



Annual Review 2022

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

What a year! Time feels like it has been playing games over the last couple of years. Maybe you feel like that too? From the darkness and solitude of the pandemic, we seem to have emerged into the chaos of a world that had been trying to wake – and, upon doing so, has burst into life but been so dazzled by the light that it's difficult to see where we are going.

Amid scenes of travel chaos, political unease and challenges across the arts and education sectors, we can survey the landscape of the choral world and observe so much that needs to be done, not to help us climb into a new and exciting future, but to rebuild, much as we might do after a tornado has swept through our town. Witnessing one such tornado-struck town in Florida in the aftermath of the storm last year reminded me that we live in a world which can challenge our very existence. For so many, life is so hard right now.

But how hard are things in the choral world? Well, anecdotally, I would estimate more than 80% of choir leaders I spoke with last year said their choirs were still more than 40% below pre-pandemic membership, and I'd say over 60% of concert promoters told me their audience numbers for their seasons were still not up to 50% of their pre-pandemic averages. However you look at it, these numbers are savage, and in many cases, debilitating for arts organisations trying to rebuild. We've been so grateful that almost all of our concerts have been sold out and that audiences were willing to return. In addition to those challenges, perhaps we might also reflect on the recent round of cuts to arts funding in the UK. It's hard to work out why organisations would be offered support through the pandemic to then have their funding cut while the world still isn't really providing an easy enough environment to survive. These are not our decisions to make, but know that against this policy backdrop, we are more grateful than ever to have an amazing community of donors and friends around us.

Amid all of these challenges, this year I'm still able to write (with genuine joy in my heart!) that our VOCES8 Foundation team of singers, educationalists, recording artists, composers, arrangers, fundraisers, operations managers, venue directors, social media experts (and so much more!) have once again excelled. Hard work, passion, and an incredible desire to support our industry and communities around the world, coupled with truly world class concerts, recordings and education projects

is a recipe we believe in, and to which we continue to dedicate ourselves. Whether online or in real life, we are reaching more people than ever before and, I would suggest, this work has never been more important to so many. I thank everyone in the Foundation from my core. I am so inspired and energised by you every day.

This Annual Review is a celebration of both survival and, I hope, as with my latest album title, of renewal. My album title came with a question mark attached, and so does this review. The question is a simple one – what can you do to be a part of what we do? Our determination to make the world a better place with the gifts we have at our disposal is greater than ever, and we would love you to be a part of our mission and our community. Wherever you are, and whatever you feel inspired to do, I ask you to join us to help make sure our art form is still alive long into the future and that our schools and communities are offering music making opportunities for as many people as possible.

If you're reading this review, you already care about the work we are doing, and for that, let me finish by thanking you too.



Paul Smith
CEO and co-founder
VOCES8 Foundation



FROM OUR ARTISTIC DIRECTOR

The 2021/22 season was artistically enriching, and chock full of exciting challenges. With the world of a touring vocal ensemble beginning to return to some sort of post-pandemic normality, there was all the joy of engaging with audiences live in a room again, traveling to far-flung corners of the globe and seeing friends of old, as well as feeling what it was like to be back in the rhythm of life as a group.

In addition, we were now also striving to maintain the momentum of the significant digital legacy created during the previous 18 months. Our LIVE From London schedule was busier than ever; shows included hefty productions such as The Christmas Cracker, Messiah, Requiem Novum, The Sacred Veil, The Lost Birds, Vaughan Williams 150 and the Bach Motets – a collection which when you look back on it, is really quite an achievement.

Collaboration is at the heart of everything we do and strive to achieve, whether that be with communities where we engage in fostering singing, with our audiences at concerts, with students of all ages and abilities, indeed with each other as a tight-knit artistic team, or with external artistic collaborators.

The 2021/22 season yielded enriching, shared artistic experiences, growth opportunities for the ensemble and beautiful music. The CD recording and filming of Christopher Tin's 'The Lost Birds' with the Royal Philharmonic Orchestra, Eric Whitacre's 'Sacred Veil', conducted by Eric himself, and Paul Simon's 'Seven Psalms' provided three unique and differing challenges.

Whether standing star-struck working with Paul, beaming with pride at our Grammy® nomination with Christopher, or shedding a tear with Eric over his heart-wrenching score, memories were made, CDs were created, and the year marked itself as one which may well stand above others for a long time to come.

The season in numbers:

Concerts	118
Countries visited	14
YouTube views	16 million
Spotify streams	28 million

Looking forward, we are proud to be welcoming Dominic as our new Bass in the 2022/23 season, continuing to build our education and scholarship programme on both sides of the Atlantic, reaching a larger audience than ever before in person and online, developing our digital offerings with VOCES8 Studios, and above all else trying to bring about positive change with our music. A heartfelt thanks to everyone at The VOCES8 Foundation, our management companies and partners around the globe, and of course all those people who so generously support our endeavours.

Barnaby Smith
Artistic Director
VOCES8 Foundation



FROM APOLLO5

I am grateful to say that this has been an encouraging and rewarding year not just for Apollo5 but also for other performers and for those who appreciate live music. Despite the post-pandemic climate, renewed enthusiasm for attending concerts has been palpable from the audiences we have encountered throughout our busy year. Both they and we are so grateful to be back doing what we all love – making and enjoying music together. A few highlights of our year...

Here at home in the UK we've encountered appreciative audiences around the country from Devon to Yorkshire, Dorset and Hampshire, and from Kent to Cumbria, sometimes in the space of 24 hours! Highlights for us include performing at the world's biggest gallery for contemporary art, Gagosian, where we opened a ground-breaking and challenging London debut show for emerging star Titus Kaphar, whose work has become some of the most coveted in the USA. We created an immersive aural experience in conjunction with the artwork for those attending *New Alters: Reworking Devotion*.

At Milton Abbey, during the VOCES8 International Festival, we welcomed our new bass, Gus, for his first concert with Apollo5, a fitting place for him to begin his Apollo5 adventure! Another memorable performance was in Christchurch Cathedral, Oxford, where we premiered a work written for us by Ukrainian composer Anna Kuzina-Rozhdestvenska. This expansive work included tubular bells which were played by Teena Lyle. Anna wrote the work in the midst of shelling in Kyiv in memory of those who have died in the ongoing conflict in Ukraine. We also performed works by another Ukrainian composer, Victoria Poleva, who was able to attend the concert. The concert was part of Ukrainian Culture Weeks, a multidisciplinary festival of Ukrainian culture and heritage in Oxford.

We've had some great trips over to Europe this season in France, Belgium, and in Germany. Highlights in France included performing the opening concert of the international Festival La Folle Journée. We were also fortunate to perform in April and then again in November at the twelfth-century Abbey of Eleanor of Aquitaine and Richard the Lionheart, l'Abbaye Royale de Fontevraud. In Belgium we returned to Brussels and to St Hubert in the heart of the beautiful Ardennes Forest. In Germany we performed sold out concerts in Dresden, Lörrach and Bonn.

Further afield we had a 'first' for Apollo5, visiting Serbia for the Singing Bridges Festival in Novi Sad, a fascinating city where western and eastern cultures create a vibrant melting pot. We gave our long-serving bass and great friend, Greg, a wonderful send-off here, which was fitting as he loves to explore new destinations!

Apollo5 also visited the USA for two fantastic tours during 2022. During our spring and December visits we performed and led learning and participation workshops and masterclasses in seven states as part of the US Foundation's Hub programmes. We look forward to more activity in the States with further tours planned throughout 2023.

Our UK and French education programmes have also kept us busy. One highlight was the culmination of the Spitalfields Education Singing Project, which was hosted at the VOCES8 Centre. We were also thrilled to be able to return to the Albert Hall in Nottingham for the Music Hub's 'Big Sing', the first since lockdown. This was our sixth year leading this fantastic singing event for hundreds of students. In Soissons, Epau, Brive and Pornic we were involved with leading some of the first project culminations for our French Foundation, Association Sing'in.

It was also a busy year for us on the recording front, where we finished recording for our next album release, 'Invocations', the culmination of Apollo5's work with its Associate Composer and pianist, Fraser Wilson, and began recording new material for the future album, 'Haven', based around the Mass for Five Voices by William Byrd. Both albums will be released in 2023. We were also involved in recording and filming for LIVE from London broadcasts, with a particular highlight being some wonderful festive arrangements by Taylor Scott Davis!



