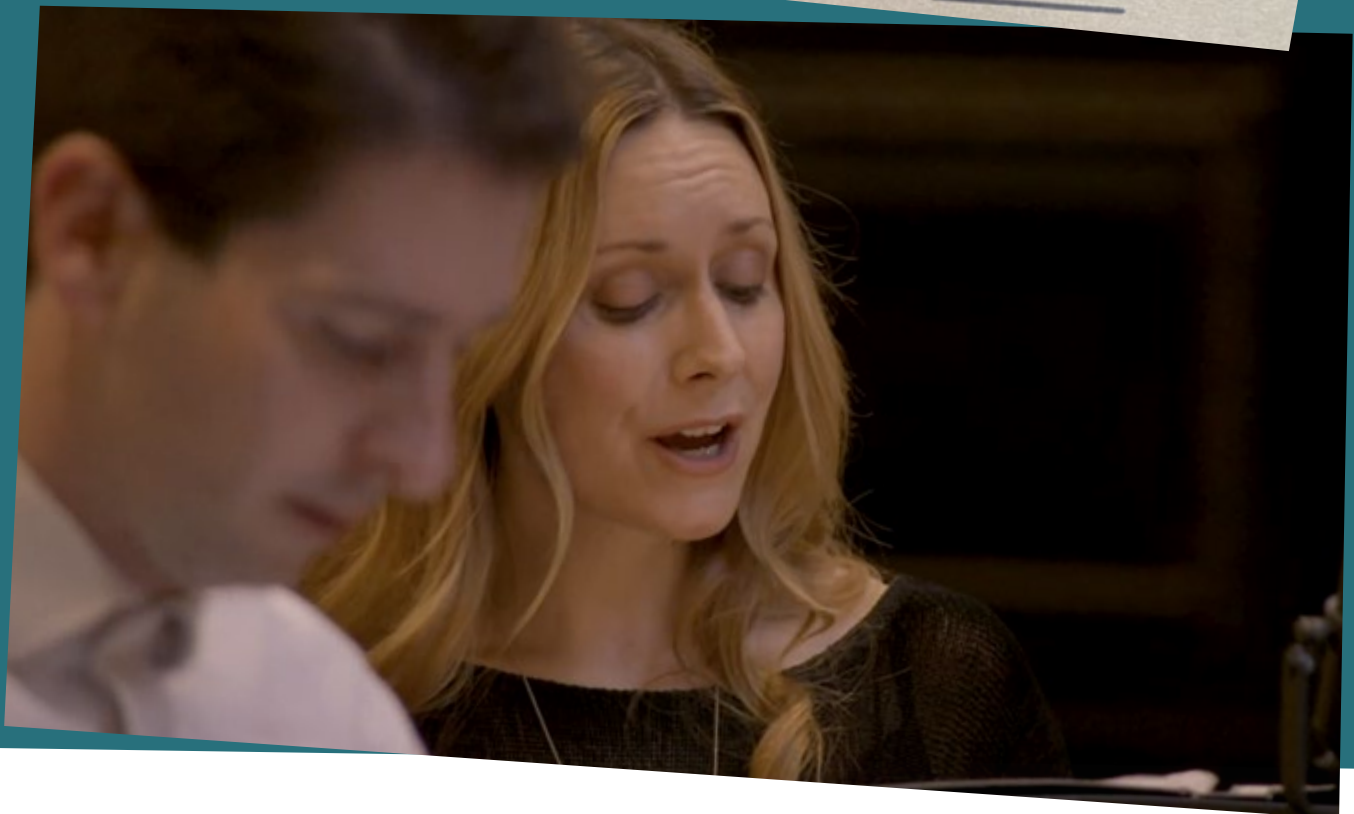
Remember Us in Your Will: **The Aeterna Society**

The Aeterna Society recognises Friends and supporters of the VOCES8 Foundation who have made a legacy commitment to the VOCES8 Foundation's mission to bring the power of singing to communities around the world. Aeterna Society members have generously demonstrated their dedication to assuring the future of the VOCES8 Foundation and its work by including the UK charity or US nonprofit organisation in their philanthropic plans.

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

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





In Numbers

3,800

Digital Academy Users

800

Number of primary school children in the UK reached online, in person and via resources in the VOCES8 Digital Academy.

600

Number of children in France reached via online workshops.

1,500

Choral singers participating in Singing London

650

Number of university students in the UK, France, Canada and the United States reached via online workshops and resources in the VOCES8 Digital Academy.

540

Number of secondary school pupils in the UK, Germany and Singapore reached online, in person (in the UK) and via resources in the VOCES8 Digital Academy.

Google Meeting in the UK

How many children's faces can you see on screen during a Google Meet? What might a 6 year old get up to during an online singing session? If you are a teacher you will know the answers to these questions! If you aren't, Greg, Ann, Emily Owen and Lydia Ward can tell you!

Getting back into schools during the Autumn Term of 2020 was difficult but we were getting there. Then January 2021 came round and schools in England were told to return to online learning. Some of our London primary schools grabbed our offer of online singing sessions and so our Google Meet adventures began.

30 minute sessions each week for two year 2 classes, two year 4 classes and two year 1 classes: that's children ages 5 to 9 joining in from home. Years 2 and 4 were used to online lesson expectations and their teachers were fabulous. Year 1 was not used to this, but it wasn't long before they too had the all important 'mute routine' sorted!

We led warm-ups and watched as children stretched, stuck out their tongues, made a magic potion and got ready to sing. Then we taught songs. Actions proved invaluable. We couldn't hear the children but we could see how well they were engaging through the actions that accompanied the songs.

Parents sometimes appeared to watch. Lots of siblings would drop in and out to see what was going on and occasionally join in. Teachers and teaching assistants had their own children with them and got them involved each week. Small groups of children and teachers also

appeared on screen from a classroom in school: the children of key workers.

Sometimes we could see children singing while also jumping around a room, bouncing on a bed and in the case of one little girl, standing on her head!

When we logged on and joined the Google Meet we'd often be introduced to someone's toy and asked if cats Peanut and Butter were going to be around. (They did drop in to one session but Ann was worried too many children would ask to hear them sing so most weeks the cats were napping!)

Teachers told us how important the sessions were for the children's well-being. Active, participatory learning with songs the children enjoyed singing were just what was needed after the lunch break. Schools were given backing tracks, teaching videos and accompanying resources which they in turn shared with families via Google Classroom. I suspect a lot of families in Hackney and Tower Hamlets knew *The Bear Missed the Train*, *Chocolat Chaud* and *Tony Chestnut* by the time primary school children were all back in school in March. *The Bear Missed the Train* was the most requested song throughout those weeks of online singing sessions!

And if you are still wondering how many children's faces you can see on screen during a Google Meet session, it was usually 45 to 50 depending on the class sizes (and if you don't include any siblings dropping in to sing along for a few minutes).



Zooming in to Sing'In with France

What happens when children in France are all in school, but your singing team is not permitted to travel to deliver a programme of workshops and concerts? Zoom! Zoom from school classrooms, Zoom from theatres and Zoom from community halls in France. Zoom from home and Zoom from the VOCES8 Centre in the UK. It may not be ideal, but when there are hundreds of children and

their teachers all looking forward to their singing project, Zooming in works!

Between January and June 2021, Paul, Greg, Ann and Apollo5 delivered several French projects via Zoom. A concert with children in Guebwiller was featured in the local newspaper, *L'Alsace*.

“...the 122 students met this Monday in the nave of the Dominicans of Haute-Alsace for an online concert with Paul Smith and Apollo, under live conditions (from the VOCES8 Centre). After a few body warm-ups and onomatopoeias, the school children got started, under the gaze full of empathy and pride from Paul Smith. For more than an hour, the young singers alternated religious songs and DJ covers. The restricted public going so far as to declare that it felt a strong emotion, shivers and that a few hairs stood up listening to these 122 voices rising crescendo in the nave of the Dominicans.* Between serenity and energy, the children’s choir was accompanied and guided in its interpretations by Apollo5. The latter also offered “several gifts” to the children, singing for them a few pieces from their repertoire, including some original compositions.”

—*Sing'In Alsace by Audrey Nowazyk in L'Alsace (translated)*

* The concert was recorded and live-streamed

When Singing Went 'Live' in Primary Schools Again

The summer term saw primary schools in London begin to have singing leaders visit again. Feedback from a year 1 class teacher regarding the impact of these visits provides a glimpse into how important singing is for children.

- Refreshing for the children to hear both male and female singing voices.
- SEND children are loving the sessions and remain focused for longer periods than when in class which is brilliant!

- Boys join in and sing too!
- Actions (accompanying the songs) help EAL children

“The children have loved the weekly sessions and look forward to them so much. They have now started singing some of the songs before home time!”

—*Year 1 class teacher, Old Palace Primary School, London*

Autumn Term 2021: Returning to Travel and Live Sessions

Stepney All Saints Secondary School, Tower Hamlets, London

September 2021 saw VOCES8, Apollo5, Paul and all our singing leaders travelling again for concerts and workshops. What a joy it has been to engage with audiences and singers in person! After such a long time without singing together, and in some cases doing

no singing at all, people of all ages were longing to participate. For children and teenagers in particular, there is much to do to help inspire, engage and support all those who experienced little or no singing. The journey has begun!

“Thanks so much for visiting our School and providing this wonderful opportunity for our Yr7 students. The Team were so impressive with their performances and also in the way they engaged the students. Many of the Yr7s have had very limited singing experience over recent times, so it was a great way to re-introduce them to the process.”

