



Annual Review 2023

voces8.foundation

V O C E S 8
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FOUNDATION

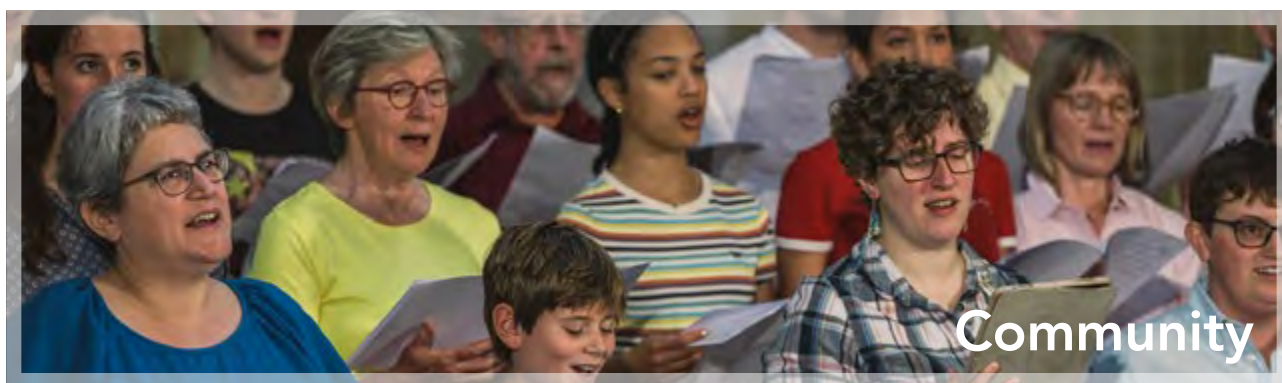


WHO WE ARE

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 the VOCES8 Centre, our home in the heart of the City of London, throughout the UK, and around the world.



FROM OUR CEO

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

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

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

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

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



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

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

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

A handwritten signature in blue ink that reads "Paul" with a stylized "x" at the end.

Paul Smith
CEO
VOCES8 Foundation

FROM OUR ARTISTIC DIRECTOR



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

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

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

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

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

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

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

A stylized, handwritten signature in blue ink, reading 'Barnaby Smith'.

Barnaby Smith
Artistic Director
VOCES8 Foundation

FROM APOLLO5

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

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

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



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

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

Clare Stewart
Artistic Director
APOLLO5







THE YEAR IN NUMBERS

19.2m



YouTube views in 2023
+10% from 2022

124m



Spotify streams since 2015
+20% from 2022

45.9m



Apple Music plays since 2015
+21% from 2022

HOW CAN YOU HELP?

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

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

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

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

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

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

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

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

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

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

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

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







Education

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

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

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



ANN WRIGHT
Director of Education

UK

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

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

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

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

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

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

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

—Janet Coulson, Head of Music, Swanlea School

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

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



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

improved
 Improving my leadership skills
 boost my confidence
 better leadership skills
 how to communicate my ideas clearly to younger children
 Helped me teach others well
 more comfortable in front of audiences
 develop my musical skills
 long term impact
 more confident
 communicate my ideas
 helped my leading skills
 share my skills
 grow in confidence
 improved my communication skills
 confident to perform in front of people
 teach singing and rhythms better
 Better at explaining things
 I am more confident
 how to teach songs

USA

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

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

—*High School Student, Plano, Texas*

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

—*Middle School Choral Director, Plano, Texas*

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

—*High School Choral Director, Plano, Texas*

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



Plano Texas High School Project

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



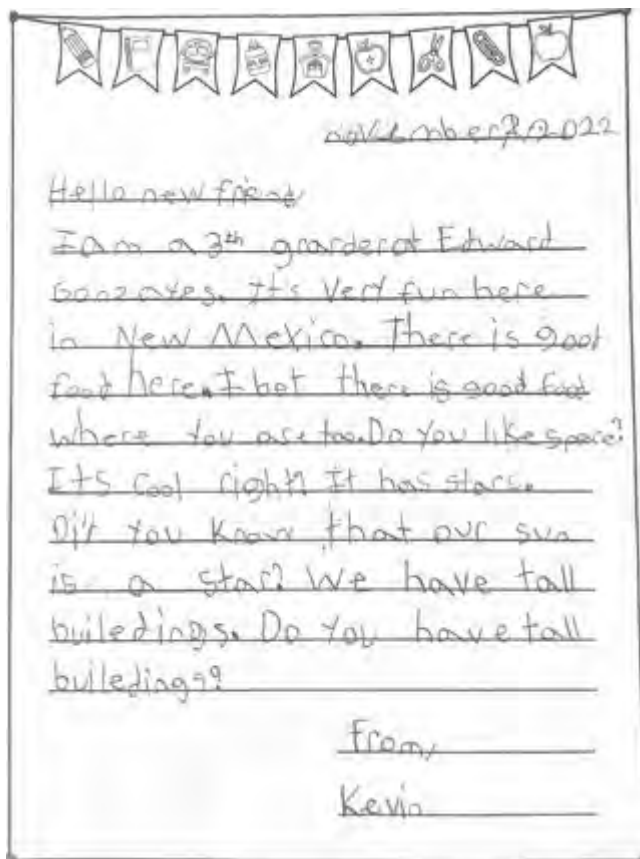
youtube.com/watch?v=vohje3bQLEc

VOCES8: Backstage Pass Episode 1

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



youtube.com/watch?v=s94Lo5B4tr8



Sing Together London and Albuquerque

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

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



youtu.be/xbyPZUN2xwk



FRANCE

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



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

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

VOCES8 FUTURE TALENT



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

VOCES8 SCHOLARS UK

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

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

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

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

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

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

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

—*Dan Gilchrist*



VOCES8 SCHOLARS US

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


The Scholars next came together to spend five days in November in Minneapolis-St. Paul for a residency at Minnesota Public Radio. Under the guidance of Paul and Erik, the singers worked to refine their ensemble sound

before recording and making a series of music videos in MPR Studios. This partnership also included time to workshop with local composers and to perform for MPR staff and special guests. In addition, Scholars also got involved with our Hub work in the Twin Cities, advancing their education techniques and helping deliver workshops in local schools.