Clare Stewart
Artistic Director
Apollo5









THE YEAR IN NUMBERS

17.4m



YouTube Views in 2022

103m



Spotify streams since 2015

37.8m



plays on Apple Music
since 2015

HOW CAN YOU HELP?

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

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

Before the Covid pandemic we were working in-person with 50,000 students of all ages each year around the world, and many more online via our Digital Academy and other electronic means. This work has now assumed even more importance as children continue to come to terms with the loss of schooling during the pandemic. The past year has seen us further develop our plans for teaching programmes around the US, while our established work in the UK and France has returned fully to in-person teaching.

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

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

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

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

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

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

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





VOCES8 & VOCES8 Scholars UK 2021.2022



EDUCATION

3,000 Primary School Children we worked with in the UK

500 Secondary School Students we worked with in the UK

4,000 Elementary, Middle, and High School students we worked with in the US

Each education project brings with it a host of wonderful moments alongside a set of challenges. In a recent primary school workshop, I sat beside a child with attention deficit disorder. Not only does this child struggle to focus, but she also struggles to connect with her peers and follow class procedures. School days for her involve a good deal of being told off, pulled aside for bad behaviour and often, struggling to learn. She was initially not happy to have me beside her, but with encouragement she began to engage with one of the songs and soon a lovely voice emerged followed by a smile.

Too often the pressures at school mean children who struggle or who do not shine in core subjects such as Maths and English are left feeling unhappy, lacking in confidence across other subjects and indeed overall. Singing together can bring them joy and confidence. So too for children who have learning difficulties or are learning English as their second language.

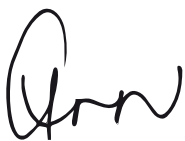
I am always moved to see feedback from teachers, teaching assistants and students pointing to how singing together or learning to lead singing has helped them or the children develop their confidence.

“The children have gained a lot of confidence, team cohesion and singing helps them enjoy school.”

—*Teaching assistant, Year 3 class*

“A child with speech and language difficulties finds it difficult to communicate his thoughts. He loves the songs and even leads the class when we are practising them”.

—*Year 2 class teacher*



ANN WRIGHT
Director of Education

Autumn saw our first project with Bradford Cathedral and primary schools in Bradford. Ann, Greg and Lydia worked with the primary schools on three occasions preparing them for a workshop and concert by VOCES8 at the Cathedral. VOCES8 also worked with the Cathedral choir before both performed for a large and very welcoming audience.

“Thank you so much for coming to Bradford to work with our schools and cathedral choir, and to lead a magnificent concert. This has been one of the most enriching experiences of my time here, and it has given the choir a major boost. We are so grateful to you for a musical experience that showed the choir real quality wrapped up with encouragement and kindness.”

—*Alex Berry, Organist and Director of Music,
Bradford Cathedral*

Our Young Leader Programme grew, with schools in London, Leeds and Cambridgeshire participating.

99% of our 2022 young leaders reported that the programme helped them develop their leadership skills;

94% reported the programme was successful in helping them become a music leader;

92% felt the programme helped build their confidence.

“It was an absolute pleasure having the VOCES8 Foundation Singers and aspiring young leaders who were providing the workshops. They were brilliant and such an experience for all our young learners. Lots of raving compliments from the staff and pupils.”

—*Evelyn Chua, Headteacher at Hampden Gurney
Primary School*

SING TOGETHER ALBUQUERQUE AND LONDON

Sing Together began as a pilot project connecting one London primary school with one elementary school in Albuquerque, New Mexico. It has grown to four London primary schools and four Albuquerque elementary schools with children in each sharing songs, writing pen-pal letters, creating virtual performances and meeting online.



USA

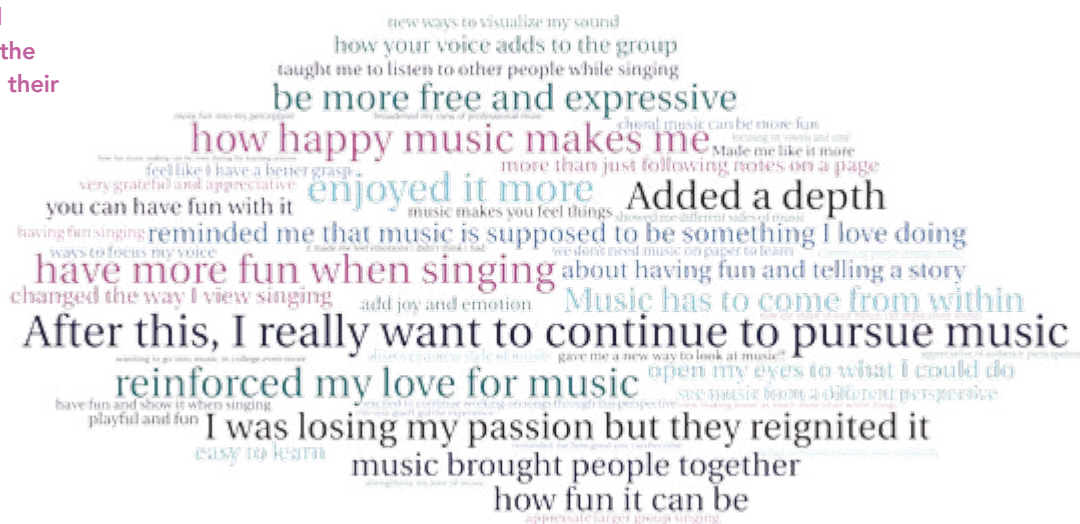
The VOCES8 Foundation's educational programmes in the US have been in an exciting time of expansion over the past few years. 2022 saw us reach more students through workshops and collaborative performances, as well as impact student learning more deeply through multiple touch points and return visits rather than one-time workshops.

The Foundation successfully launched our educational hub programme, building music communities in four

geographic areas and eight specific cities across America. Teaching Artists planned and ran over 40 days of workshops with students of all ages throughout the year.

One of the first educational hub programmes took place in Texas, where five high schools across Plano and Grapevine participated in workshops with Paul, the US Scholars and VOCES8. The programme culminated in a concert with VOCES8 and the students at St. Andrew Methodist Church in Plano.

Students were asked
how participating in the
workshops impacted their
view of music...



SING'IN FRANCE

This project involved 1,800 participants across six regions – Île de France, Guebwiller, Sarthe, Aisne, Reims and Corrèze.

100% of teachers felt the project had a positive impact;

81% said it helped their students' self-confidence;

81% said it had a positive impact on students' respect for others;

65% saw the spirit of group work and cohesion evolve;

76% said the project had a positive impact on students' listening skills.

"My teaching is much more dynamic, fun and above all practical. I have clearly gained confidence in my way of teaching. I am more and more interested in the question of concentration, well-being and self-esteem and I am convinced that this can be worked through music."

—*Music teacher in France*

"It was a great pride for these families from sensitive neighbourhoods to see their children perform on stage alongside international artists." —*Teacher in France*

"There are artists from London who come to see us, just for us!" —*French student*

"They made us feel like artists and not like students!"

—*French student*

"When I came on stage, my heart was beating at 100 an hour, my hands were shaking, I was very scared. I closed my eyes then when I opened them, I heard the applause. As soon as I started singing, I saw my mum in the audience and she was crying with joy." —*French student*

"The *Sing'in* project has been developed for 6 years and it is a wonderful human adventure around a partnership between professionals from National Education, socio-cultural centres, conservatories, and the Festival de la Vézère with VOCES8 and Apollo5. It is a story shared around pleasure, self-confidence, fulfillment, mastery of languages and of course the pleasure of singing on stage. So it's a great adventure because over the years we have seen this partnership become more complex, denser for the benefit of young people who are discovering what it is to be a professional artist but who are also discovering that excellence and work pays off and makes it possible to achieve a superb collective result, so it is also a translation of the taste for effort, the pleasure of singing together and, for me who is the head of the establishment, it is always a intense moment of pride in seeing the quality we can achieve."