—Craig Holder, Head of Music, Stepney All Saints Secondary School, Tower Hamlets, London

Cali School of Music, Montclair University, New Jersey Instagram Post

“University Singers had two truly mesmerizing performances last night alongside VOCES8, ending this inspiring residency on a high note! We were thrilled to share this opportunity in a workshop with invited guests Edison HS, JP Steven HS, and Tenafly HS. When we asked two of the invited high school choral programs for their thoughts on yesterday’s transformative program, they commented: *It was amazing to witness my students so actively engaged during the VOCES8 workshop. Watching them participate in making music with such high-caliber performers was truly a humbling experience. All in all, the kids had a wonderful day filled with some much-needed music making and fun.*” —Josh Lisner, Choral Director, Edison High School



Laon, France

“Bonsoir Paul ! Je suis une des personnes qui a chanté dans la chorale de lundi, je tenais à te remercier de nous avoir fait vivre ce moment qui a été incroyable, j’espère qu’on pourra en refaire un, bonne continuation et j’espère fortement et sincèrement que vous allez être encore plus reconnus car vous faites un travail fantastique, merci beaucoup.” —Student from Laon, France

“Good evening Paul! I am one of the people who sang in the choir on Monday, I wanted to thank you for having made us live this moment which was incredible, I hope that we can do it again, and I strongly and sincerely hope that you are going to be recognised even more because you are doing a fantastic job, thank you very much.”

Google translation of the above.

Ann Wright

Ann Wright
Director of Education

VOCES8 Future Talent Singers

During the 2020-21 season we launched a joint initiative with fellow music charity Future Talent to provide opportunities for talented young singers from low-income backgrounds. The VOCES8 Future Talent award provides bespoke training and performing opportunities for up to eight young singers ages 13 to 17. Singers receive mentoring, career and general musical development advice alongside practical music training. The programme culminates in fully funded places at the VOCES8 International Festival and Summer School.

2020-2021 VOCES8 Future Talent Award Holders

Kizzy Lumley-Edwards, Gracie Molloy, Olivia Harrison, Kimberley Falkenthal-Smith, Ruth Tounkam, Dylan Hirst and Alex Wrathall

“The whole year has been an amazing experience. For lots of reasons I’ve found this year pretty tough and it’s been really lovely to have the VOCES8 activities, Sam’s lessons and the Summer School to look forward through it all. The whole of VOCES8 have been wonderful to work with. I’ve learned so much from every one of them and will take huge amounts of skill and knowledge with me for the rest of my life.”

—VOCES8 Future Talent Singer

While a season of online workshops, coaching and recording virtual choir performances is not what we would have wished for these young singers, restrictions on travelling and live performances led to more time for online sessions and personalised support for each singer. We were delighted to be able to meet the singers in person at Milton Abbey and their year culminated in

a wonderful week of live ensemble singing including a performance of *Underneath the Stars* with VOCES8.

“Thank you to you and the team for last week. X had a great time and is so looking forward to next year and seeing you all again. She made so many friends this week that she got quite upset to leave them behind. I was so proud to hear the beautiful music in the abbey on Saturday. It really was amazing and at times it made me feel quite emotional because it was so powerful.”

—Parent of VOCES8 Future Talent Singer

In October 2021 we appointed our 2021-2022 VOCES8 Future Talent Singers and while the pandemic did lead to online only engagement at first, we are looking forward to seeing them in person for rehearsals and concerts in 2022.

2021-2022 VOCES8 Future Talent Award Holders

Rosanna Fenn, Olivia Harrison, Kimberley Falkenthal-Smith, Macy Jager, Ruth Tounkam, Dylan Hirst and Alex Fenn.



VOCES8 Scholars

“The VOCES8 Scholars programme provided me with a platform to further develop my choral singing and education workshop leading experience within the setting of the thriving, inspiring VOCES8 Foundation. I had the opportunity to perform with the Scholars team in Norway, and also joined VOCES8 and Apollo5 for a number of exciting performances in the UK, most notably Handel’s Messiah at the Chapel of Trinity College, Cambridge, with the Academy of Ancient Music and performing a selection of intriguing works during the Milton Abbey Summer School. Since the conclusion of my scholarship, I have continued to be involved with the VOCES8 Foundation as a Freelance Education Leader...”

—Matt Swainsbury, UK Scholar 2019-21

The VOCES8 Scholar programme is comprised of twenty annual choral scholarships (eight in the UK and 12 in the US) awarded to promising young singers with an interest in choral and small ensemble singing. Set up in 2015, the aim of the initiative is to develop versatile and well-rounded young artists, equipped with the skills they need to succeed at the beginning of their professional careers. With tutoring from current and former members of VOCES8, the programme offers training in performing, recording and workshop leading.

With COVID making it impossible for the UK scholars to get together in one space during the spring and summer of 2020, the decision was made to extend this scholar cohort’s time with the Foundation to 2 years. Between October 2020 and April 2021 they participated in a programme of online sessions that included covering repertoire they went on to record for virtual choir performances, training in leading workshops and longer education projects, ensemble management and arranging repertoire for vocal ensembles. The singers were able to meet together at the VOCES8 Centre again in June 2021 for a recording and filming session.

A number of scholars also participated in workshop days and education projects both helping to lead sessions online between January and March 2021, and then in schools during May and June.

The singers were finally able to attend Milton Abbey in the summer of 2021 where they had a week of rehearsals and performances.

“I just wanted to say how amazing I found the experience and how incredibly helpful it was to learn how to do the workshops effectively...”

—Lydia Ward, UK Scholar 2019-21

In October 2021 we welcomed our 2021/22 cohort of UK scholars.

In the US, the scholars met together with Erik in person at St Andrew United Methodist Church, Plano, Texas. Paul joined them via Zoom. The group was able to rehearse and to work with groups at the church. Between October 2020 and April 2021 they participated in the programme of online sessions along with the UK scholars.

In the summer of 2021 four of the US scholars joined Matt Greer in Albuquerque, New Mexico for ‘Songapalooza’, a week-long festival of singing and music making. October 2021 saw a return to working in person with time booked for recording and filming as well as meeting and working with Apollo5 in February 2022.

“Our week together singing as part of Songapalooza with Matt Greer and the lovely people of Albuquerque was a welcomed gift after the last year and a half. Not only did we get to sing three major works with orchestra after 2020’s drought of music making, we had the opportunity to meet and build community with singers of all ages and experience levels. It was such a blessing to teach voice lessons throughout the week and see the joy on each person’s face as they got to explore the uniqueness of their own voice.”

—Cory Dalton Hart, US Scholar 2020-21

UK Scholars 2020-21

Lyndsey James
Katherine Liggins
Clare Sutherland
Lydia Ward

Sidharth Prabhu-Naik
Matt Swainsbury
Adam Jarman
Oliver Neale

UK Scholars 2021-22

Lily Allen-Dodd
Lydia Wonham
Elizabeth Nurse
Sarah Luttrell

Owen Elsley
Jack Harberd
Ross Cumming
Sam Poppleton

“A HUGE thank you and Barney, Paul and Ann. I feel so energised and inspired by meeting all these lovely, talented people. I just can’t believe how generous everyone is being with their time and expertise. My brain is whirring with new ideas and thoughts to put into practice in the rest of life and I can’t wait for next time.”

—*Sam Poppleton, 2021-22 UK Scholar*

“I just wanted to say thank you so much to you and everyone at VOCES8 for a fantastic few days and for making us feel so welcome. It was amazing to have the opportunity to sing with you and I feel very lucky to be a part of the very special group of scholars this year.”

—*Sarah Luttrell, UK Scholar 2021.22*



“It has been so hard to find words that accurately express my gratitude for this opportunity. This program has truly been life changing for me in a multitude of ways, and I could not be more thankful for having been a part of it.”

—*Jenna Hernandez, US Scholar 2021-22*

“The VOCES8 US Scholars program has been one of the most fulfilling experiences I’ve had in my life. Singing in a small, self-directed ensemble taught me to lead, to listen, to trust, to communicate, and to co-create. The Scholars were encouraged to bring our full artistry to the table, to share ideas and try new things. I am still astounded by our ability to come together as strangers and create such beautiful music in a short amount of time.”

—*Jess Huetteman, US Scholar 2021-22*

“Grateful doesn’t even begin to describe it. These past two seasons with the incredible VOCES8 US Scholars, one virtual and one in person, have been a dream come true. Traveling the country and making music with incredible people has been a goal of mine for a long time, and this program has been a glimpse into what that life looks like.”

—*Christopher Short, US Scholar 2021-22*

“I have had the privilege of working alongside some of the most incredible individual artists in the world. The friendships I have made will last a lifetime...Every member of both groups (VOCES8 and Apollo5) accepted us with class and treated us as equals. The heart and soul of the V8 foundation is built on social responsibility and it comes across in everything they do. I will forever be grateful to have had a part in their work.”

—*Michael Skarke, US Scholar 2019-22*

US Scholars 2021-22

Emily Wood
Lauren Lestage
Jess Huetteman
Jenna Hernandez

Grace Kiver
Michael Skarke
Maxwell Ary
Aaron Cates

Logan Combs
Adrien Redford
Christopher Short
Ross Tamaccio





Milton Abbey: A Trustee's Perspective

The VOCES8 Summer School at Milton Abbey brings together people of all ages and backgrounds in a week-long collaborative programme of study and performance in the stunning setting of Milton Abbey school in the wilds of the Dorset countryside.

The week gives participants of all levels of singing ability the opportunity to work in chamber ensembles directed by members of VOCES8 to present a madrigal, part song and jazz a cappella performance and also to sing major works with an orchestra in a concluding concert. Participants get free entry to the concerts that take place every evening in the Abbey featuring renowned artists.

Normally the school hosts an international contingent but, due to the effects of the pandemic, the 2021 cohort was smaller than usual and almost completely UK based. They came to the school, however, with added eagerness after nearly 18 months of singing almost solely on Zoom or at best into a microphone and camera. There was a palpable energy in the air as amateurs and professionals alike prepared to sing alongside others – and to an audience – for the first time in what, to some, has felt like an eternity.

The experience of singing alongside budding stars (the Scholars) and learning from the professionals and experts (VOCES8, Apollo5) can't be equalled in the eyes of many of the attendees – which is why so many of them return year after year.

For me as a Trustee to participate in the school was not only great fun but also a lesson in the impact that we as the VOCES8 Foundation can have on people's lives.

Meals are provided and are taken together in the 15th-century Abbot's Hall. Over lunch on the second day Paul Smith, CEO of the Foundation, and I listened to two women who had both come to the school to re-boot their lives after the trauma of recent widowhood. One was an amateur cellist and singer who felt that the joy of singing as an ensemble would not only help to heal the wounds of losing her husband of 60 years but help her get through the coming Thursday – which would have been the day of her Diamond wedding anniversary. Nothing in her demeanour would have suggested that she was going through grief – enjoying the warm-up exercises, questioning the tutors, performing with gusto, as she immersed herself completely in the joy of singing with others.