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



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

 vimeo.com/802562411/03fea505c1

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

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

UK Scholars 2022-23

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

UK Scholars 2023-24

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

US Scholars 2022-23

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

US Scholars 2023-24

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

LIVE FROM LONDON))

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

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

In Summer 2023, host ensemble VOCES8 featured in four of the nine concerts and began by taking viewers exclusively behind the scenes on the group's European summer tour. Barnaby Smith led VOCES8 and members of its Foundation Choir in a "Byrd 400" celebration which included his *Mass for Five Voices* sung by APOLLO5. Frank Martin's *Mass for Double Choir* was the centre point of a concert from VOCES8 and the VOCES8 Scholars filmed at idyllic Milton Abbey. The group's final concert of LIVE From London Summer 2023

paired Britten's (arr. Imogen Holst) *Rejoice in the Lamb*, conducted by Barnaby Smith, with the world premiere of *To Sing of Love*, a new concerto written for Jack Liebeck and The VOCES8 Foundation Choir and Orchestra by popular American composer Taylor Scott Davis.

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

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

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







Recordings



Haven
APOLLO5



Home
Eric Whitacre & VOCES8



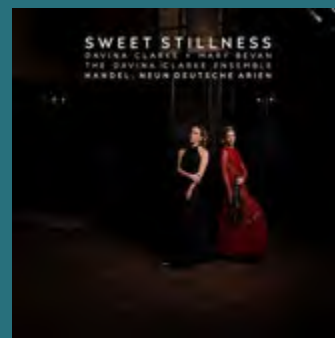
A Choral Christmas
VOCES8 Foundation Choir & Orchestra, VOCES8, Barnaby Smith



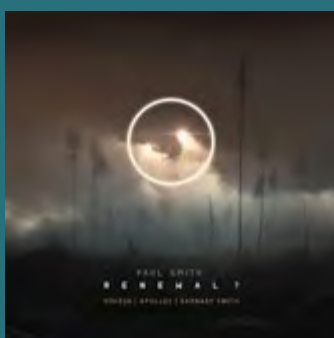
Seven Psalms
Paul Simon



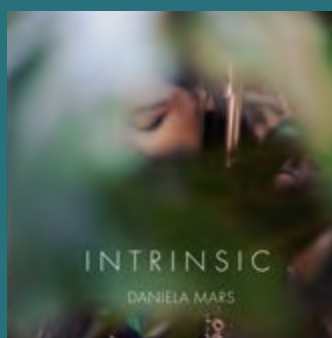
Songs from Isolation
Stephen Hough



Sweet Stillness
Davina Clarke & Mary Bevan



Renewal?
Paul Smith



Intrinsic
Daniela Mars



The Lost Birds
Christopher Tin

V O C E S 8



RECORDS

Thank You!

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



The Worshipful Company of
Glovers of London



THE VOCES8 FOUNDATION TEAM

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Barnaby Smith Artistic Director
Clare Stewart Director of APOLLO5
Chris Wardle Director of External Relations
Ann Wright Director of Education
Laura Gillham Education Projects Assistant
Jan Keliris Director, VOCES8 Centre
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VOCES8 Director of Operations
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& VOCES8 Studios Coordinator
Erik Jacobson Executive Director, USA
Kirby Richards Development Director, USA

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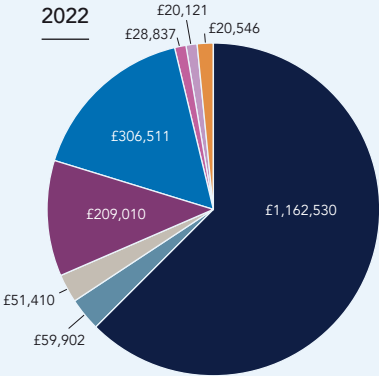
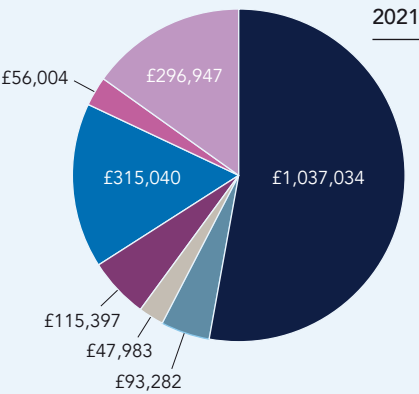
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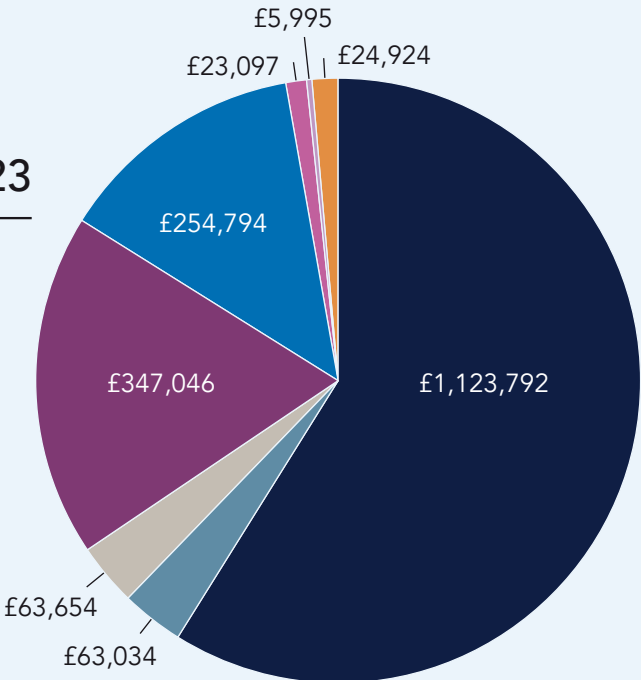