—*Sylvie Plas, Head of the Jean Moulin College in Brive*







VOCES8 FUTURE TALENT AWARD

During the 2020-21 season we launched a joint initiative with fellow music charity Future Talent to provide opportunities for talented young singers from low-income backgrounds. The VOCES8 Future Talent award provides bespoke training and performing opportunities for up to eight young singers ages 13 to 18. Singers receive mentoring, career and general musical development advice alongside practical music training. The programme culminates in fully funded places at the VOCES8 International Festival and Summer School.

“I’m really thankful to The VOCES8 Foundation; you’ve set me up in a really good place, and if not for all of you, I don’t know if I would’ve found a love for choral music. So thank you so much Ann, I hope you know how much you and the team have impacted my life.”

—*Ruth Tounkam, VOCES8 Future Talent Award Holder 2020.22*

“I wanted to thank you so, SO much for this evening. I really enjoyed meeting up with everyone again and singing such wonderful music; I still have ‘Morir non puo’ and ‘Only You’ going round my head! I really don’t want this to be my last concert – I hope it won’t be! Thank you so much for everything.”

—*Alexander Fenn, VOCES8 Future Talent Award Holder 2021.22*



2021.22 VOCES8 FUTURE TALENT AWARD HOLDERS

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

2022.23 VOCES8 FUTURE TALENT AWARD HOLDERS

Adrianna Forbes, Suraya Hall, Mary Prenga, Macy Jagger, Sebastian Carrington and Felix Cha-Kent.

VOCES8 SCHOLARS

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

In the UK, concert opportunities with the Foundation alongside recording and filming mean the Scholars are building their work portfolio and contacts. Former Scholars have gone on to perform with professional choirs across the UK and in Europe, including recent tours with Apollo5 and the Monteverdi Choir. In the US, Scholars have gained national attention through the Foundation's recording collaboration with MPR Recording Studios and scholar graduates are now regularly finding success on professional choral rosters around the country.

With both current and past scholars now leading workshops in the UK, France and the US, we are also training and supporting the next generation of singing leaders.

“To make music with you lot is an experience that will influence everything I do in the future. Horizons have been pushed; bars raised. The standard of every musical element is awe inspiring but the positivity and shared ambition are probably the bits that will stay with me the longest.” —*Sam Poppleton, VOCES8 UK Scholar 2021-2022*



UK SCHOLARS 2021-2022

Lily Allen-Dodd	Jack Harberd
Lydia Wonham	Owen Elsley
Sarah Luttrell	Ross Cumming
Elizabeth Nurse	Sam Poppleton

UK SCHOLARS 2022-2023

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

US SCHOLARS 2021-2022

Emily Wood	Maxwell Ary
Lauren Lestage	Aaron Cates
Jess Huetteman	Logan Combs
Jenna Hernandez	Adrien Redford
Grace Kiver	Christopher Short
Michael Skarke	

US SCHOLARS 2022-2023

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



Bach
Barnaby Smith



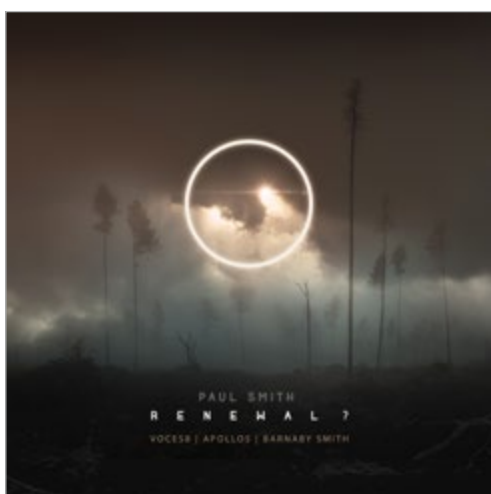
Invocations
Apollo5



The Lost Birds
Christopher Tin, Royal Philharmonic
Orchestra, VOCES8



The Lark Ascending
Jack Liebeck and VOCES8



Renewal?
Paul Smith

V O C E S 8



R E C O R D S

Thank You!

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



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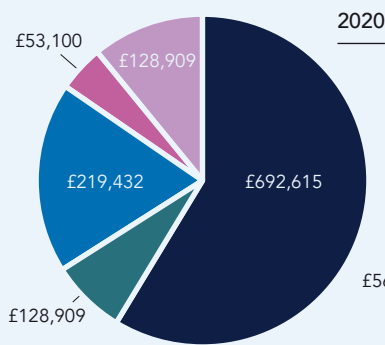




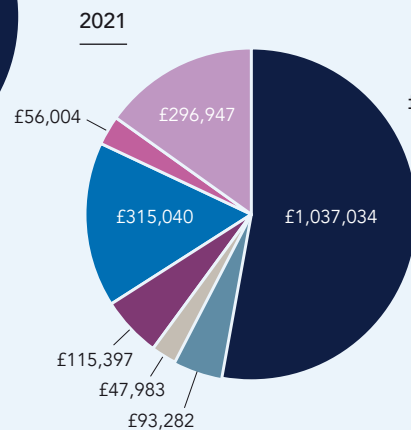
Accounts Summary – UK

Income Sources

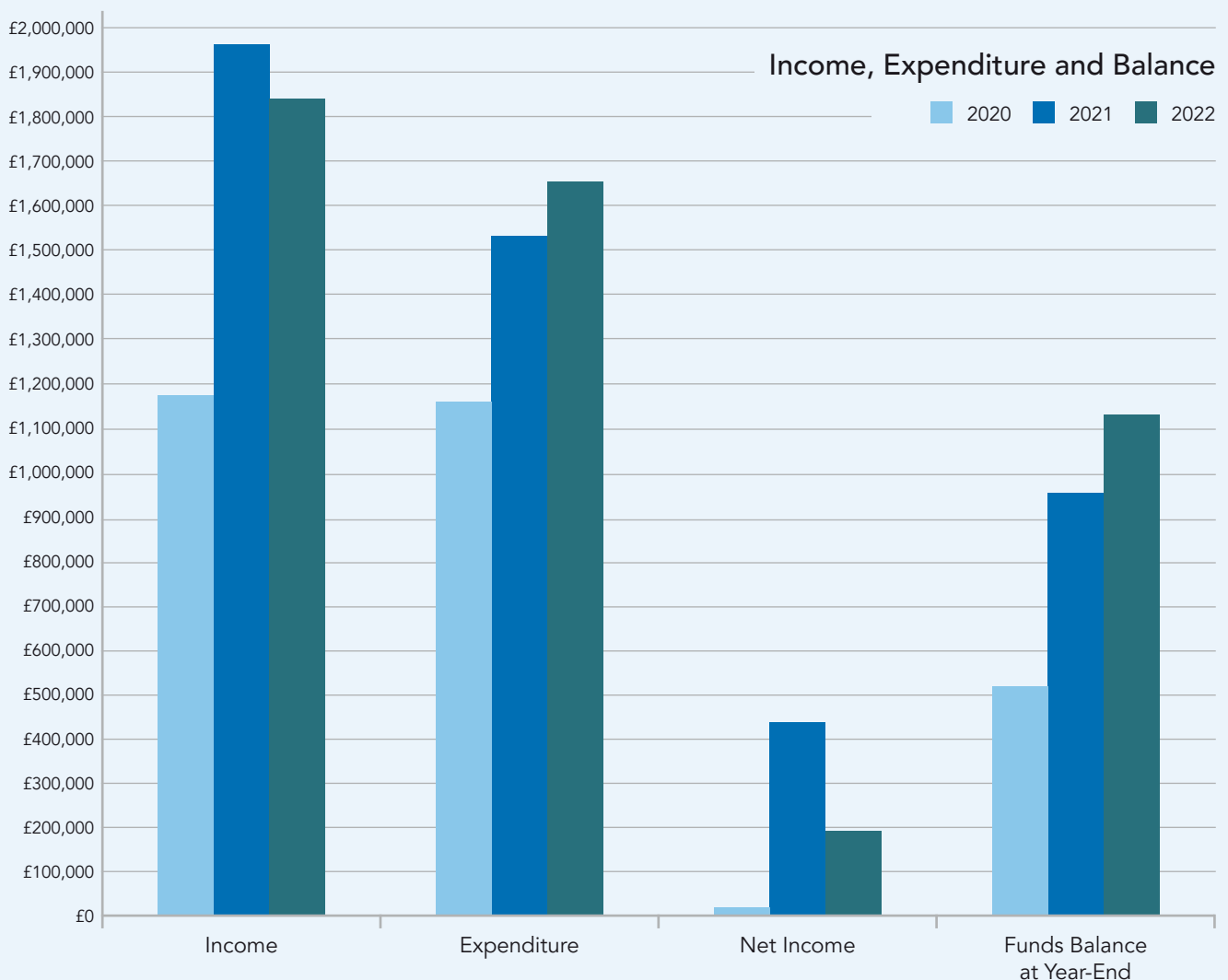
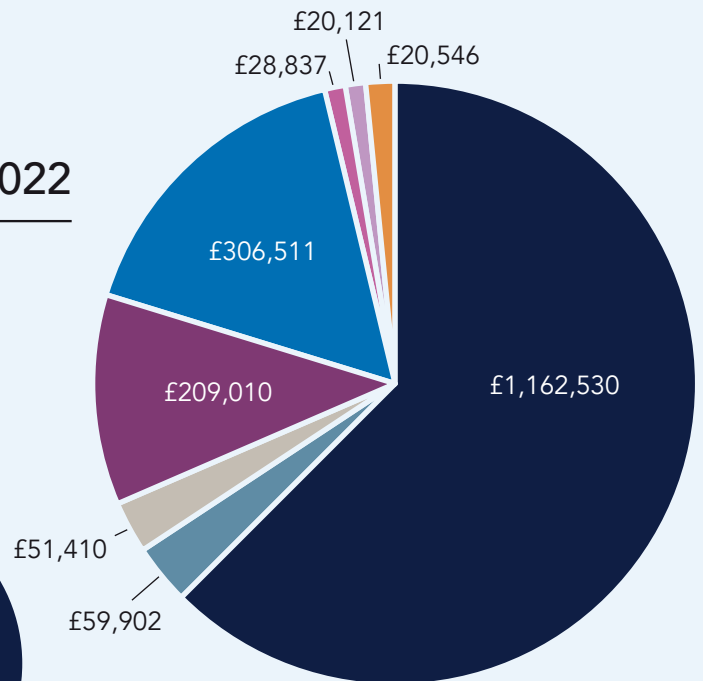
2022