The other woman, a singing novice, had decided that a way of dealing with her recent bereavement was to learn a new

skill. She had joined a local choir but, frustrated with the lack of aspiration of some of the members, thought that joining the summer school would help her develop the singing skills she desired while giving her a way of facing the future without her husband.

Those of us sitting listening at the table recognised the faith that these two had put in the power of music to act as medicine to life's ills and were thrilled by the fact that they had chosen the Milton Abbey Summer School as the place to come to tap into that healing joy of singing and making music together.

Later that evening, course participants and guests attended a stunning concert with VOCES8 performing many of their old favourites to celebrate singing in front of a live audience again. Many listeners were moved to tears as the music once again tapped into emotions that had largely lain dormant (or been kept in check) since the beginning of Covid. In the bar post-concert, with the excitement of the music still alive, I had a long conversation with a couple who come every year to the school. Following mid-life crises in their careers and lives, they had come to the realisation that music – and singing in particular – were more important than many of the other things they had previously held dear. For them this week in Milton Abbey embodied all that they had realised were important and life-enhancing – singing, collaboration, learning, companionship, new friends, relaxation – and was the most enjoyable week of their year.

Milton Abbey, with its bucolic setting, poor phone signal and dubious Wifi connections certainly helps participants to get away from phones and other distractions and immerse themselves in the week of rehearsals, lessons, chamber groups and concerts. For many this makes the week a truly meaningful – and sometimes life-changing – experience.

I learnt so much and got such enjoyment out of only two days at the school, meeting new people and hearing interesting and uplifting stories, that I would recommend it to singers of all levels. There's something in it for everyone – and it might just change your life!

Sally Cantello





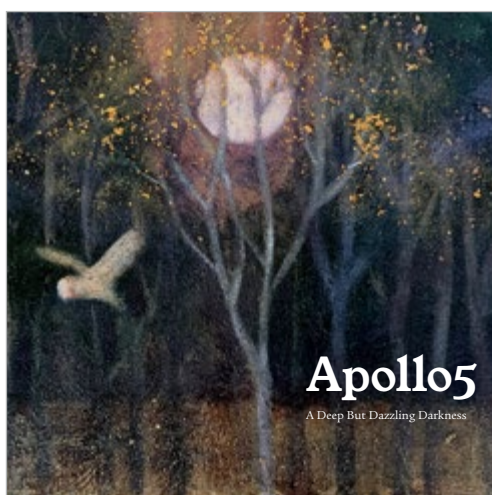
Handel

Barnaby Smith



Where All Roses Go

Apollo5



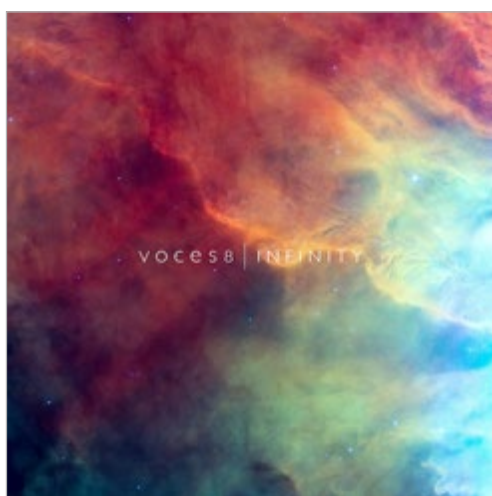
A Deep But Dazzling Darkness

Apollo5



Renewal?

Paul Smith



Infinity

VOCES8

V O C E S 8



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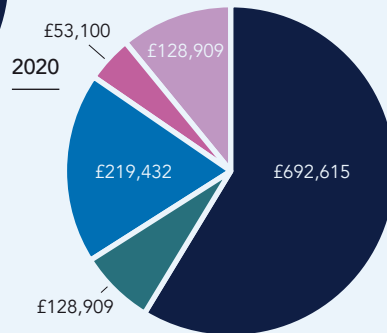
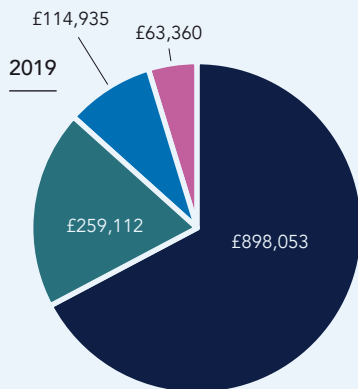
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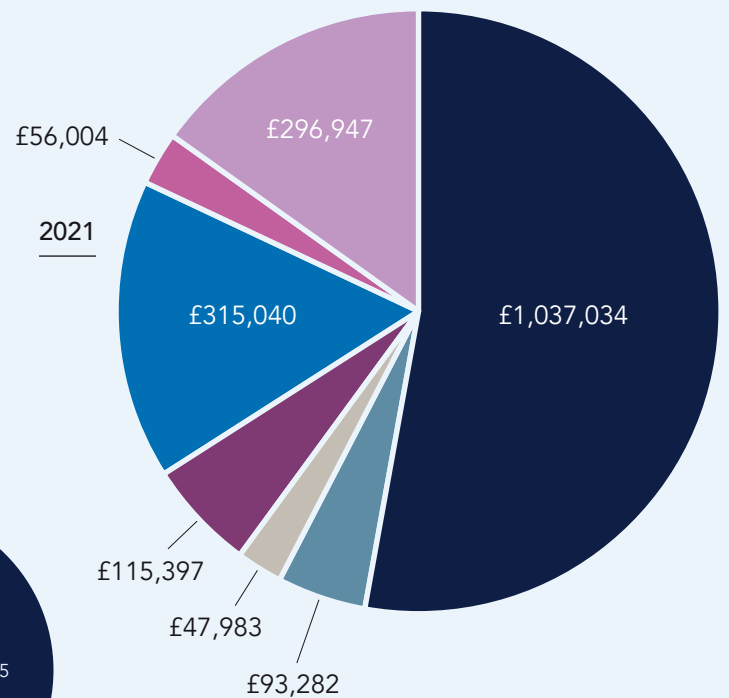
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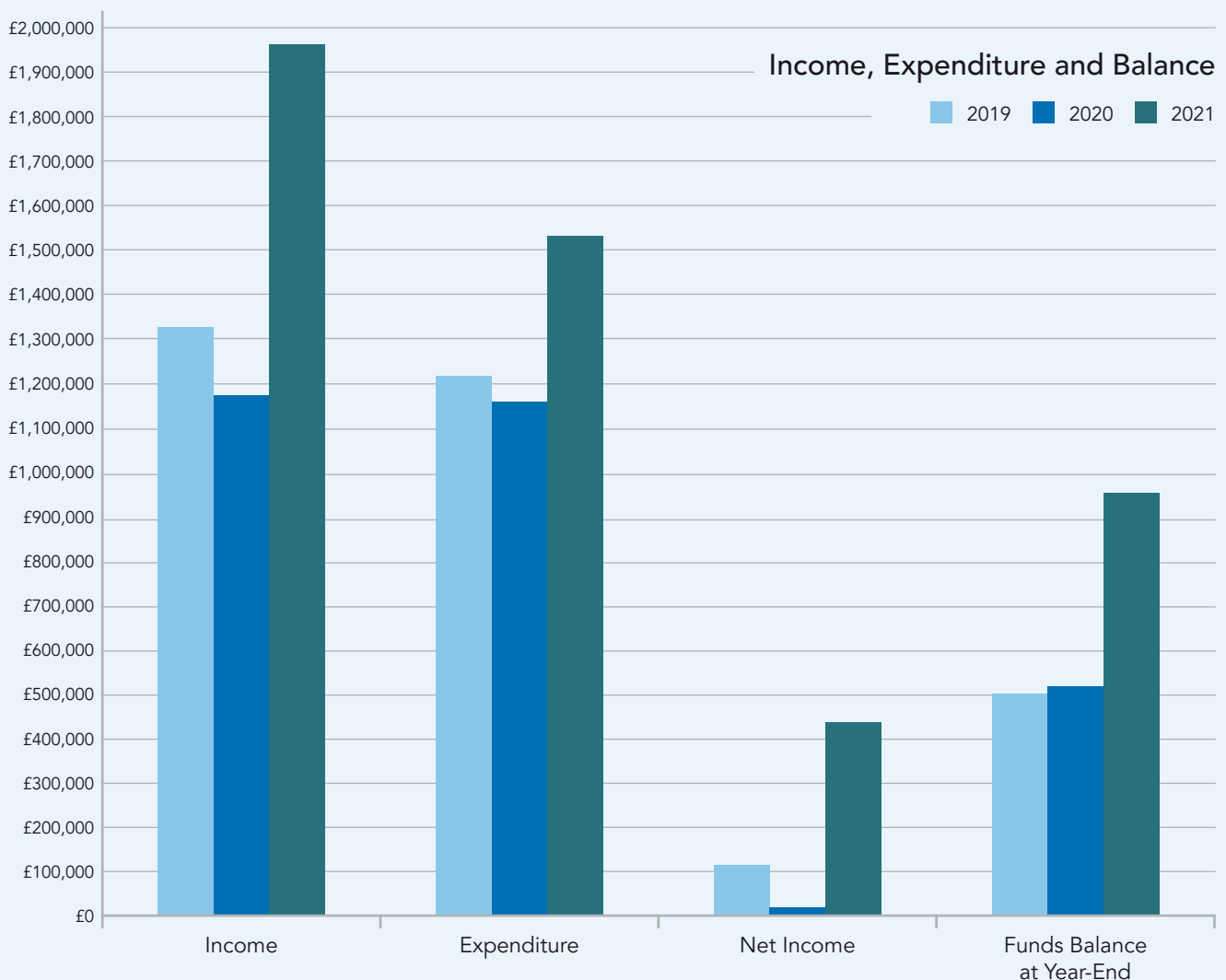
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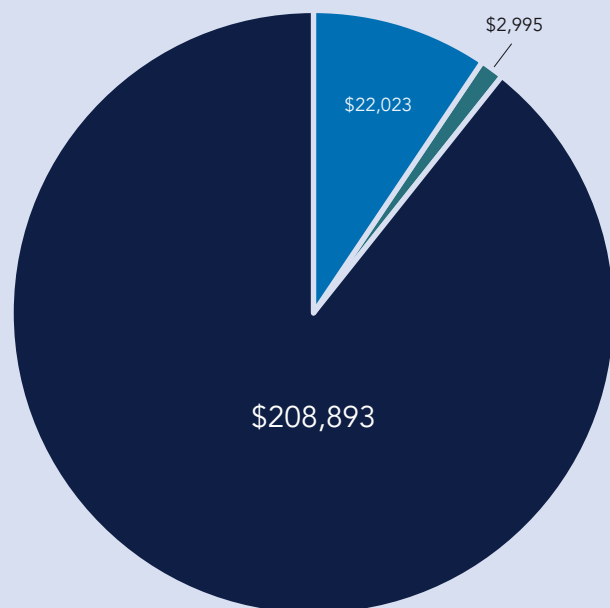
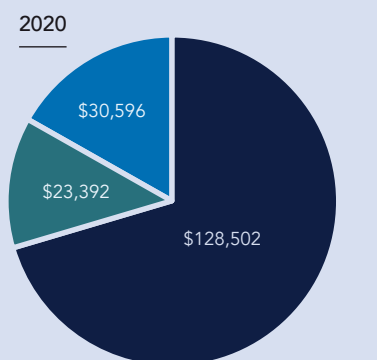
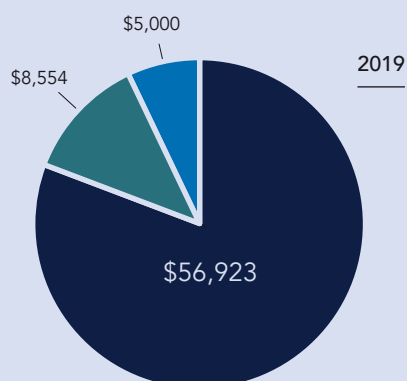