Accounts Summary – UK

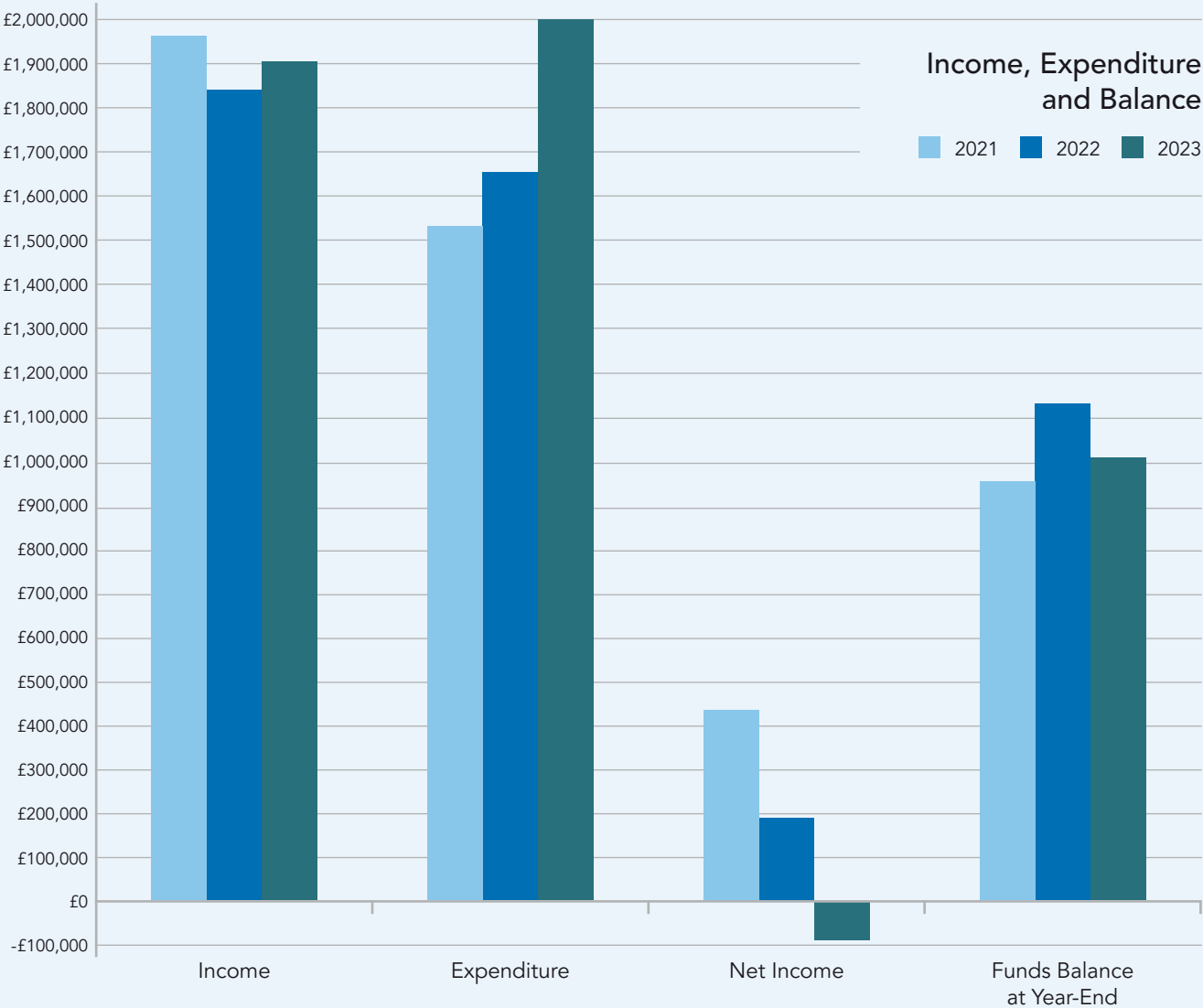
Income Sources



2023



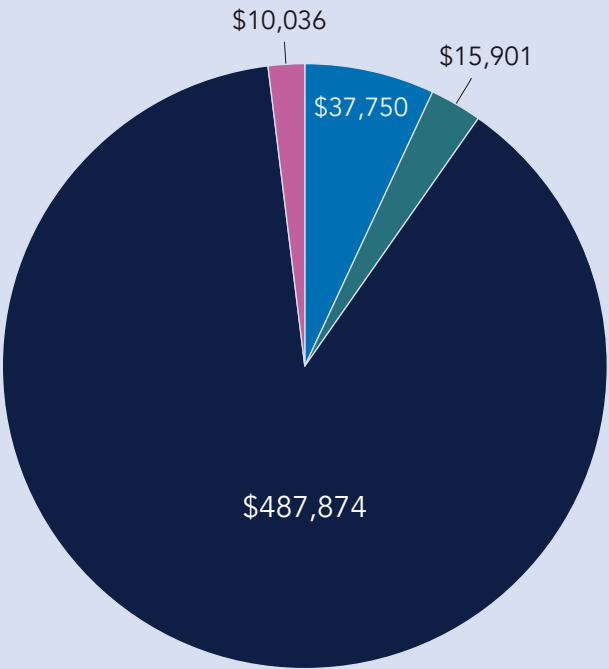
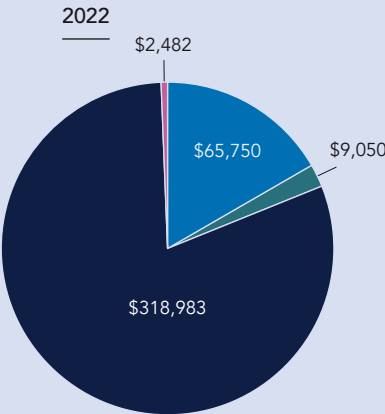
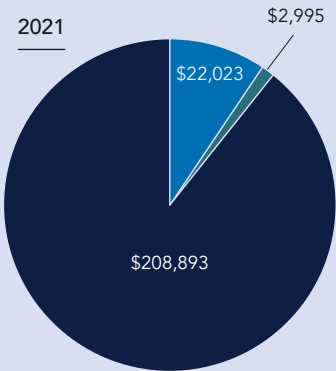
- Concert Fees inc. LIVE from London
- Donations, Grants & Gifts
- VOCES8 Centre
- Govt Covid Grant
- CD Sales and Digital Streaming Platforms
- Recording Fees
- Summer School, Training and Education
- Advertising & Royalties