- Concert Fees & CD Sales
- Trips & Education
- Donations, Grants & Gifts
- VOCES8 Centre
- Govt Covid Grant



- Concert Fees inc. LIVE from London
- CD Sales and Digital Streaming Platforms
- Recording Fees
- Summer School, Training and Education
- Donations, Grants & Gifts
- VOCES8 Centre
- Govt Covid Grant
- Advertising & Royalties

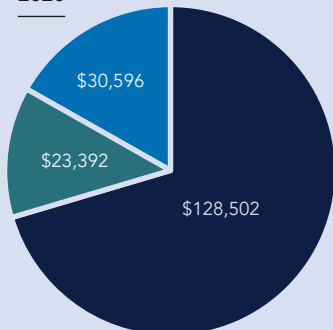


Accounts Summary – US

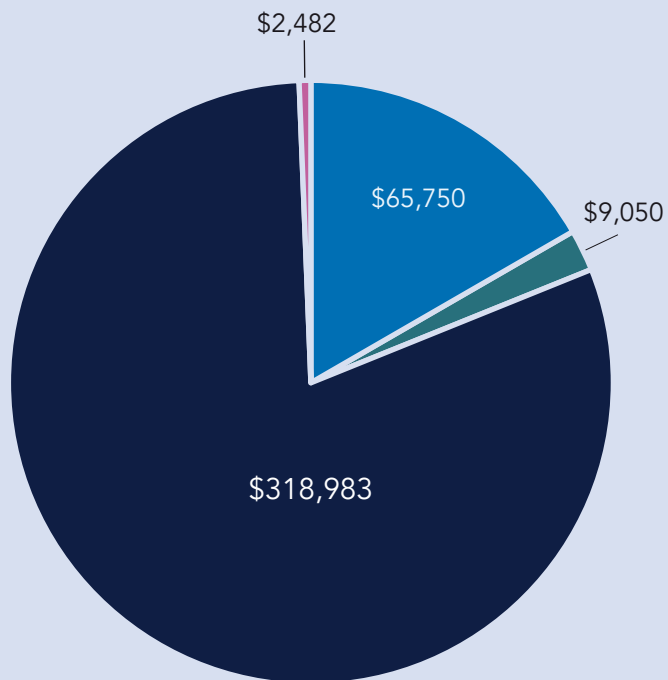
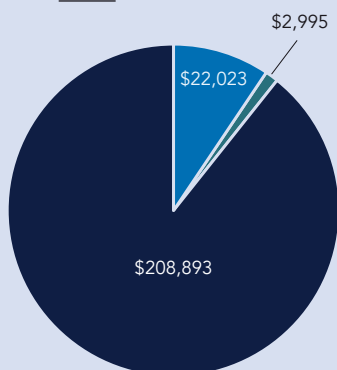
Income Sources

2022

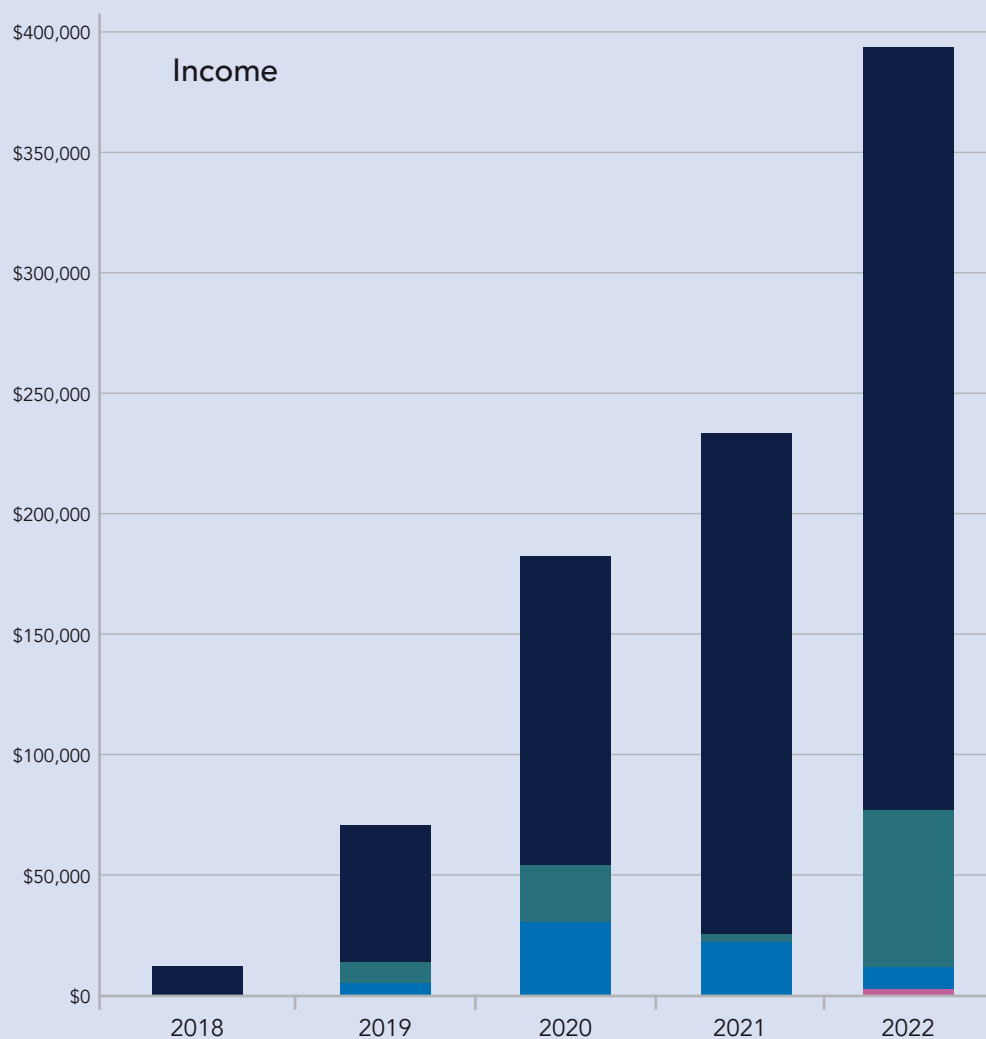
2020



2021



■ Donations
 ■ Ticket Sales & Merchandise
 ■ Concert & Workshop Fees
 ■ Other Income