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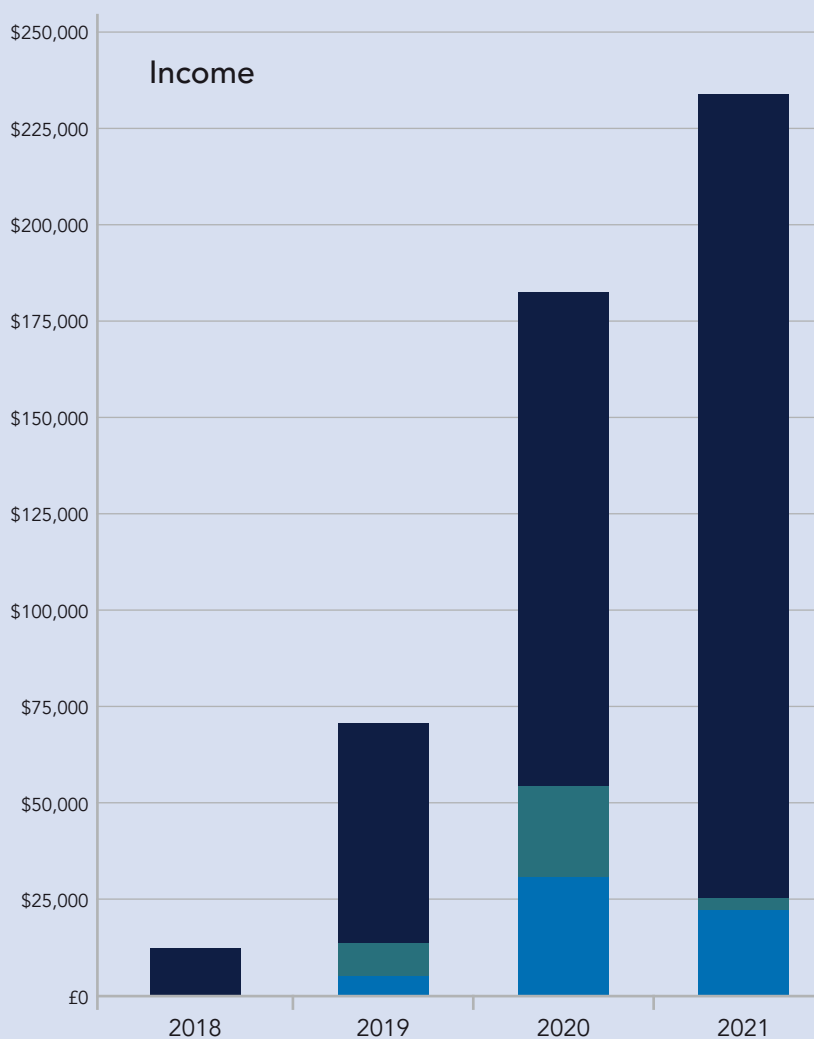


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Hitomi Yamada
Diane Yanney
Noel Young
Robert Young
Susie Zimmerman

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



VOCES 8

Andrea Haines
Molly Noon
Barnaby Smith
Katie Jeffries-Harris
Blake Morgan
Euan Williamson
Chris Moore
Jonathan Pacey



Apollo5

Penelope Appleyard
Clare Stewart
Josh Cooter
Oli Martin-Smith
Greg Link



VOCES8 Foundation Education Team

Charlotte Brosnan
Emily Dickens
Sam Dressel
Jacob Ewens
Oscar Golden-Lee
Alex Haigh
Laurel Neighbour
Emily Owen
Sam Poppleton
Matthew Swainsbury

Charity Registration No. 1126785

Company Registration No. 05907481 (England and Wales)

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2021

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Sarah Holford John Smith Roy Blackwell Duncan Souster Peter Dart Eleanor Wardle Sally Cantello Lord Robert Lisvane William Conner
Secretary	Barnaby Smith
Charity number	1126785
Company number	05907481
Principal address	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Registered office	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Auditor	HW Fisher LLP Acre House 11 - 15 William Road London NW1 3ER United Kingdom
Bankers	NatWest Bank 64 Bury Old Road Manchester M8 5NW

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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VOCES CANTABILES MUSIC LIMITED

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2021

The Trustees present their report and financial statements for the year ended 31 August 2021.

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

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

Objectives and activities

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

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

A summary of the Foundation's business plan, based on these objectives, is set out below. The charity is now known as the VOCES8 Foundation and the rest of this report will use this name. This is yet to be officially confirmed through Companies House but the process has already begun.

Vision:

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

Mission:

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

Values:

- As musicians, we are driven by: excellence, co-operation, partnership, inclusivity and creativity.
- Those who work for the VOCES8 Foundation will feel empowered, proud and secure.

Objectives:

Strategic Objective 1: World Class Performance

Strategic Objective 2: Inspiring future professionals

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

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

Strategic Objective 5: An inspirational and inclusive outreach programme

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2021

Coronavirus pandemic

This report will be dominated by the impact upon the Foundation of the coronavirus pandemic, which in March 2020 closed down the world of music performance and music education. At the end of this reporting period the Foundation was in a solid financial position and we are confident that resources and plans are in place to see the Foundation safely through this crisis. Credit must be given to the executive directors of the Foundation for achieving this position.

When the WHO declared the Covid-19 outbreak a pandemic on 13 March 2020 and on 23 March the United Kingdom and much of the rest of the world went into 'lockdown', performance venues and schools across the world were closed overnight. What had been a full order book was deleted at a stroke and the income streams of the Foundation from performance and education were turned off. The Executive was faced with two related issues of how to continue to deliver on the Foundation's aims and objectives and how to generate cash to fund its ongoing existence and sustain the livelihoods of its employees.

Details on the financial impact of the financial strategy for this year are set out in the financial review.

The strategy consisted of four main strands of income generation:

- Donations from individuals;
- Government support for the Arts;
- Government support through the furlough scheme;
- The development of an audiovisual recording capability, both mobile but principally at the VOCES8 Centre, linked to sale of online concerts.

Donations

In March 2020 when it was hoped that a return to normal activity might be achievable in Autumn 2020 a 'Bridging the Gap' fundraising campaign was launched with a target of £220,000. This initiative was given a boost by the generous donation in kind of the time of an experienced and professional fundraiser. He has worked alongside the trustees and executive to develop and implement a fundraising strategy, which to date has been highly successful and enabled us to exceed our initial targets. The support of the VOCES8 US Foundation with this work has been of key importance during this period.

Government support for the Arts

It was clear from the onset of the initial lockdown that the performing arts would be one of the most adversely affected sectors. All performance venues were shut with no prospect of them reopening in the short-term. It was widely recognised that this would be one of the last areas of public life to be restored to normality as it involves large numbers of people in close proximity indoors. In July 2020 the government published a package of support including a total of over £800 million to be available for grant funding managed by organisations such as the Arts Council of England. The executive team submitted a successful bid to help see the Foundation through this period. The value of this grant was £115,000 and relates to the accounting period (2020-21).

Furlough scheme

An important part of the survival strategy was cost control. Once the furlough scheme was announced all staff other than the CEO were placed on furlough, saving the Foundation approximately £22,000 per month. Under the scheme, training and development was permissible and this opportunity was offered to all members of the Foundation with the aim of growing their personal capability for a future career in the industry that might or might not be linked to the VOCES8 Foundation. When the furlough scheme was adapted towards the end of the previous accounting period (2019-20), the Foundation sought to find a balance between keeping costs down whilst also managing the wellbeing of staff. The Flexible Furlough Scheme allowed for this possibility. The Trust was able to benefit from this scheme for the whole of this financial year only taking staff more fully off the scheme at the end of August 2021 when concert halls and schools began to open albeit often only in a limited fashion.

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Income from online performance

At the outset the Foundation saw the need to make live music-making available to the world through social media platforms. This was not a money-raising project in itself, but simply an attempt to fulfil our charitable objectives and to keep music and singing alive as the world closed down. On 21 March 2020 our 'Live From Home' initiative began and saw different members of the team deliver some form of free on-line workshop on a social media platform at 2pm UK time. This continued for 100 days.