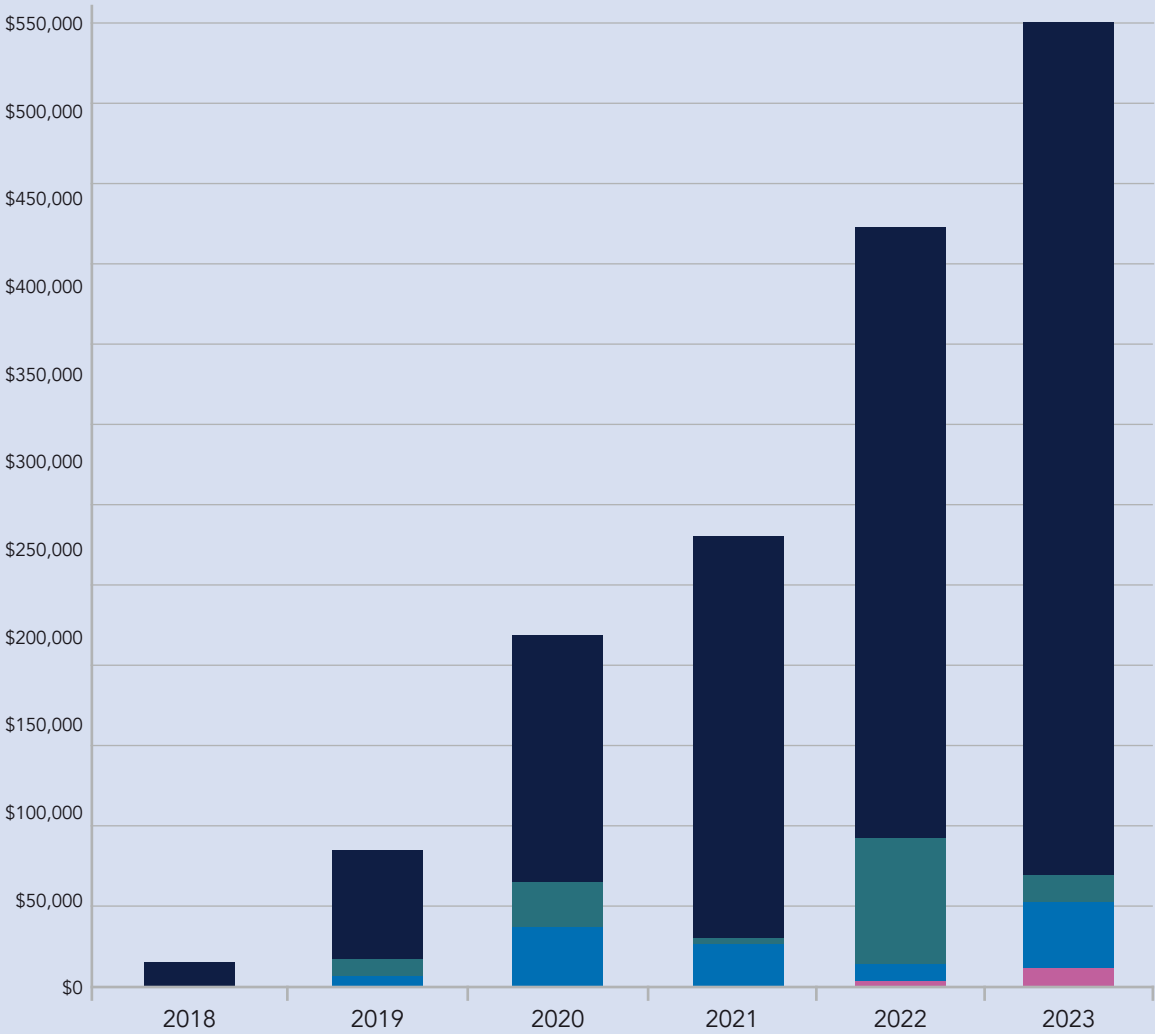
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Income Sources

2023



- Donations
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THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2023

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	Buzzacott 130 Wood Street London EC2V 6DL
Bankers	NatWest Bank 64 Bury Old Road Manchester M8 5NW

THE VOCES8 FOUNDATION

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THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 AUGUST 2023

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

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

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

Objectives and activities

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

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

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

Vision:

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

Mission:

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

Values:

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

Objectives:

Strategic Objective 1: World Class Performance

Strategic Objective 2: Inspiring future professionals

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

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

Strategic Objective 5: An inspirational and inclusive outreach programme

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 AUGUST 2023

An Overview

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

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

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

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

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

Donations

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

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

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 AUGUST 2023

Achievements and performance Education Programme
UK

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

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

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

US

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

2022-23 saw us reach more students through workshops and collaborative performances, as well as impact student learning more deeply through multiple touch points and return visits rather than one-time workshops. Our VOCES8 US Scholars have gained national attention through our recording collaboration with MPR studios and VOCES8 Scholar graduates are now regularly finding success on other leading professional choral rosters around the country.