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







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Barnaby Smith
Katie Jeffries-Harris
Blake Morgan
Euan Williamson
Chris Moore
Dominic Carver



Apollo5

Penelope Appleyard
Clare Stewart
Oscar Golden-Lee
Oli Martin-Smith
Augustus Perkins Ray



VOCES8 Foundation Education Team

Charlotte Brosnan
Jack Harberd
Greg Link
Emily Owen
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THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022

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

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

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

FOR THE YEAR ENDED 31 AUGUST 2022

The Trustees present their report and financial statements for the year ended 31 August 2022

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

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

Objectives and activities

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

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

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

Vision:

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

Mission:

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

Values:

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

Objectives:

Strategic Objective 1: World Class Performance

Strategic Objective 2: Inspiring future professionals

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

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

Strategic Objective 5: An inspirational and inclusive outreach programme

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2022

An Overview

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

When the WHO declared the Covid-19 outbreak a pandemic on 13 March 2020 and on 23 March the United Kingdom and much of the rest of the world went into 'lockdown', performance venues and schools across the world were closed overnight. What had been a full order book was deleted at a stroke and the income streams of the Foundation from performance and education were turned off. However, by the beginning of this reporting period live performances were taking place again and a VOCES8 Summer School did take place in Summer 2022. The Autumn term saw music workshops again taking place in schools and the performance schedule both for VOCES8 and Apollo5 had returned to pre-pandemic levels.

Curiously, the pandemic had created the time and space for composers and performers to conceive and create artistic projects which might otherwise have been squeezed out by the demands of the normal hectic diary. As a result, the 2021/22 season yielded enriching and collaborative artistic experiences, growth opportunities for the ensembles and beautiful music. Amongst these the CD recording and filming of Christopher Tin's 'The Lost Birds' with the Royal Philharmonic Orchestra, Eric Whitacre's 'The Sacred Veil', conducted by Eric himself, and Paul Simon's 'Seven Psalms' provided three unique and differing challenges. These projects are also evidence of the Foundation's commitment to promote new compositions, which are so important for the long-term sustainability of choral music.

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

This was a very busy period for the Board of Trustees. Clearly the more challenging the environment, the more important is the support of an active board in enabling the executive to move forward swiftly and confidently and in such a way as to maintain the good will and energy of all stakeholders. The chairman is hugely grateful for the support he has had during this period from his fellow trustees. During this period the trustees have also spent a considerable amount of energy in reviewing the structures and governance of the Foundation, including reviewing charitable objectives, decision-making mechanisms, levels of delegation and tenure of trustees. As a matter of best practice the board now maintains a "Live Document on Governance".

Donations

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

This approach, which generated donations of approximately £315k for the 20/21 year, has been built upon this year with the formation of a fundraising team led by Christopher Wardle. Bearing in mind that the total for last year included a "Covid" grant of £115k from the Arts Council the outturn of £306k for 21/22 was excellent. The "Lost Birds" project was resourced through a crowdfunding drive led by Christopher Tin this income is not included in the numbers above. We hope, however that this will feed into regular support for the work of the Foundation from new donors.

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2022

Achievements and performance

Education Programme

UK

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

- Over 450 primary school children in Hackney worked with our singing leaders.
- 75 teenagers participated in our Young Leader Programme with schools in London, Leeds and Cambridgeshire
- We supported Nottingham Music's "Big Sing Event" which culminated in hundreds of children singing with Apollo5 at the Albert Hall, Nottingham
- We worked with 3 primary schools in Bradford delivering workshops in their schools before the children joined VOCES8 to perform at Bradford Cathedral.
- We partnered with Spitalfields Music to work in Swanlea School, Whitechapel, where 75 Year 8 students learned a programme of songs before joining Apollo5 at the VOCES8 Centre for a workshop and concert.
- Ann Wright's (Director of Education) cats Peanut and Butter made their debut in Peanut and Butter's Postcard Adventure, an interactive resource on the VOCES8 Digital Academy featuring songs about London and cross-curricular activities including postcards for participating children to write.
- Our freelance singing leader team has grown and both current and past VOCES8 Scholars are helping to deliver projects in the UK and more recently, in France.
- 2022 saw us pilot a project connecting a London primary school class with an elementary school class in Albuquerque, New Mexico. Children wrote pen pal letters and shared songs via video performances. The project was so successful that we are delivering it with four London and four Albuquerque schools in 2022-2023 and it has featured virtual performances and online meetings with the children and teachers.

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

US

The level of our education activity in the USA has increased substantially during the year. This is rooted in a strong US Board of Trustees, significant touring programmes in the US both for VOCES8 and Apollo5, an excellent VOCES8 US Scholars programme and the wider support of the UK Foundation. 2022 saw us reach more students through workshops and collaborative performances, as well as impact student learning more deeply through multiple touch points and return visits rather than one-time workshops. Our VOCES8 US Scholars have gained national attention through our recording collaboration with MPR studios and VOCES8 Scholar graduates are now regularly finding success on other leading professional choral rosters around the country. In 2021-22, the Foundation successfully put plans in place for the roll out of our major nationwide initiative, the educational hub programme, building music communities in four sweeping geographic areas and eight specific cities across America.

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2022

France

Here too education projects continued to grow with new regions taking part in workshops and concerts with Paul Smith, Apollo5, VOCES8 and our team of singing leaders. In 2021-22, we saw the largest ever project with the Festival de la Vezere, with 21 schools and 650 students involved. Other major projects took place with a host of excellent partners and thousands of students in Saint-Denis, Reims, Epau, Herve, Laon, Chauny and Guebwiller. In 2022-23, we are returning to many of these partnerships with new projects and adding a number of new project areas to our roster. These projects reach across major cities, towns and rural villages, and are bringing important musical experiences for thousands of children and a wide variety of teachers and schools. International collaborations also featured in this season of activity, with connections between students in France with a composer and children's choir in Australia.

VOCES8 Future Talent Award

2022 was the second year of this programme for up to eight singers ages 13-18 from low-income families. All attended the VOCES8 International Summer School at Milton Abbey, one of the high points of the programme. The programme also includes working with members of VOCES8 across the year, attending and singing in concerts and receiving additional support with singing and theory lessons.

Two award holders decided they would like to pursue music after secondary school; one has an offer to read Music at St Catherine's College, Cambridge whilst another is applying for choral scholarships.

All award holders report they have grown in confidence, experienced concerts and events they would not otherwise have had the opportunity to access, and in two cases, families of the award holders attended their first ever classical concert.

Inspirational Performance

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

The success of "LIVE From London", the VOCES8 Foundation's online series, vindicated the financial decision in 2020 to upgrade the VOCES8 Centre with the necessary equipment to deliver a high-quality online live concert experience. The Foundation now has the long-term benefit both of this recording and streaming facility and the staff capability to operate it. This is already developing into a valuable income stream as well as being a means of extending our education reach through online educational programmes. The "LIVE From London" series has continued, although ticket sales have been at approx. 50% of the previous year – this was expected once the opportunity for audiences to return to live concerts was available. Shows included hefty productions such as The Christmas Cracker, Messiah, Requiem Novum, The Sacred Veil, The Lost Birds, Vaughan Williams 150 and the Bach Motets. As well as VOCES8 and Apollo5, The King's Singers, Stile Antico and Gabrieli Consort gave concerts in the series, and overall, the Foundation provided a source of employment for more than 500 performers, composers, producers, engineers and technicians.

Concerts for summer 2022 included Apollo5 with Fraser Wilson, performing their new album, 'Invocations'; TUKS Camerata (from South Africa) with VOCES8, Paul Smith & Jake Runestad as part of the Spitalfields Festival; and concerts by I Fagiolini and Chineke! (who were launching a new choral group) from St Martin-in-the Fields.