During this period a strategy was developed to generate income through online concerts which emerged as the 'LIVE From London' concert series. These aimed to provide a high quality live concert experience for viewers at home. The series was filmed for the most part at the VOCES8 Centre. This had been rapidly equipped as a broadcasting studio for professionally staged choral music. This project was designed as a collaboration with other choral and small ensemble groups with the intention of providing an income stream across the sector and thus contributing to the wider survival of choral singing. A side benefit was the employment as technical support staff of previously self-employed musicians who had no access to government support. This first series was successful in demonstrating that there is a willingness to pay for high quality content broadcast on social media platforms. It was highly acclaimed by the global press (e.g. Financial Times, The Times, The Observer, The Wall Street Journal, the BBC and the industry press) and reached a large audience, generating significant funds for all who participated.

"One of the major highlights of pandemic music to date has been the online festivals of choral music created by top ensemble VOCES8." (The Financial Times)

The success of this series vindicated the financial decision to upgrade the VOCES8 Centre with the necessary equipment to deliver a high-quality product. The Foundation now has the long-term benefit both of this recording and streaming facility and the staff capability to operate it. This is already developing into a valuable income stream as well as being a means of extending our education reach through on-line educational programmes.

Achievements and performance

The principal achievements of this period have been referenced above. In the immediate wake of the lockdown in March 2020 the executive team launched a 'Live from Home', daily webcast consisting of workshops, interviews and performances. This led to the cooperative project of the 'LIVE From London' online concert series, which was one of the few cultural bright spots in those bleak days.

"Some of my most enjoyable musical moments of the lockdown came from the online festival of choral music, LIVE From London" (The Telegraph)

'LIVE from London' was designed with a simple goal – to bring artists together in a collaboration that would share great music and a positive message of hope around the world in this most difficult of years. Other than VOCES8 and Apollo5, The Sixteen, I Fagiolini, The Gesualdo Six, The Swingle Singers, Stile Antico, Chanticleer, The Academy of Ancient Music and The English Chamber Orchestra gave concerts. This festival presented live music from among the best in the world at a time when there was no live music to be heard. All who are part of the Foundation are passionate about their work, and we have been thrilled to share the stage with such fabulous artists from the UK and internationally who were driven by the same goals and willingness to share in the risks and challenges of creating this new festival. The equivalent of over 40,000 tickets were sold for this initial festival (one ticket made the concert available for the whole household or group), which ran from 1 August 2020 for 10 weeks. Such was the success of this initial festival that it set a model for on-going activity, which will become a part of the VOCES8 programme as we go forward. To date 150,000 tickets have been sold for these concerts and over 500 musicians and technical/production staff employed at a time when the music industry was largely closed down. The list of artists taking part in LIVE From London in 2020-21 included: The Choir of Westminster Abbey, Chineke Orchestra, the King's Singers, the Carducci Quartet, Stephen Fry, The Aeolians, the Jason Max Ferdinand Singers, Ensemble Amarcord, Anúna, Joanna MacGregor, the London Contemporary Orchestra, Dame Emma Kirkby, The Tallis Scholars, the London Adventist Chorale, Rachel Podger, Intrada and the Gabrieli Consort and Players.

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The wider impact of this series on the wider choral world is captured in this quote from *Stile Antico*:

“For *Stile Antico*, LIVE From London has been a fantastic enterprise in so many ways. It was truly inspiring to listen to colleagues’ virtuosic performances and it was wonderful to have the chance to perform live when all our touring had been cancelled. Financially, the series was a lifeline which will help us recoup some of the costs of the Covid pandemic and has provided funds to enable us to explore new ways of connecting with our audience. Most importantly though, it has been a lovely way of connecting with colleagues in other groups and supporting one another through this current crisis. We hope this spirit of mutual support can continue when life starts to resemble something more familiar for freelance musicians.” —*Stile Antico*

Aside from digital concert collaborations, all sorts of composers and artists were involved in recording collaborations which will be released across 2021 and 2022 on VOCES8 Records and Decca Classics. Both VOCES8 and Apollo5 recorded new albums during the year, and other projects included a solo album for Barnaby Smith entitled “Handel” and a new album called ‘Renewal?’ which Paul Smith directed and for which he wrote six new commissions, alongside new works by Donna McKeivitt and choral classics by Walton and Harris. Partners on releases in 2021-22 include the Philharmonia Orchestra, Teena Lyle, Mårten Janssens, Tony Silvestri and a host of composers and performers from the world of neo classical music as part of our ongoing partnership with Decca Classics. With a number of projects, it was particularly enjoyable to see VOCES8 and Apollo5 performing side by side as part of a larger VOCES8 Foundation choir. The choir also regularly included members of our VOCES8 Scholars programme and well-known faces from other choral groups including the King’s Singers and I Fagiolini.

Evidence of the Foundation’s impact is seen in the most positive and startling numbers of our online reach in 2020-21. While this may sound unsurprising, it is the sheer size of growth in numbers across streaming platforms that is the most pleasing, and a message to us all about the need for choral music online throughout the pandemic. In this period, our streaming numbers have matched, in one season, the combined streaming numbers for the previous fifteen – a quite remarkable growth and a major uplift that will be tracked into the future. It will be interesting to see what happens to online streaming numbers as the concert halls and festivals open once again. Regardless, it is a joy for us to see how much of an impact the VOCES8 Foundation was able to have during the pandemic, and anecdotal evidence suggests that music produced by the Foundation has provided people all over the world with much nourishment and support during times of great physical, mental and emotional hardship.

Throughout the year, work supporting communities and education settings felt more important than ever, with so many schools unable to lead any form of music programme, and with community choirs silent throughout the year. Our online activities in free settings like Facebook and YouTube, our singing events as part of LIVE From London such as Singing London and Carols for the City, our children’s programmes including ‘The Winter House’ with Stephen Fry, and the ever-growing set of resources on the VOCES8 Digital Academy platform provided an array of participative opportunities for people all over the world to make music with us. People from at least 75 countries have been involved with our participative events and the feedback has been exceptional. As the members of the Foundation travel again and lead workshops, they are given feedback daily by teachers and students that the online videos from one of our ensembles or from an individual team member have been used again and again in their home or school. We plan to continue growing this side of our offering in the seasons to come.

While much of the year focused on digital activity, a particularly emotional highlight was the Milton Abbey International Summer School. Running at much-reduced capacity, and with travel restrictions making it possible for only the most dedicated international traveller to join us (and yes, we did have participants who isolated for 10 days before attending the course!), the week was an immense logistical challenge but without doubt a star moment in the season. Concerts by VOCES8, Apollo5, the VOCES8 Scholars, a jazz night and a massed choral performance with organ, alongside chamber groups, a children’s course and the involvement of students from our Future Talent programme completed a fun-filled week. This was a much-needed emotional release for all who were able to come, and we look forward already to a course in 2022 that will be packed to the rafters. Huge thanks go to the team of staff and volunteers who made sure that this week was a success and remained safe at the same time.

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During this year much has also been achieved in strengthening the organisational and general capacity of the Foundation. The LIVE from London series produced both the motivation and the finance for the Foundation to develop its own in-house recording and filming capacity based in the VOCES8 Centre. This development has underpinned the financial success of these concerts and the quality of the productions has significantly enhanced the artistic reputation of the Foundation.

Another important development is the creation of an Advisory Board. This will initially be a functional, working group with specific tasks around our community hubs in the UK, US and France with the intention of engaging everyone in some way with projects in a wide variety of settings. From planning, budgeting, fundraising, preparing, coaching, performing and more, there are many stages to these sorts of projects. The Advisory Board will help to plan the more complex community-based education work as a main initial function, but it is hoped that the contribution of this distinguished group will develop over the longer term.

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

Public benefit

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

With its increased capability in digital delivery of performance and education, the trustees and the wider team took the decision to launch the VOCES8 Digital Academy. The aim of this online resource is to use the Foundation singers' talents and skills to support singing activities for students of all ages and across the competency range, allowing students to learn at home or in a group or classroom setting, so broadening the reach of the Foundation's education work. Early indications are that this resource is fun to use and both engaging and uplifting for anyone wanting to develop their skills as a choral musician. Much of this material is currently available free of charge although the possibility of developing a future income stream from this activity is being considered.

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

Diversity

Alongside the global pandemic, perhaps the other biggest global topic in the past twelve months has been diversity. The Foundation has carefully considered its response to this major issue and has focused particularly on how to act as an industry leader. This it has done by providing the required support for people of all backgrounds to be embraced and to see a potential future for themselves on all levels in the choral music industry. The Foundation has made good progress in this area, though much remains to be done. Alongside existing work at grassroots level, there has been a commitment to:

- have diverse representation at board level
- commission work and showcasing existing work by BIPOC composers
- provide a platform for BIPOC artists at the highest level
- contribute to positive advocacy within our sector
- target our future recruitment to encourage people from BIPOC backgrounds to seek opportunities within the Foundation, particularly within VOCES8, Apollo5 and the VOCES8 Scholars
- provide a series of lectures, seminars and working group opportunities for the wider Foundation team to feel more able to understand these complex issues and to share their own thoughts.

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There will undoubtedly be more to discuss on this topic in the next accounting period, but the trustees have been impressed by the commitment demonstrated by the whole Foundation to date.

Financial review

At the end of the year the charity held c£1,014k at bank. This is an increase of c£381k over the previous year which is a remarkable achievement for a year such as the one just experienced. The innovative and courageous leadership of the senior executives of the Foundation has done much to achieve this position. The decision to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio was a critical innovative response to the closing down of live music and education.

As the paragraphs above have made clear, the events of the pandemic mean that comparison with previous years is not instructive, as the profile of activity, income and expenditure is peculiar to the last 12 months. The key factors affecting income and expenditure for the year are set out below:

- Income for the year was £1,962k (£1,180k in 2019/20). Main variances here include an increase in unrestricted donations to c£200k (c£168k in 2019/20) and an Arts Council restricted grant of £115k.
- There was a dramatic reduction in concert fees to c£10k (from £638k 2019/20) but a massive new income stream of £1,026k reflecting income from the Live from London Concert series.
- There was a sharp increase in other income to £297k, which represents monies received under the Government's Coronavirus Job Retention Scheme (CJRS).