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

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 AUGUST 2023

France

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

In 2022-23 we built on the excellent work from 2021-22 with the Festival de la Vézère, with 21 schools and 650 students involved. Other major projects took place with a host of excellent partners and thousands of students in Reims, Herve, Chauny, Laon, Calais, Menton, and with the Philharmonie in Paris.

In 2023-24 we are returning to many of these partnerships with new projects and adding a number of new project areas to our roster, including more work in Perpignan and Toulon in the south of France. These projects reach across major cities, towns and rural villages, and are bringing important musical experiences for thousands of children and a wide variety of teachers and schools.

In 2022-23 the 'Sing'In' prize was awarded for the first time, enabling two students and a teacher to travel from the Festival de la Vézère to the UK to take part in the VOCES8 International Summer School. The prize was a great success, and we hope to continue this award in 2023-24.

A particular highlight in 2022-23 was the collaboration in Reims with TeamGB. Ahead of the Paris Olympics in 2024, a new partnership is evolving with TeamGB, which will have a base for some of the Olympic sports in Reims. The singers in VOCES8 and the students involved in the project in Reims had great fun meeting Giarnni Regini-Moran, the Commonwealth and World Champion gymnast.

VOCES8 Future Talent Award

2022-23 was the third year of this programme for up to eight singers aged 13-18 from low-income families. All attended the VOCES8 International Summer School at Milton Abbey, one of the high points of the programme. The programme also includes working with members of VOCES8 across the year, attending and singing in concerts and receiving additional support with singing and theory lessons.

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

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

Inspirational Performance

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

The success of "LIVE From London", the VOCES8 Foundation's online series, vindicated the financial decision in 2020 to upgrade the VOCES8 Centre with the necessary equipment to deliver a high-quality online live concert experience. The Foundation now has the long-term benefit both of this recording and streaming facility and the staff capability to operate it. This is a valuable income stream as well as being a means of extending our education reach through online educational programmes. The "LIVE From London" series has continued and ticket sales have stabilised at the level of the previous year, as was expected once the opportunity for audiences to return to live concerts was available. Shows included hefty productions such as The Christmas Cracker, Messiah, Requiem Novum, The Sacred Veil, The Lost Birds, Vaughan Williams 15. As well as VOCES8 and Apollo5, The King's Singers, Stile Antico and Gabrieli Consort gave concerts in the series and overall the Foundation provided a source of work for more than 500 performers, composers, producers, engineers and technicians.

The online festival took place at Christmas 2022, Easter 2023 and Summer 2023 and there was also a special production of 'The Lost Birds' in the autumn of 2022. Information on each festival is as follows:

THE VOCES8 FOUNDATION
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STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 AUGUST 2023

Christmas 2022:

LIVE From London Christmas 2022 offered hope, joy and a chance for its global audience to celebrate together and support others. Leading the lineup were two new concerts - The VOCES8 Foundation Choir and Orchestra brought a philanthropically festive reading of Handel's famous *Messiah*. Broadcast live from the VOCES8 Centre under the baton of Barnaby Smith, the concert was given in aid of the VOCES8 Foundation Scholarship Fund.

A final candle in **LIVE** From London's Advent sing was *Winter Wonderland*. Apollo5 and VOCES8 presented a new selection of seasonal treats from Sweelinck *Hodie Christus Natus est* and Pearsall *In dulci jubilo* through to Howells, Warlock and contemporary classics alongside *The Unexpected Early Hour* from Indian-American composer Reena Esmail's new work *A Winter Breviary*.

Snuggled between were return broadcasts of five favourite concerts from prior festivals. We enjoyed again Rachel Podger's soaring violin as she joined VOCES8 in *A Guardian Angel*; listened to Stephen Fry narrate Paul Smith's magical journey through the woods to *The Winter House* with the Academy of Ancient Music; experienced Apollo5's beautiful *A Deep But Dazzling Darkness*; VOCES8's sparkling *Winter Tales*; and finally, cosied up with Robert Hollingworth and I Fagiolini's *Long, Long Ago - Messe de Minuit* in a wonderment of Dylan Thomas, Howells and Charpentier. Seven stunning concerts heralded in the light of a new year.

Easter 2023:

What better way to contemplate new life and new beginnings than through the music of Bach? Synonymous with Easter but transcending religious belief, Bach's music speaks of the hope of being human in a way no other does. Wrapped up with concert celebrations for two new album releases, Barnaby Smith's *BACH* and Apollo5's *Invocations*, VOCES8 and its Foundation Choir brought to audiences Bach's *St John Passion* from Cadogan Hall with the English Chamber Orchestra and Evangelist James Way.

Alongside this came a clamoured-for re-showing of its 5 star-reviewed Bach B Minor Mass, filmed at St Bartholomew the Great with the Academy of Ancient Music, Carolyn Sampson, Iestyn Davies, Jeremy Budd and Matthew Brook – both under the baton of Barnaby Smith.

"...this sublime performance of the B minor Mass. It's hard to argue with two hours of Bach in all his glory when performed with the finesse shown by Voces8 and the Academy of Ancient Music." — ☆☆☆☆☆ The Times

Around Bach's two major works were woven concert celebrations of album releases: *Invocations*, by the critically acclaimed ensemble Apollo5 and Fraser Wilson, shared fragments of the group's life stories, encouraging listeners to discover their own 'life music'. A unique blend of traditional choral music and contemporary pieces showcased the versatility and creativity of these musicians. Barnaby Smith's docu-concert *BACH* showed the making of his album which features two iconic solo cantatas, *Ich habe genug* and *Vergnügte Ruh*, with arias and a duet from Bach's great oratorios – all performed with the celebrated Illyria Consort.