VOCES8

Struggling to survive the financial strain of the pandemic, venues and promoters were keen to stage high quality concerts, which would bring the concert-going audience back to live performances. This is still very much an issue for promoters in 2023. Very quickly, the diary for VOCES8 was full, leading to one of the busiest seasons in the group's history – this alongside maintaining the significant digital legacy that had been created during the previous 18 months. Some of the highlights of the year for this ensemble have already been mentioned but it is perhaps instructive to look at the season in numbers:

- Concerts: 118
- Countries visited: 14 (USA, Canada, Europe and Israel)
- YouTube Views: 16 million

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2022

- Spotify Streams: 28 million

Whilst reflecting on these huge numbers, it is worth remembering that alongside the majority of these concerts there is a masterclass or choral workshop, often with children from local schools. This reflects the core objective of the Foundation to inspire others to find their voice and all the enrichment that flows from it.

Looking forward, the group is proud to be welcoming Dominic Carver as VOCES8's new Bass in the 2022/23 season, continuing to build the education and scholarship programmes on both sides of the Atlantic Ocean, reaching a larger audience than ever before in person and online, developing the digital offerings with VOCES8 Studios, and above all else trying to bring about positive change with our music.

Apollo5

This has been an encouraging and rewarding year for Apollo5. Their concert diary has been significantly busier this year. They have performed concerts right around the UK – from Devon to Yorkshire, Dorset and Hampshire, and from Kent to Cumbria, sometimes in the space of 24 hours!

Highlights in the UK include:

- Performing at the world's biggest gallery for contemporary art, Gagosian, where Apollo5 opened a ground-breaking and challenging London debut show for emerging star Titus Kaphar
- The group created an immersive aural experience in conjunction with the artwork for those attending *New Alters: Reworking Devotion*
- A performance in Christchurch Cathedral, Oxford, where the group premiered a work written for them by Ukrainian composer Anna Kuzina-Rozhdestvenska. This expansive work included tubular bells, which were played by Teena Lyle. Anna wrote the work in the midst of shelling in Kyiv in memory of those who have died in the ongoing conflict in Ukraine. The concert included works by another Ukrainian composer Victoria Poleva, who was able to attend the concert. The concert was part of Ukrainian Culture Weeks, a multidisciplinary festival of Ukrainian culture and heritage in Oxford
- At Milton Abbey, during the VOCES8 International Summer School, the group welcomed their new bass, Augustus Perkins-Ray, for his first concert with Apollo5, a fitting place for him to begin his Apollo5 adventure

Overseas

This year Apollo5 toured in France, the US, Belgium, Serbia and Germany. Highlights included:

- Performing the opening concert of the international Festival La Folle Journée.
- Performances in April and November at the twelfth century Abbey of Eleanor of Aquitaine and Richard the Lionheart, l'Abbaye Royale de Fontevraud.
- In Germany, sold out performances in Dresden, Lörrach and Bonn.

Further afield the group visited Serbia for the Singing Bridges Festival in Novi Sad and visited the USA for two tours where, alongside concerts, the group led learning and participation workshops and master classes in seven states, as part of the US Foundation Hub programmes.

As noted above Apollo5 made a significant contribution to the wider education projects in UK, US and France.

It has also been a busy year on the recording front. The group finished recording for their album, 'Invocations', the culmination of Apollo5's work with its Associate Composer and pianist, Fraser Wilson. Recording also began on new material for a future album, 'Haven'. This is based around the Mass for Five Voices by William Byrd and also contains new commissions from a wide and diverse range of composers. Both albums will be released in 2023.

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2022

Recordings

Aside from digital concert collaborations, all sorts of composers and artists were involved in recording collaborations which have been released across 2021 and 2022 on VOCES8 Records and Decca Classics. Both VOCES8 and Apollo5 recorded new albums during the year, and other projects included a solo album for Barnaby Smith entitled "Handel" and a new album called 'Renewal?' which was created and directed by Paul Smith and for which he wrote six new commissions, alongside new works by Donna McKevitt and choral classics by Walton and Harris. Partners on releases in 2021-22 include the Philharmonia Orchestra, Teena Lyle, Mårten Janssens, Tony Silvestri and a host of composers and performers from the world of neo classical music as part of our ongoing partnership with Decca Classics. With a number of projects, it was particularly enjoyable to see VOCES8 and Apollo5 performing side by side as part of a larger VOCES8 Foundation choir. The choir also regularly included members of our VOCES8 Scholars programme and well-known faces from other choral groups including The King's Singers and I Fagiolini. A particular highlight for VOCES8 and Paul Smith also included the chance to work in depth with Paul Simon on his new album, 'Seven Psalms', which is scheduled for release in 2023.

Advisory Board

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

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

Public benefit

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

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

Diversity

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

- have diverse representation at board level
- commission work and showcasing existing work by BIPOC composers
- provide a platform for BIPOC artists at the highest level
- contribute to positive advocacy within our sector
- target our future recruitment to encourage people from BIPOC backgrounds to seek opportunities within the Foundation, particularly within VOCES8, Apollo5 and the VOCES8 Scholars

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- provide a series of lectures, seminars and working group opportunities for the wider Foundation team to feel more able to understand these complex issues and to share their own thoughts.

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

Financial review

At the end of the year the charity's fund balance stood at £1,139k. This is an increase of £189k over the previous year. The innovative and courageous leadership of the senior executives of the Foundation has done much to achieve this position. The decision in the previous year to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio was a critical innovative response to the closing down of live music and education and has continued to strengthen the Foundation's financial position.

The accounts for 2020-21 were very much those of the year of the pandemic and strict comparison with 2021-22 is not instructive! Most notably, 20-21 income was increased by a £115k grant from the Arts Council, government furlough payments of approx. £297k and income from the "LIVE From London" series. Whilst the last of these has continued into 2021-22, income from it is at a much lower level.

- Income for the year was £1,858k (£1,961k in 2020/21). Main variances here reflect the Arts Council restricted grant of £115k for 20/21 and reduction in "other income" from £296k to £28k reflecting the drop off in government funding via the furlough scheme.
- Expenditure for the year was £1,669k (£1,529k in 2020/21). The main variances here are a reduction of £117k in production costs reflecting the move from online performances to live, and an increase in other performance costs of £238k reflecting a return to worldwide travel costs. The increase of £5k in the Summer School costs reflects a return to the full programme from the limited one provided in 2021.

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

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

At the end of the reporting period the reserves were made up of £30,045 restricted funds and £1,109,372 unrestricted funds. Whilst the fundraising policy retains its focus on unrestricted funds, proposals are being put together for a portfolio of activities to which specific donations might be attracted, such as a particular concert, education programme or Scholar's seat.

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose are maintained at a level equivalent to between four and six months' expenditure. This policy has proved its worth during the pandemic as the cushion provided by the reserves was sufficient to enable the executive to survive the initial impact of the collapse of activity and have the time to develop a strategy to see the Foundation through the crisis. The trustees are pleased to note that this level of funds has been maintained during 2021-22 (and indeed has been increased further), as the way forward for the performing arts sector is still very unclear.

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

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Structure, governance and management

The Voces8 Foundation was established on 16 August 2006, in line with the published Memorandum and Articles of Association. The Members, who are trustees for the purposes of charity law and directors for the purposes of company law, and who served during the year and up to the date of approval of these financial statements were:

Roy Blackwell (Chair), Sally Cantello (Vice Chair), William Conner, Peter Dart, Sarah Holford (resigned September 2022), Lord Lisvane, John Smith (resigned January 2023), Duncan Souster, Eleanor Wardle (resigned September 2022). John McCuin (appointed September 2022), David Leeming (appointed September 2022), Gary Moss (appointed January 2023) and Alexandra Rowlands (appointed January 2023).

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

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

Roy Blackwell has served as Chair of the Board of Trustees for this accounting period and will continue to do so in the next period through until April 2023.

The Foundation wishes to express gratitude for the service of the Trustees

Plans and strategies for managing risk

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

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

The strategies identified last year retain their value as the world returns to normal. As vaccination programmes were rolled out across the world, concert halls and festivals reopened, contracts and bookings, which were cancelled, were revisited and the diary is full again.

At the time of approving these financial statements, the Foundation is in a sound financial position and there are no major anxieties about the 2022/23 year, although the future is still not clear. The invasion of Ukraine has placed a strain on the economies of many countries and inevitably this is reflected in the monies available in terms of state aid and support of the Arts. Many music festivals across Europe are only possible with the benefit of such funding. Similarly, this is not a healthy environment for the much-needed improvement of funding for music in schools.