These were the main factors resulting in the £781k increase in income. Against that there was an increase in expenditure of only £365k, resulting in a net income of c£432k. Changes in expenditure reflect the changes in activity for this year. Thus, whilst performance fees are lower (reflecting shutdown of performance activity), Artists Performance Fees, Production Costs and VOCES8 Centre costs are higher, linked to the Live from London series. The increase in Consultancy Fees relates to the worldwide marketing and sale of LFL concerts.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements.

The trustees are satisfied that proper financial controls are in place.

At the end of the reporting period the reserves were made up of £10,045 restricted funds and £940,046 unrestricted funds. Whilst the fundraising policy retains its focus on unrestricted funds, proposals are being put together for a portfolio of activities to which specific donations might be attracted, such as a particular concert, education programme or scholar's seat.

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

In the light of this increase in the level of reserves the Board is looking at options for long term investment to support development of the VOCES8 Scholars Programme and sustainable impact in hard-to-reach client groups, among other objectives related to our core mission.

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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 (Chair), Sally Cantello, William Conner, Peter Dart, Sarah Holford, Lord Lisvane, John Smith, Duncan Souster, Lord Wallace of Saltaire (resigned 31 March 2021), Eleanor Wardle.

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

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

Roy Blackwell has served as Chair of the board of trustees for this accounting period and will continue to do so in the next period.

Plans and strategies for managing risk

"Change and development in an uncertain world is a theme of this reporting period, not just for arts organisations but for the world more widely. Yet despite these challenges, the executive team and ensembles have continued to thrive in this difficult environment, as evidenced by the solid financial numbers." This is a quote from last year's report when the overarching national anxiety focused on the onset of the Covid pandemic. The sentiment is still pertinent a year on.

The trustees and the executive last year wrote confidently about the future and the resilience of the Foundation based upon the level of reserves and the strength of the forward order book. The plan was to continue to improve further the level of reserves, strengthen the financial value of the order book and to build further our presence and associations in the US. In the event the order book collapsed to virtually zero, but the other strategies carried the Foundation through the crisis primarily because of the resilience and entrepreneurial capability of the executive team.

The strategies identified last year retain their value as the world returns to normal. As vaccination programmes are rolled out across the world, concert halls and festivals are reopening, albeit with capacity limited by social distancing. Contracts and bookings which were cancelled are being revisited and the diary is full again. It remains to be seen what the appetite for attendance at live concerts is. Optimists are talking about a suppressed passion for live music bursting into a golden period of rebirth while others fear the establishment of a long-term reluctance to attend densely-populated indoor events, particularly among older people and more vulnerable groups. There is also the possibility of further spikes and lockdowns as well as new Covid variants which are not suppressed by current vaccines. In short, the future is unpredictable.

At the time of approving these financial statements, the Foundation is in a sound financial position and there are no major anxieties about the 2021/22 year, although the future of our business is still not clear. The 'Live from London' Series has been very successful. Schools in the UK are now largely open and there is a limited return to our established education outreach programmes. The development of an audio/visual and studio capability offers a new business stream and a broadening of our capability, but a future challenge will be the integration of this new product/capability within the previous model. What is of critical importance is that this greater diversity of operational activity increases the Foundation's resilience in response to a volatile environment and in so doing serves to broaden the Foundation's reach.

A particular area of focus is the work in the US which is now showing significant financial benefits to the Foundation. A not-for-profit organisation has been founded in the US with the intention of working further in this area in the coming three to five years. The executive of the Foundation is in regular dialogue with the team in the US to ensure that the vision and strategy of the two organisations remains aligned.

VOCES CANTABILES MUSIC LIMITED

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2021

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

The continuing post-Brexit risk to the Foundation is the relationship with key clients and partners in France, Germany and Belgium. The executive is working to strengthen these ties and a number of long-term contracts carrying through 2021 and to 2022 are now being revisited and strengthened.

Recruitment and appointment of new Trustees

The power to appoint new or additional trustees is vested in the board of trustees. The board of trustees considers prospective new trustees and if it is decided to approach a potential trustee, this is done by the Chief Executive Officer and Chair of the Board. Prospective board members are given the opportunity to experience the work of the charity and are shown a copy of the financial statements and other relevant information. Board members will also have the opportunity to talk with prospective new trustees in advance of them joining the board. Additional methods of recruitment are now being put into place to broaden the reach and to attract more diverse candidates to this role.

Executive structure of the Foundation

Chief Executive Officer – Paul Smith - full time post; Musical Director – Barnaby Smith – full time post; Education Programme Director – Ann Wright – full time post; Director of External Affairs – Christopher Wardle – full time post; Director of Apollo5 – Clare Stewart – full time post; Director of the VOCES8 Centre – Jan Keliris – full time post; VOCES8 Foundation Administrator – Thomas Webb-Wilson – 3.5 days a week; Special events/friends scheme – Louise Hughes – 2 days a week, Education Projects Assistant – Laura Gillham – 2 days a week.

Relationships

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

The first is with the Diocese of London from whom the Foundation leases the VOCES8 Centre. This relationship also includes a commitment to improve singing opportunities for the children in schools associated with the Diocese. It has been difficult in the last 12 months to develop this relationship as we had wished but we look forward to revisiting that agenda as the world returns to a post Covid “normal”.

The second is with Edition Peters who act as Artists Manager (agent) for both VOCES8 and Apollo5. They also act as publishers for VOCES8 publications such as The VOCES8 Method, and mediate relationships with composers whose work they publish. This is a creative relationship which brings benefit to both parties.

Remuneration

All decisions on remuneration are made by the full board of trustees. The Board has a remuneration sub committee that assists with this process.

Plans for the future

In the current environment the strategy/objective of the Foundation is to ensure its ongoing survival in order to be able to continue with our charitable purpose once the pandemic has subsided. Whilst the output-based strategies below remain a focus for decision-making, they are underpinned by the key objective of remaining solvent and the generation of funds to achieve that.

VOCES CANTABILES MUSIC LIMITED

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FOR THE YEAR ENDED 31 AUGUST 2021

Critical elements of that plan are:

1. Support the performance ensembles and the Foundation team in the return to the post Covid normality;
2. Continue to develop and deliver the 'LIVE From London' concert series;
3. Further exploit the resources and competence of recording and streaming;
4. Continue to develop the donations income stream.

Strategic Objective 1 - World class performance

VOCES8 and Apollo5: the order book for live concerts and recording for 2021/2 has to be revisited and consolidated.

We have met our key targets in this area, including:

- Successful USA tours in Autumn 2021 and Spring 2022 for both VOCES8 and Apollo5;
- Continuance of recording plans for the whole Foundation;
- Development of further streamed performances – the 'LIVE from London' Series;
- Successful completion of the collaboration projects with Paul Simon, Christopher Tin and Eric Whitacre.

Strategic Objective 2 - Inspiring future professionals

VOCES8 Scholars and the education team: applications for the 2019 scholars amounted to more than 170 singers, of which 60 came from the US. Auditions for the 2022-23 Scholarships are ongoing in the UK and US. The Season for both groups was aligned with the academic year and support and management was provided by Sam Dressel. Following the fallow year of the pandemic this scheme needs to be resurrected. The programmes for the year had been prepared and published and included a broad range of opportunities for general music education training and experience, performance as a small ensemble singer and performing within a larger chamber choir with professional musicians.

We are pleased to note the ongoing involvement of ex-scholars in the delivery of our education programmes and their support and involvement in the production and development of our audiovisual production capability.

In the UK, in partnership with the music department of Cambridge University, plans are well advanced for VOCES8 to continue to play a central role in delivering a masters level programme in singing.

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

The Digital Academy

The Foundation has launched the VOCES8 Digital Academy, an online resource to support singing activities for students of all ages and across the competency range, allowing students to learn at home or in a group or classroom setting. The focus in the coming year is to continue to develop this resource, to make it as widely available as possible and to achieve its potential as a further income stream where appropriate.

New commissions

Paul Smith has a new commission based on 'Thaxted' for an American couple, who have requested that it be premiered by King's College Cambridge or a similar choir later in 2020/21.

The Foundation commissioned a new set of works for performance in LIVE From London Christmas 2020. The compositions were performed by VOCES8 with Roderick Williams and were written by Ken Burton, Melissa Dunphy, Jocelyn Hagan, Taylor Scott Davis, Paul Smith and Roderick Williams. These new commissions were subsequently published by Edition Peters and are now receiving performances from other choirs around the world. The Foundation is grateful to the various donors who supported this composition project.

VOCES CANTABILES MUSIC LIMITED

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FOR THE YEAR ENDED 31 AUGUST 2021

Other commissions in 2020-21 featured work by a range of composers including: Donna McKeivitt, Afrodeutsche, Mårten Janssens and Shruthi Rajasekar.

Chris Moore, Barnaby Smith, Blake Morgan, Paul Smith, Katie Jeffries-Harris, Jim Clements and other members of the VOCES8 Foundation family have written new compositions or arrangements for the Foundation ensembles and projects in 2021/2.

Roxanna Panufnik is the current Composer-in-residence for VOCES8 and is working in different ways with both performance ensembles in 2020/21. Fraser Wilson is the current Artist-in-residence for Apollo5 and is preparing a project with them in the 2021-22 season called 'Invocations'.

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

Sheet music

The team is working with Edition Peters to create an exciting and wide-ranging resource centre for our sheet music. This will be available to download with a licence or bought in sheet music form. This 'VOCES8 Singles' range will cover all types of music, from our classical editions through to our jazz, folk and pop arrangements, from simple sheet music to our most complex arrangements and, where possible, modern composers that we have commissioned to write for our ensembles.

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

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

Strategic Objective 5 - An aspirational and inclusive outreach programme

Education work: the education outreach activity of the Foundation has been severely restricted for the last 12 months. However schools are now opening up, and the 2021/22 academic year has seen a return to face-to-face work with young people across the globe.