Summer 2023:

Filmed in beautiful locations around the world and accompanied by suitcases bursting with exclusive performances, **LIVE** From London's tenth festival offered 'a drop of golden sun'.

Host ensemble VOCES8 featured in four of the nine concerts and began by taking audiences exclusively behind the scenes on the group's European summer tour. Barnaby Smith led VOCES8 and members of its Foundation Choir in a Byrd 400 celebration which included his Mass for Five Voices sung by Apollo5. Frank Martin's *Mass for Double Choir* was the centrepiece of VOCES8 and its VOCES8 Scholars' concert filmed from idyllic Milton Abbey. The group's final concert 'Sprinkling of Stardust' paired Britten's (arr. Imogen Holst) *Rejoice in the Lamb* conducted by Barnaby Smith, alongside the world premiere of *To Sing of Love*, a new concerto written for Jack Liebeck and The VOCES8 Foundation Choir and Orchestra by popular American composer Taylor Scott Davis.

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

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

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VOCES8

A report from Barney Smith, Artistic Director for VOCES8 sets out the group's achievements over the year:

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

The year began with the debut of our new Bass, Dominic Carver. We would like to record a note of deep gratitude to Jonathan Pacey, who stepped down from his role in December 2022 after seven years in the ensemble. In January we made our debut at a sold-out Berlin Philharmonic. A packed four-week US winter tour with 17 concerts included the world premiere of Christopher Tin's *The Lost Birds*; conducted by the composer, it offered the ensemble an opportunity to perform with our US Scholars.

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

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

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

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

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

Apollo5

As this report from Clare Stewart, director of Apollo5 demonstrates, it has also been another excellent year for Apollo5:

It has been full steam ahead for Apollo5 since my last report and our five singers, Penny, Clare, Oscar, Oli and Gus have been building on the support and enthusiasm of colleagues, friends and audiences around the world to enjoy our busiest season to date. We have had a fantastic time performing some fifty concerts in ten countries. We have launched two new albums in the space of six months, made debut performances in two world-famous London concert halls and practically moved in to Broadcasting House as regular guests on BBC Radio 3. To come, we are looking forward to a first orchestral collaboration for the group in Lisbon, Portugal, and a debut performance in Luxembourg in early 2024.

Our touring schedule has taken us most frequently to France, Germany and the USA. We began the year with return performances as part of La Folle Journée, the largest Classical music festival in France, with 200,000 tickets sold in January. German audiences have been wonderfully appreciative in twelve cities. A highlight has been performing in Aachen Cathedral, one of oldest in Europe, established by Charlemagne in 796 and the coronation church of 43 German kings and queens.

Here at home in London, Apollo5 has made debut performances at both the Wigmore Hall and Cadogan Hall. At the Wigmore Hall the group closed the show in a gala concert with a thrilling performance of Benjamin Britten's Hymn to St. Cecilia. A special commission written by Paul Mealor for Apollo5 and massed choir raised the roof at the Cadogan Hall in June.

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

We embarked on an ambitious recording and release schedule during 2023 and have been very pleased with the response to the release of our two new albums, *Invocations* and *Haven*. BBC MUSIC MAGAZINE: 'Superbly devised programme... A disc for the present time, immaculately sung'. 5 Stars ****

We have also now returned to the studio to begin work on two forthcoming albums and I look forward to updating you on these in my next report. We are grateful for the generous support of our friends, Tracy and Bruno Boval, who have made the recordings possible.

Recordings

Aside from digital concert collaborations, all sorts of composers and artists were involved in recording collaborations which have been released across 2021 and 2022 on VOCES8 Records and Decca Classics. Both VOCES8 and Apollo5 recorded new albums during the year, and other projects included a solo album for Barnaby Smith entitled "Bach", to follow up on his successful first release "Handel".

Partners on releases in 2022-23 include the Philharmonia Orchestra, Teena Lyle, Mårten Janssens, Tony Silvestri and a host of composers and performers from the world of neo classical music as part of our ongoing partnership with Decca Classics.

The new album, 'Seven Psalms' by Paul Simon, has been released to much critical acclaim, with VOCES8 collaborating as singers, Paul Smith as a composer, and both Paul and Barnaby Smith also assisting with the production. It has been nominated for a Grammy™ in the category of Best Folk Album. A film charting the life of Paul Simon, 'In Restless Dreams', has also been released and features Paul and VOCES8 at various points.

With a number of projects, it was particularly enjoyable to see VOCES8 and Apollo5 performing side by side as part of a larger VOCES8 Foundation choir. The choir also regularly included members of our VOCES8 Scholars programme and well-known faces from other choral groups including The King's Singers and I Fagiolini.

It is also pleasing to see work happening in the sphere of film and TV. A recording by VOCES8, released on VOCES8 Records, has recently been synced (used in the soundtrack) by 'The Crown' for the most recent series.

Advisory Board

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

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

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Public benefit

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

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

Diversity

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

- Have diverse representation at board level
- Commission work and showcasing existing work by black, indigenous and people of colour (BIPOC) composers
- Provide a platform for BIPOC artists at the highest level
- Contribute to positive advocacy within our sector
- Target our future recruitment to encourage people from BIPOC backgrounds to seek opportunities within the Foundation, particularly within VOCES8, Apollo5, the new female voice ensemble, Lyyra, and the VOCES8 Scholars
- Provide a series of lectures, seminars and working group opportunities for the wider Foundation team to feel more able to understand these complex issues and to share their own thoughts
- Establish a working group on the Advisory Board, led by David Phipps to analyse our progress and impact as an organisation.