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

A particular area of focus is the work in the US which is showing significant financial benefits to the Foundation. A not-for-profit organisation has been founded in the US with the intention of working further in this area in the coming three to five years. The executive

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of the Foundation is in regular dialogue with the team in the US to ensure that the vision and strategy of the two organisations remain aligned.

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

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

Recruitment and appointment of new trustees

The power to appoint new or additional trustees is vested in the Board of Trustees. The Board of Trustees considers prospective new trustees and if it is decided to approach a potential trustee, this is done by the Chief Executive Officer and Chair of the Board. Prospective board members are given the opportunity to experience the work of the charity and are shown a copy of the financial statements and other relevant information. Board members will also have the opportunity to talk with prospective new trustees in advance of them joining the board. Additional methods of recruitment were put into place in July 2022 to broaden the reach and to attract more diverse candidates to this role, and the newly recruited trustees will be appointed in 2022/23.

Executive structure of the Foundation

Chief Executive Officer: Paul Smith – full time post; Artistic Director: Barnaby Smith – full time post; Director of Education: Ann Wright – full time post; Director of External Relations: Christopher Wardle – full time post; Director of Apollo5: Clare Stewart – full time post; Director of the VOCES8 Centre: Jan Keliris – full time post; Director of Operations: Thomas Webb-Wilson – 3.5 days a week; Education Projects Assistant: Laura Gillham – 2 days a week; Development Coordinator & VOCES8 Studios Coordinator: Aytan Buyukoglu – full time post.

Relationships

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

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

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

Remuneration

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

Plans for the future

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

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Critical elements of that plan are:

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

Strategic Objective 1 - World class performance

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

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

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

Strategic Objective 2 - Inspiring future professionals

VOCES8 Scholars: Auditions for the 2022-23 Scholarships are ongoing in the UK and US. The Season for both groups is aligned with the academic year. The programmes for the year included a broad range of opportunities for general music education training and experience, performance as a small ensemble singer and performing within a larger chamber choir with professional musicians.

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

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

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

The Digital Academy

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

YouTube and other platforms

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

New commissions

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

Roxanna Panufnik is the current Composer-In-Residence for VOCES8 and worked in different ways with both performance ensembles in 2020/21. Fraser Wilson is the current Artist-In-Residence for Apollo5.

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 AUGUST 2022

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

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

Strategic Objective 5 - An aspirational and inclusive outreach programme

Schools are now opening up, and the 2021/22 academic year has seen a return to face-to-face work with young people across the globe.

Our main projects in 2021/22 included:

- Local projects with schools in the City of London, Hackney, Tower Hamlets.
- National projects with regional music hubs across the UK.
- Worksop College and Rugby School (both with significant involvement from local primary schools).
- European projects including the Festival Saint Denis in Paris, Festival of Voices in Graz, La Folle Journee in Nantes, Vivendi-sponsored projects in Laon/Soissons/Guebwiller/Vezere/Le Mans, the Festival of Reims, and projects across Germany.
- US visits and residencies in Albuquerque, Houston, Dallas, Minneapolis/St Paul, Philadelphia and Michigan, and performances connected with universities and churches in 35 different cities across the US.

Summer School: The VOCES8 Summer School at Milton Abbey was sold out for 2022. There was an exciting programme of events in place for the week with some fabulous artists joining us to perform. The Summer School for 2023 is also now sold out.

Disclosure of information to auditor

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

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

R BLACKWELL

Roy Blackwell
Trustee

12 May 2023

Dated:

Sally Cantello

Sally Cantello
Trustee

16 May 2023

Dated:

THE VOCES8 FOUNDATION
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STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 AUGUST 2022

The trustees, who are also the directors of The Voces8 Foundation for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Foundation will continue in operation.

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

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INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE VOCES8 FOUNDATION

Opinion

We have audited the financial statements of The Voces8 Foundation (the 'Foundation') for the year ended 31 August 2022 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE MEMBERS OF THE VOCES8 FOUNDATION

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

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

Responsibilities of trustees

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

Auditor's responsibilities for the audit of the financial statements

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

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

As part of our planning process:

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

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

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

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INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE MEMBERS OF THE VOCES8 FOUNDATION

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

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

Use of our report

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

Andrew Rich
Andrew Rich (Senior Statutory Auditor)
for and on behalf of HW Fisher LLP

Chartered Accountants
Statutory Auditor
Acre House
11-15 William Road
London
NW1 3ER
United Kingdom
16 May 2023
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THE VOCES8 FOUNDATION**(A COMPANY LIMITED BY GUARANTEE)****STATEMENT OF FINANCIAL ACTIVITIES****INCLUDING INCOME AND EXPENDITURE ACCOUNT****FOR THE YEAR ENDED 31 AUGUST 2022**

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Notes							
Income and endowments from:							
Donations and legacies	3	296,511	10,000	306,511	190,040	125,000	315,040
Charitable activities	4	1,523,519	-	1,523,519	1,349,700	-	1,349,700
Other income	5	28,837	-	28,837	296,947	-	296,947
Total income		1,848,867	10,000	1,858,867	1,836,687	125,000	1,961,687
Expenditure on:							
Charitable activities							
Music Performance	6	1,669,541	-	1,669,541	1,414,802	115,000	1,529,802
Total charitable expenditure		1,669,541	-	1,669,541	1,414,802	115,000	1,529,802
Gross transfers between funds		-	-	-	4,505	(4,505)	-
Net income for the year/ Net movement in funds		179,326	10,000	189,326	426,390	5,495	431,885
Fund balances at 1 September 2021		930,046	20,045	950,091	503,656	14,550	518,206
Fund balances at 31 August 2022		1,109,372	30,045	1,139,417	930,046	20,045	950,091

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

All income and expenditure derive from continuing activities.

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

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BALANCE SHEET

AS AT 31 AUGUST 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	10		22,969		15,851
Current assets					
Stocks	11	12,526		7,466	
Debtors	12	115,098		43,100	
Cash at bank and in hand		1,133,926		1,013,989	
		<u>1,261,550</u>		<u>1,064,555</u>	
Creditors: amounts falling due within one year	13	<u>(145,102)</u>		<u>(130,315)</u>	
Net current assets			1,116,448		934,240
Total assets less current liabilities			<u>1,139,417</u>		<u>950,091</u>
Income funds					
Restricted funds	14		30,045		20,045
Unrestricted funds			1,109,372		930,046
			<u>1,139,417</u>		<u>950,091</u>

The financial statements were approved by the Trustees on 12 May 2023

R. BLACKWELL

Roy Blackwell

Trustee

Company Registration No. 05907481

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

FOR THE YEAR ENDED 31 AUGUST 2022

		2022		2021	
	Notes	£	£	£	£
Cash flows from operating activities					
Cash generated from operations	18		143,922		381,233
Investing activities					
Purchase of tangible fixed assets		(23,985)		-	
Net cash used in investing activities			(23,985)		-
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			119,937		381,233
Cash and cash equivalents at beginning of year			1,013,989		632,756
Cash and cash equivalents at end of year			1,133,926		1,013,989

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022

1 Accounting policies

Charity information

The Voces8 Foundation is a private company limited by guarantee incorporated in England and Wales. The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

1.1 Accounting convention

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

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

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

1.2 Going concern

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

1.3 Charitable funds

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

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

1.4 Incoming resources

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

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

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

Investment income is recognised on a receivable basis.