Our main projects in 2021/22 include:

- Local projects with schools in the City of London, Hackney, Tower Hamlets.
- National projects with Leicestershire Music Hub, Surrey Arts, Lincolnshire Music
- United Westminster and Grey Coat Foundation
- Bradfield College, St Benedict's Ealing, Rugby School, Worksop College.
- European projects including the Festival Saint Denis in Paris, Festival of Voices in Graz, La Folle Journee in Nantes, Vivendi-sponsored projects in Laon/Soissons/Guebwiller/Vezere/Le Mans, the Festival of Reims, and projects across Germany.
- US visits and residencies in Albuquerque, Houston, Dallas, Minneapolis/St Paul, Philadelphia and Michigan, and performances connected with universities and churches in 35 different cities across the US.

Summer School: The VOCES8 Summer School at Milton Abbey is sold out for 2022. We have an exciting programme of events in place for the week with some fabulous artists joining us to perform.

**VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**

FOR THE YEAR ENDED 31 AUGUST 2021

Disclosure of information to auditor

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

The trustees' report was approved by the board of trustees.

Roy Blackwell
.....

Roy Blackwell
Trustee

27 May 2022

Dated:

SE Cantello
.....

Sally Cantello
Trustee

28 May 2022

Dated:

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 AUGUST 2021

The trustees, who are also the directors of Voces Cantabiles Music Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Foundation and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Foundation will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Foundation and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Foundation and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

VOCES CANTABILES MUSIC LIMITED

(A COMPANY LIMITED BY GUARANTEE)

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF VOCES CANTABILES MUSIC LIMITED

Opinion

We have audited the financial statements of Voces Cantabiles Music Limited (the 'Foundation') for the year ended 31 August 2021 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the Foundation and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

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

TO THE MEMBERS OF VOCES CANTABLES MUSIC LIMITED

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the Foundation for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the Foundation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

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

As part of our planning process:

- We enquired of management the systems and controls the charity has in place, the areas of the financial statements that are most susceptible to the risk of irregularities and fraud, and whether there was any known, suspected or alleged fraud. The charity did not inform us of any known, suspected or alleged fraud.
- We obtained an understanding of the legal and regulatory frameworks applicable to the charity. We determined that the following were most relevant: the Charities SORP, FRS 102, Charities Act 2011, Companies Act 2006 and Employment Law.
- We considered the incentives and opportunities that exist in the charity, including the extent of management bias, which present a potential for irregularities and fraud to be perpetuated, and tailored our risk assessment accordingly.
- Using our knowledge of the charity, together with the discussions held with the charity at the planning stage, we formed a conclusion on the risk of misstatement due to irregularities including fraud and tailored our procedures according to this risk assessment.

The key procedures we undertook to detect irregularities including fraud during the course of the audit included:

- Identifying and testing journal entries and the overall accounting records, in particular those that were significant and unusual.
- Reviewing the financial statement disclosures and determining whether accounting policies have been appropriately applied.
- Reviewing and challenging the assumptions and judgements used by management, and the conclusion that there are no significant accounting estimates.
- Assessing the extent of compliance, or lack of, with the relevant laws and regulations.
- Testing key income lines, in particular cut-off, for evidence of management bias.
- Assessing the validity of the classification of income, expenditure, assets and liabilities between unrestricted and restricted funds.
- Obtaining third-party confirmation of material bank balances.
- Documenting and verifying all significant related party balances and transactions.

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

TO THE MEMBERS OF VOCES CANTABILES MUSIC LIMITED

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements even though we have properly planned and performed our audit in accordance with auditing standards. The primary responsibility for the prevention and detection of irregularities and fraud rests with the trustees of the charity.

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

Use of our report

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

HW Fisher LLP

Andrew Rich (Senior Statutory Auditor)

for and on behalf of HW Fisher LLP

Chartered Accountants

Statutory Auditor

Acre House

11 - 15 William Road

London

NW1 3ER

United Kingdom

28 May 2022.....

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 AUGUST 2021

		Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Notes							
Income and endowments from:							
Donations and legacies	3	200,040	115,000	315,040	168,669	50,763	219,432
Charitable activities	4	1,349,700	-	1,349,700	829,939	2,100	832,039
Other income	5	296,947	-	296,947	128,909	-	128,909
Total income		1,846,687	115,000	1,961,687	1,127,517	52,863	1,180,380
Expenditure on:							
Charitable activities							
Music Performance	6	1,414,802	115,000	1,529,802	1,121,997	42,731	1,164,728
Total charitable expenditure		1,414,802	115,000	1,529,802	1,121,997	42,731	1,164,728
Net incoming resources before transfers		431,885	-	431,885	5,520	10,132	15,652
Gross transfers between funds		4,505	(4,505)	-	-	-	-
Net income/(expenditure) for the year/							
Net movement in funds		436,390	(4,505)	431,885	5,520	10,132	15,652
Fund balances at 1 September 2020		503,656	14,550	518,206	498,136	4,418	502,554
Fund balances at 31 August 2021		940,046	10,045	950,091	503,656	14,550	518,206

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

All income and expenditure derive from continuing activities.

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

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 AUGUST 2021

	Notes	2021 £	£	2020 £	£
Fixed assets					
Tangible assets	10		15,851		24,679
Current assets					
Stocks	11	7,466		14,021	
Debtors	12	43,100		74,294	
Cash at bank and in hand		1,013,989		632,756	
		<u>1,064,555</u>		<u>721,071</u>	
Creditors: amounts falling due within one year	13	<u>(130,315)</u>		<u>(227,544)</u>	
Net current assets			934,240		493,527
Total assets less current liabilities			<u>950,091</u>		<u>518,206</u>
Income funds					
Restricted funds	14		10,045		14,550
Unrestricted funds			940,046		503,656
			<u>950,091</u>		<u>518,206</u>

27 May 2022

The financial statements were approved by the Trustees on

Roy Blackwell

Roy Blackwell

Trustee

Company Registration No. 05907481

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 AUGUST 2021

		2021		2020	
	Notes	£	£	£	£
Cash flows from operating activities					
Cash generated from operations	18		381,233		165,704
Investing activities					
Purchase of tangible fixed assets		-		(26,247)	
Net cash used in investing activities			-		(26,247)
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			381,233		139,457
Cash and cash equivalents at beginning of year			632,756		493,299
Cash and cash equivalents at end of year			1,013,989		632,756

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2021

1 Accounting policies

Charity information

Voces Cantabiles Music Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

1.1 Accounting convention

The financial statements have been prepared in accordance with the company's Memorandum and Articles of Association dated 16 August 2006 as amended by special resolution 9 November 2008, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The company is a Public Benefit Entity as defined by FRS 102.

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

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

The trustees have considered the continued effect of the Covid-19 pandemic. The trustees consider that the pandemic is likely to continue to cause some disruption to the charity's activities whilst restrictions still continue to lift. However, with the expected continuation of the income generated from online concert and workshop activities, the trustees consider that the charity is well placed to survive the impacts of Covid-19. The trustees have a reasonable expectation that the charity has adequate resources to continue in operation for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

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

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

1.4 Incoming resources

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

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

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

Investment income is recognised on a receivable basis.

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

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

Government grants are recognised at the fair value of the amount received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received. Government grants were received under the Coronavirus Job Retention Scheme. The scheme is designed to compensate for staff costs, so amounts received or receivable are recognised in the income statement as part of other operating income over the same period as the costs to which they relate. Government grants are accounted for under the performance model.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

1 Accounting policies

(Continued)

1.5 Resources expended

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

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

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

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

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses.

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

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

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

1.7 Impairment of fixed assets

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

1.8 Stocks

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

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

1.9 Financial instruments

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

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

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

Basic financial assets

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

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

1 Accounting policies

(Continued)

Basic financial liabilities

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

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

1.10 Employee benefits

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

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

2 Critical accounting estimates and judgements

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

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

The trustees do not consider there to be any critical accounting estimates or judgements applied in the preparation of the financial statements.

3 Donations and legacies

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Donations and gifts	200,040	-	200,040	168,669	50,763	219,432
Grants receivable for core activities	-	115,000	115,000	-	-	-
	<u>200,040</u>	<u>115,000</u>	<u>315,040</u>	<u>168,669</u>	<u>50,763</u>	<u>219,432</u>
Grants receivable for core activities						
Arts Council	-	115,000	115,000	-	-	-
	<u>-</u>	<u>115,000</u>	<u>115,000</u>	<u>-</u>	<u>-</u>	<u>-</u>

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

4 Charitable activities

	2021	2020
	£	£
Music performance	1,349,700	832,039
	<u>1,349,700</u>	<u>832,039</u>
Analysis by fund		
Unrestricted funds	1,349,700	829,939
Restricted funds	-	2,100
	<u>1,349,700</u>	<u>832,039</u>
	<u>1,349,700</u>	<u>832,039</u>
Included within income relating to music performance is:		
Concert fees	1,036,698	638,115
CD Sales	93,282	49,181
Recording fees	47,983	5,319
Summer school & training	17,277	-
Education	98,120	86,324
VOCES8 Centre (formerly Gresham Centre)	30,411	39,132
Advertising and royalties	25,593	13,968
Travel Expenses Reimbursement	336	-
	<u>1,349,700</u>	<u>832,039</u>
	<u>1,349,700</u>	<u>832,039</u>

5 Other income

	Unrestricted funds	Unrestricted funds
	2021	2020
	£	£
Other income	296,947	128,909
	<u>296,947</u>	<u>128,909</u>

Other income relates to amounts received under the Coronavirus Job Retention Scheme (CJRS) as a government grant.