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

Financial review

At the end of the year the charity's fund balance stood at £1,052k. This is a decrease of £87k over the previous year. The innovative and courageous leadership of the senior executives of the Foundation has done much to achieve the current position, which, taken in context of the last three years, is very strong. The decision in the previous years to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio was a critical innovative response to the closing down of live music and education and has continued to strengthen the Foundation's financial position.

- Income for the year was £1,906k (£1,858k in 2021/22). The main variance here reflects a growth in Charitable activities income.
- Expenditure for the year was £1,997k (£1,670k in 2021/22). The main variances here are an increase in staff costs, linked with pay rises to mitigate inflation; increased production costs associated with major productions, and an increase in other performance costs, most notably travel costs.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements. The trustees are satisfied that proper financial controls are in place.

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

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Reserves policy

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose or represented by tangible fixed assets (free reserves) are maintained at a level equivalent to between four and six months' expenditure. This policy has proved its worth during the pandemic as the cushion provided by the reserves was sufficient to enable the executive to survive the initial impact of the collapse of activity and have the time to develop a strategy to see the Foundation through the crisis. The trustees are pleased to note that this level of funds has been maintained during 2022-23 (and indeed has been increased further), as the way forward for the performing arts sector is still very unclear. Free reserves at 31 August 2023 were £934,225.

Investment policy

In the light of the continuing high level of reserves, the Board has chosen options for long-term investment to support the longer-term development of the work of all aspects of the VOCES8 Foundation, and to ensure it is possible to have a sustainable impact in hard-to-reach client groups, among other objectives related to our core mission. This investment has been made with Rathbones with a policy of growth.

Structure, governance and management

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

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

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

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

Roy Blackwell served as Chair of the Board of trustees for this accounting period up until April 2023 at which point Peter Dart took on the role.

The Foundation wishes to express gratitude for the service of the trustees.

Plans and strategies for managing risk

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

At the time of approving these financial statements, the Foundation is in a sound financial position and there are no major anxieties about the 2023/24 year, although the future is still not clear. The invasion of Ukraine has placed a strain on the economies of many countries and inevitably this is reflected in the monies available in terms of state aid and support of the Arts. Many music festivals across Europe are only possible with the benefit of such funding. Similarly, this is not a healthy environment for the much-needed improvement of funding for music in schools.

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

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

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

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

Recruitment and appointment of new trustees

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

Executive structure of the Foundation

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

Relationships

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

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

The second is with Edition Peters, which act as Artists Manager (agent) for VOCES8, Apollo5 and Paul Smith. They also act as publishers for VOCES8 publications such as The VOCES8 Method, and mediate relationships with composers whose work they publish. This is a creative relationship which brings benefit to both parties. In 2023, Edition Peters was bought by Wise Publishing. We are waiting to see if this will have an impact on our long-term collaboration. Alongside this news, we are clear that whether within or outside of the Edition Peters structure, Robin Tyson, the Artist Manager for VOCES8, Apollo5 and Paul Smith, will continue to work in his current role.

Remuneration

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

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Plans for the future

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

Critical elements of that plan are:

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

Strategic Objective 1 - World class performance

VOCES8 and Apollo5: the order book for live concerts and recording for 2023/4 and 2024/5 has to be revisited and consolidated.

We have met our key targets in this area for 2022-23, including:

- Successful USA tours in Autumn 2022 and Spring 2023 for both VOCES8 and Apollo5;
- Successful programme of activity in the UK and across Europe for both VOCES8 and Apollo5;
- Continuance of recording plans for the whole Foundation;
- Development of further streamed performances – the 'LIVE from London' Series;
- Successful completion of the collaboration projects with Paul Simon and Christopher Tin.

Strategic Objective 2 - Inspiring future professionals

VOCES8 Scholars: Auditions for the 2023-24 Scholarships are ongoing in the UK and US. The Season for both groups is aligned with the academic year. The programmes for the year included a broad range of opportunities for general music education training and experience, performance as a small ensemble singer and performing within a larger chamber choir with professional musicians.

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

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

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

The Digital Academy

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

YouTube and other platforms

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

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New commissions

Chris Moore, Barnaby Smith, Blake Morgan, Paul Smith, Katie Jeffries-Harris, Jim Clements and other members of the VOCES8 Foundation family have written new compositions or arrangements for the Foundation ensembles and projects in 2022/3.

Roxanna Panufnik is the current Composer-In-Residence for VOCES8 and worked in different ways with both performance ensembles in 2022/23, including in a special commission for the VOCES8 performance at the BBC Proms. Fraser Wilson is the current Artist-In-Residence for Apollo5.

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

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

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

Strategic Objective 5 - An aspirational and inclusive outreach programme

Schools are now opening up, and the 2022/23 academic year has seen a return to face-to-face work with young people across the globe.

Our main projects in 2022/23 included:

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

Summer School: The VOCES8 Summer School at Milton Abbey was sold out for 2023. There was an exciting programme of events in place for the week with some fabulous artists joining us to perform. The Summer School for 2024 is also now sold out.

Disclosure of information to auditor

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

The trustees' report was approved by the board of trustees on 21 May 2024 and signed on their behalf by:



Peter Dart
Trustee
30 May 2024

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The trustees, who are also the directors of the VOCES8 Foundation for the purposes of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

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

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

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

**THE VOCES8 FOUNDATION
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INDEPENDENT AUDITOR'S REPORT (CONTINUED)
TO THE MEMBERS OF THE VOCES8 FOUNDATION**

Opinion

We have audited the financial statements of The VOCES8 Foundation (the 'charitable company') for the year ended 31 August 2023 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements including the principal accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- ◆ give a true and fair view of the state of the charitable company's affairs as at 31 August 2023 and of its income and expenditure for the year then ended;
- ◆ have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- ◆ have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

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

We have nothing to report in this regard.