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

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

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

THE VOCES8 FOUNDATION

(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2022

1 Accounting policies

(Continued)

1.5 Resources expended

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

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

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

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

1.6 Tangible fixed assets

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

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

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

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

1.7 Impairment of fixed assets

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

1.8 Stocks

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

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

1.9 Financial instruments

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

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

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

Basic financial assets

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

THE VOCES8 FOUNDATION**(A COMPANY LIMITED BY GUARANTEE)****NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 AUGUST 2022****1 Accounting policies****(Continued)****Basic financial liabilities**

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

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

1.10 Employee benefits

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

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

2 Critical accounting estimates and judgements

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

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

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

3 Donations and legacies

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Donations and gifts	296,511	10,000	306,511	190,040	10,000	200,040
Grants receivable for core activities	-	-	-	-	115,000	115,000
	<u>296,511</u>	<u>10,000</u>	<u>306,511</u>	<u>190,040</u>	<u>125,000</u>	<u>315,040</u>
Grants receivable for core activities						
Arts Council	-	-	-	-	115,000	115,000
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>115,000</u>	<u>115,000</u>

THE VOCES8 FOUNDATION**(A COMPANY LIMITED BY GUARANTEE)****NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 AUGUST 2022****4 Charitable activities**

	2022	2021
	£	£
Music performance	1,523,519	1,349,700
	<u>1,523,519</u>	<u>1,349,700</u>
Included within income relating to music performance is:		
Concert fees	1,162,530	1,036,698
CD Sales	59,902	93,282
Recording fees	51,410	47,983
Summer school & training	75,044	17,277
Education	126,655	98,120
VOCES8 Centre (formerly Gresham Centre)	20,121	30,411
Advertising and royalties	20,546	25,593
Travel Expenses Reimbursement	7,311	336
	<u>1,523,519</u>	<u>1,349,700</u>

5 Other income

	Unrestricted funds 2022 £	Unrestricted funds 2021 £
Other income	28,837	296,947
	<u>28,837</u>	<u>296,947</u>

Other income includes £25,887 (2021: £296,947) received under the Coronavirus Job Retention Scheme (CJRS) as a government grant

THE VOCES8 FOUNDATION**(A COMPANY LIMITED BY GUARANTEE)****NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 AUGUST 2022****6 Charitable activities**

	Unrestricted funds 2022 £	Unrestricted funds 2021 £
Staff costs	290,091	318,125
Music arrangement costs	11,549	4,166
Artist performance fees	218,902	262,672
Production costs	71,146	188,884
Other performance costs	431,545	193,483
Summer school	55,856	50,967
Management fees	111,961	30,222
Consultancy fees	38,562	90,255
Office equipment expense	1,626	2,105
VOCES8 Centre (formerly Gresham Centre)	138,542	123,486
Insurance	(2,749)	5,035
VAT provision	50,000	5,000
	<u>1,417,031</u>	<u>1,274,400</u>
Share of support costs (see note 7)	228,731	236,938
Share of governance costs (see note 7)	23,779	18,464
	<u>1,669,541</u>	<u>1,529,802</u>
Analysis by fund		
Unrestricted funds	1,669,541	1,414,802
Restricted funds	-	115,000
	<u>1,669,541</u>	<u>1,529,802</u>

THE VOCES8 FOUNDATION**(A COMPANY LIMITED BY GUARANTEE)****NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 AUGUST 2022****7 Support costs**

	Support costs	Governance costs	2022	Support costs	Governance costs	2021
	£	£	£	£	£	£
Staff costs	184,982	-	184,982	181,466	-	181,466
Depreciation	16,867	-	16,867	8,828	-	8,828
Subscriptions	13,041	-	13,041	11,916	-	11,916
Telephone expenses	6,850	-	6,850	4,610	-	4,610
Bank charges	2,977	-	2,977	1,921	-	1,921
Other costs	4,014	-	4,014	28,197	-	28,197
Audit fees	-	15,257	15,257	-	15,246	15,246
Accountancy	-	8,222	8,222	-	3,218	3,218
Legal and professional	-	300	300	-	-	-
	<u>228,731</u>	<u>23,779</u>	<u>252,510</u>	<u>236,938</u>	<u>18,464</u>	<u>255,402</u>
Analysed between						
Charitable activities	<u>228,731</u>	<u>23,779</u>	<u>252,510</u>	<u>236,938</u>	<u>18,464</u>	<u>255,402</u>

Governance costs includes payments to the auditors of £15,257 (2021: £15,246) for audit fees, and £8,222 (2021: £3,218) for other services.

8 Trustees

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

No trustee expenses have been incurred during the year.

THE VOCES8 FOUNDATION**(A COMPANY LIMITED BY GUARANTEE)****NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 AUGUST 2022****9 Employees****Number of employees**

	2022	2021
	Number	Number
Average employee numbers	15	15

Employment costs

	2022	2021
	£	£
Wages and salaries	421,710	445,336
Social security costs	42,747	43,700
Other pension costs	10,616	10,555
	<u>475,073</u>	<u>499,591</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 2021	20,113	6,504	26,617
Additions	-	23,985	23,985
At 31 August 2022	<u>20,113</u>	<u>30,489</u>	<u>50,602</u>
Depreciation and impairment			
At 1 September 2021	8,226	2,540	10,766
Depreciation charged in the year	6,704	10,163	16,867
At 31 August 2022	<u>14,930</u>	<u>12,703</u>	<u>27,633</u>
Carrying amount			
At 31 August 2022	<u>5,183</u>	<u>17,786</u>	<u>22,969</u>
At 31 August 2021	<u>11,887</u>	<u>3,964</u>	<u>15,851</u>

11 Stocks

	2022	2021
	£	£
CDs	<u>12,526</u>	<u>7,466</u>

THE VOCES8 FOUNDATION**(A COMPANY LIMITED BY GUARANTEE)****NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 AUGUST 2022****12 Debtors**

	2022	2021
	£	£
Amounts falling due within one year:		
Trade debtors	10,129	8,038
Other debtors	5,021	12,143
Prepayments and accrued income	99,948	22,919
	<u>115,098</u>	<u>43,100</u>

13 Creditors: amounts falling due within one year

	2022	2021
	£	£
Other taxation and social security	64,026	15,444
Trade creditors	11,910	8,526
Other creditors	29,654	21,549
Accruals and deferred income	39,512	84,796
	<u>145,102</u>	<u>130,315</u>

Deferred income of £7,900 (2021: £4,714) has been recognised. The income has been deferred in order to account under the accruals basis, matching income and expenditure in the period to which they relate.

14 Restricted funds

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

	Movement in funds				Movement in funds		
	Balance at 1 September 2020	Incoming resources	Resources expended	Transfers	Balance at 1 September 2021	Incoming resources	Balance at 31 August 2022
	£	£	£	£	£	£	£
Music Education in London	10,045	10,000	-	-	20,045	10,000	30,045
Music Education in France	4,505	-	-	(4,505)	-	-	-
Art Council	-	115,000	(115,000)	-	-	-	-
	<u>14,550</u>	<u>125,000</u>	<u>(115,000)</u>	<u>(4,505)</u>	<u>20,045</u>	<u>10,000</u>	<u>30,045</u>

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

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

THE VOCES8 FOUNDATION**(A COMPANY LIMITED BY GUARANTEE)****NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 AUGUST 2022****15 Analysis of net assets between funds**

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2022	2022	2022	2021	2021	2021
	£	£	£	£	£	£
Fund balances at 31 August 2022 are represented by:						
Tangible assets	22,969	-	22,969	15,851	-	15,851
Current assets/(liabilities)	1,086,403	30,045	1,116,448	914,195	20,045	934,240
	<u>1,109,372</u>	<u>30,045</u>	<u>1,139,417</u>	<u>930,046</u>	<u>20,045</u>	<u>950,091</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:

	2022 £	2021 £
Within one year	23,599	23,599
Between two and five years	4,309	12,086
	<u>27,908</u>	<u>35,685</u>

17 Related party transactions**Remuneration of key management personnel**

The remuneration of key management personnel, is as follows :

	2022 £	2021 £
Aggregate compensation	<u>85,291</u>	<u>84,691</u>

Trustee, John Smiths' sons Paul and Barnaby Smith, are employed by The Voces8 Foundation and have been paid, in aggregate, remuneration of £82,291 (2021: £84,691) during the year.

Trustee, Eleanor Wardle's husband Chris Wardle, is employed by The Voces8 Foundation and has been paid a total remuneration of £31,268 (2021: £33,415) during the year.

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

THE VOCES8 FOUNDATION**(A COMPANY LIMITED BY GUARANTEE)****NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 AUGUST 2022**

18	Cash generated from operations	2022	2021
		£	£
	Surplus for the year	189,326	431,885
	Adjustments for:		
	Depreciation and impairment of tangible fixed assets	16,867	8,828
	Movements in working capital:		
	(Increase)/decrease in stocks	(5,060)	6,555
	(Increase)/decrease in debtors	(71,998)	31,194
	Increase/(decrease) in creditors	14,787	(97,229)
	Cash generated from operations	143,922	381,233
		<hr/>	<hr/>
19	Analysis of changes in net funds		
	The Foundation had no debt during the year.		



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F O U N D A T I O N

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