VOCES CANTABILES MUSIC LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

6 Charitable activities

	2021	2020
	£	£
Staff costs	318,125	300,389
Music arrangement costs	4,166	3,909
Artist performance fees	262,672	203,001
Production costs	188,884	50,521
Other performance costs	193,483	309,797
Summer school	50,967	12,486
Management fees	30,222	35,552
Consultancy fees	90,255	11,311
Bank charges	2,105	-
VOCES8 Centre (formerly Gresham Centre)	123,486	67,975
Education	5,035	(3,214)
VAT provision	5,000	-
	<u>1,274,400</u>	<u>991,727</u>
Share of support costs (see note 7)	236,938	164,183
Share of governance costs (see note 7)	18,464	8,818
	<u>1,529,802</u>	<u>1,164,728</u>
Analysis by fund		
Unrestricted funds	1,414,802	1,121,997
Restricted funds	115,000	42,731
	<u>1,529,802</u>	<u>1,164,728</u>

VOCES CANTABILES MUSIC LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

7 Support costs

	Support costs	Governance costs	2021	Support costs	Governance costs	2020
	£	£	£	£	£	£
Staff costs	181,466	-	181,466	136,464	-	136,464
Depreciation	8,828	-	8,828	1,568	-	1,568
Subscriptions	11,916	-	11,916	2,411	-	2,411
Telephone expenses	4,610	-	4,610	1,192	-	1,192
Office costs	-	-	-	334	-	334
Bank charges	1,921	-	1,921	2,196	-	2,196
Other costs	28,197	-	28,197	5,297	-	5,297
Transaction fees	-	-	-	14,721	-	14,721
Audit fees	-	15,246	15,246	-	7,750	7,750
Accountancy	-	3,218	3,218	-	1,068	1,068
	<u>236,938</u>	<u>18,464</u>	<u>255,402</u>	<u>164,183</u>	<u>8,818</u>	<u>173,001</u>
Analysed between						
Charitable activities	<u>236,938</u>	<u>18,464</u>	<u>255,402</u>	<u>164,183</u>	<u>8,818</u>	<u>173,001</u>

Governance costs includes payments to the auditors of £15,246 (2020: £7,750) for audit fees, and £3,218 (2020: £1,068) for other services.

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

No trustee expenses have been incurred during the year.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

9 Employees

Number of employees

	2021	2020
	Number	Number
Average employee numbers	15	14

Employment costs

	2021	2020
	£	£
Wages and salaries	445,336	394,383
Social security costs	43,700	33,596
Other pension costs	10,555	8,874
	<u>499,591</u>	<u>436,853</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 2020	43,977	6,504	50,481
Disposals	(23,864)	-	(23,864)
At 31 August 2021	<u>20,113</u>	<u>6,504</u>	<u>26,617</u>
Depreciation and impairment			
At 1 September 2020	25,386	416	25,802
Depreciation charged in the year	6,704	2,124	8,828
Eliminated in respect of disposals	(23,864)	-	(23,864)
At 31 August 2021	<u>8,226</u>	<u>2,540</u>	<u>10,766</u>
Carrying amount			
At 31 August 2021	<u>11,887</u>	<u>3,964</u>	<u>15,851</u>
At 31 August 2020	<u>18,591</u>	<u>6,088</u>	<u>24,679</u>

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

11	Stocks	2021	2020
		£	£
	CDs	7,466	14,021
		<u> </u>	<u> </u>
12	Debtors	2021	2020
		£	£
	Amounts falling due within one year:		
	Trade debtors	8,038	33,708
	Other debtors	12,143	2,484
	Prepayments and accrued income	22,919	38,102
		<u> </u>	<u> </u>
		43,100	74,294
		<u> </u>	<u> </u>
13	Creditors: amounts falling due within one year	2021	2020
		£	£
	Other taxation and social security	15,444	11,713
	Trade creditors	8,526	2,929
	Other creditors	21,549	-
	Accruals and deferred income	84,796	212,902
		<u> </u>	<u> </u>
		130,315	227,544
		<u> </u>	<u> </u>

Deferred income of £4,714 (2020: £149,156) has been recognised. The income has been deferred in order to account under the accruals basis, matching income and expenditure in the period to which they relate.

**VOCES CANTABILES MUSIC LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021**

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:

	Balance at 1 September 2019 £	Movement in funds		Balance at 1 September 2020 £	Movement in funds		Transfers	Balance at 31 August 2021 £
		Incoming resources	Resources expended		Incoming resources	Resources expended	£	£
Music Education in London	-	21,850	(11,805)	10,045	-	-	-	10,045
Music Education in France	4,418	31,013	(30,926)	4,505	-	-	(4,505)	-
Art Council	-	-	-	-	115,000	(115,000)	-	-
	<u>4,418</u>	<u>52,863</u>	<u>(42,731)</u>	<u>14,550</u>	<u>115,000</u>	<u>(115,000)</u>	<u>(4,505)</u>	<u>10,045</u>

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

Music Education in France - to undertake musical education in France.

The transfer in the current year represents the balance from Vivendi specified for music education in France being moved to unrestricted funds. This agreement with Vivendi is due to the ongoing pandemic and the inability to carry out any projects in France during the financial year.

VOCES CANTABILES MUSIC LIMITED
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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

15 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2021	2021	2021	2020	2020	2020
	£	£	£	£	£	£
Fund balances at 31 August 2021 are represented by:						
Tangible assets	15,851	-	15,851	24,679	-	24,679
Current assets/(liabilities)	924,195	10,045	934,240	478,977	14,550	493,527
	<u>940,046</u>	<u>10,045</u>	<u>950,091</u>	<u>503,656</u>	<u>14,550</u>	<u>518,206</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:

	2021 £	2020 £
Within one year	23,599	19,016
Between two and five years	12,086	-
	<u>35,685</u>	<u>19,016</u>

17 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel, is as follows :

	2021 £	2020 £
Aggregate compensation	<u>84,691</u>	<u>84,987</u>

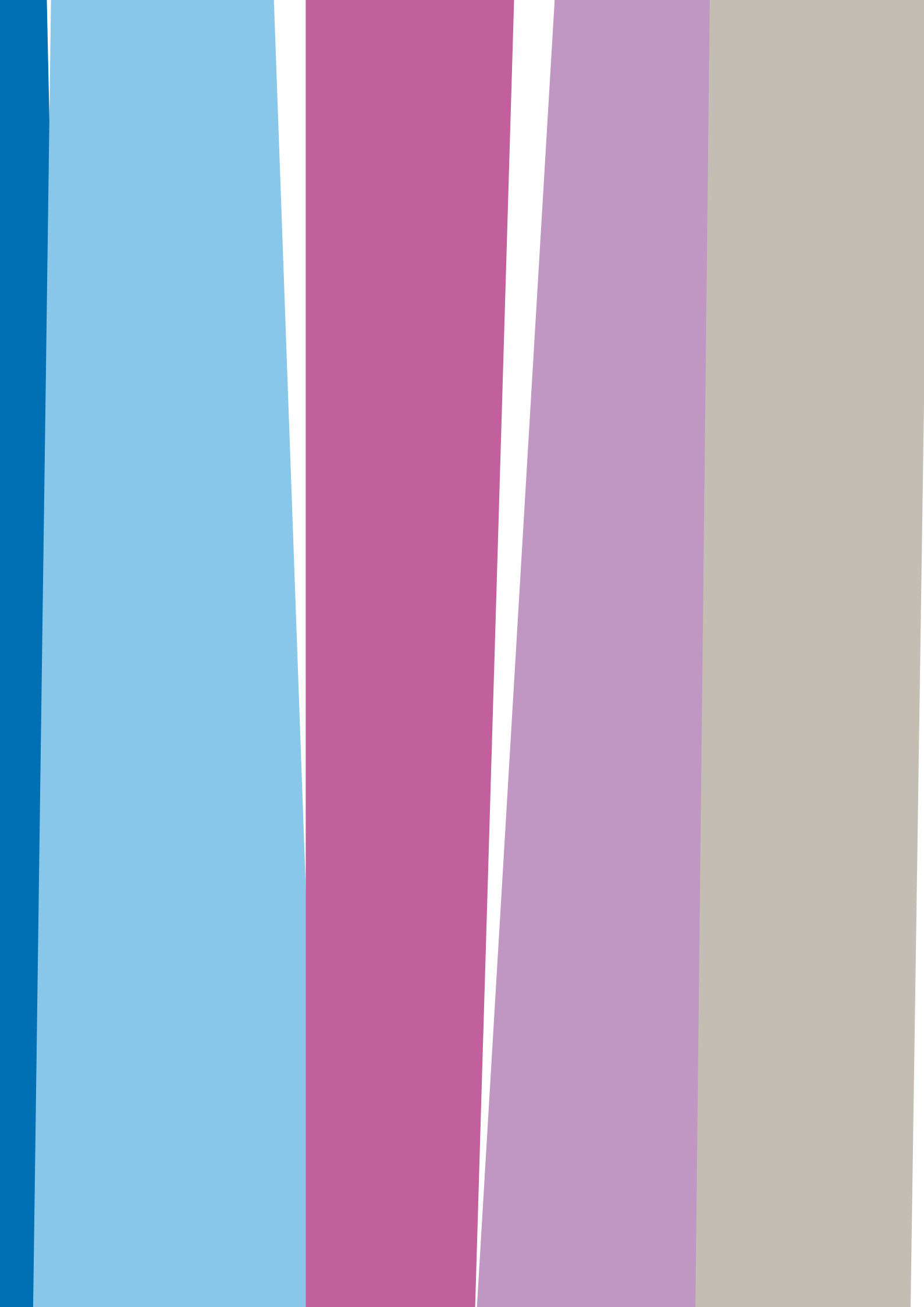
Trustee, John Smiths' sons Paul and Barnaby Smith, are employed by Voces Cantabiles Music Limited and have been paid, in aggregate, remuneration of £84,691 (2020: £84,987) during the year.

Trustee, Eleanor Wardle's husband Chris Wardle, is employed by Voces Cantabiles Music Limited and has been paid a total remuneration of £33,415 (2020: £33,091) during the year.

At the year end, there were no outstanding balance with any of the related parties listed above.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2021

18	Cash generated from operations	2021	2020
		£	£
	Surplus for the year	431,885	15,652
	Adjustments for:		
	Depreciation and impairment of tangible fixed assets	8,828	1,568
	Movements in working capital:		
	Decrease/(increase) in stocks	6,555	(5,951)
	Decrease/(increase) in debtors	31,194	(50,098)
	(Decrease)/increase in creditors	(97,229)	204,533
	Cash generated from operations	381,233	165,704
19	Analysis of changes in net funds		
	The Foundation had no debt during the year.		





VOCES 8
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FOUNDATION

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