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INDEPENDENT AUDITOR'S REPORT (CONTINUED)
TO THE MEMBERS OF THE VOCES8 FOUNDATION**

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

Responsibilities of trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

**THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT (CONTINUED)
TO THE MEMBERS OF THE VOCES8 FOUNDATION**

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

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

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

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

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

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

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

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

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

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT (CONTINUED)
TO THE MEMBERS OF THE VOCES8 FOUNDATION

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

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

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

Use of our report

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



31 May 2024

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

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 AUGUST 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total Funds 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total Funds 2022 £
Income and endowments from:							
Donations and legacies	3	148,230	106,564	254,794	195,507	111,004	306,,511
Charitable activities	4	1,645,547	-	1,645,547	1,523,519	-	1,523,519
Other Income	5	5,995	-	5,995	28,837	-	28,837
Total income		1,799,772	106,564	1,906,336	1,747,863	111,004	1,858,867
Expenditure on:							
Raising funds		541	-	541	-	-	-
Charitable activities	6	1,931,929	64,327	1,996,256	1,568,537	101,004	1,669,541
Total expenditure		1,932,470	64,327	1,996,797	1,568,537	101,004	1,669,541
Net (expenditure)/income for the year before investment gains		(132,698)	42,237	(90,461)	179,326	10,000	189,326
Gains on investments		3,461	-	3,461	-	-	-
Net movement in funds for the year		(129,237)	42,237	(87,000)	179,326	10,000	189,326
Fund balances at 1 September 2022		1,109,372	30,045	1,139,417	930,046	20,045	950,091
Fund balances at 31 August 2023		980,135	72,282	1,052,417	1,109,372	30,045	1,139,417

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


All income and expenditure derive from continuing activities.

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

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 AUGUST 2023

		2023		2022	
	Notes	£	£	£	£
Fixed Assets					
Investments	10	504,929		-	
Tangible assets	11	45,910		22,969	
			550,839		22,969
Current Assets					
Stock	12	16,353		12,526	
Debtors	13	192,986		115,098	
Cash at bank and in hand		538,536		1,133,926	
Total Current Assets		747,875		1,261,550	
Liabilities					
Creditors falling due within one year	14	(246,297)		(145,102)	
Net Current Assets			501,578		1,116,448
Total assets less current liabilities			1,052,417		1,139,417
Income funds					
Restricted Funds			72,282		30,045
Unrestricted funds			980,135		1,109,372
			1,052,417		1,139,417

The financial statements were approved by the Trustees on 21 May 2024 and signed on their behalf by:



.....

Peter Dart

Trustee

30 May 2024

Company Registration No. 05907481

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 AUGUST 2023

		2023		2022	
	Notes	£	£	£	£
Cash flows from operating activities					
Cash generated from operations	19		(50,744)		143,922
Investing activities					
Purchase of investments		(500,000)		-	
Purchase of tangible fixed assets		(44,646)		(23,985)	
Net cash used in investing activities			(544,646)		(23,985)
Net (decrease)/increase in cash and cash equivalents			(595,390)		119,937
Cash and cash equivalents at beginning of year			1,133,926		1,013,989
Cash and cash equivalents at end of year			538,536		1,133,926

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2023

1 Accounting policies

Charity information

The VOCES8 Foundation is a private company limited by guarantee incorporated in England and Wales. The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

1.1 Accounting convention

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

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

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

1.2 Going concern

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

1.3 Charitable funds

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

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

1.4 Income

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

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

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

Investment income is recognised on a receivable basis.

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

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

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

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2023

1 Accounting policies (Continued)

1.5 Expenditure

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

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

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

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

1.6 Tangible fixed assets

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

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

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

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

1.7 Impairment of fixed assets

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

1.8 Investments

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

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

1.9 Stocks

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

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

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2023

1.10 Financial instruments

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

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

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

Basic financial assets

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

Basic financial liabilities

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

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

1.11 Employee benefits

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

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

2 Critical accounting estimates and judgements

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

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

The trustees consider that the only critical accounting estimate or judgement applied in the preparation of the financial statements relates to the determination of the amount due to or from HMRC.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2023

3 Donations and legacies

	Unrestricted Funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted Funds 2022 £	Restricted funds 2022 £	Total 2022 £
Donations and gifts	145,480	33,410	178,890	195,507	10,000	205,507
Grants receivable for core activities	2,750	73,154	75,904	-	101,004	101,004
	148,230	106,564	254,794	195,507	111,004	306,511

The comparative figures have been restated to reflect more accurately the restricted nature of some donations received.

4 Charitable activities - income

	Unrestricted Funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted Funds 2022 £	Restricted funds 2022 £	Total 2022 £
Music performance	1,645,547	-	1,645,547	1,523,519	-	1,523,519

Included within income relating to music performance is:

Concert fees	1,123,792	-	1,123,792	1,162,530	-	1,162,530
CD Sales	63,034	-	63,034	59,902	-	59,902
Recording fees	63,654	-	63,654	51,410	-	51,410
Summer school and training	139,564	-	139,564	75,044	-	75,044
Education	179,217	-	179,217	126,655	-	126,655
VOCES8 Centre	23,097	-	23,097	20,121	-	20,121
Advertising and royalties	24,924	-	24,924	20,546	-	20,546
Travel expense reimbursement	28,265	-	28,265	7,311	-	7,311
	1,645,547	-	1,645,547	1,523,519	-	1,523,519

5 Other income

	Unrestricted Funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted Funds 2022 £	Restricted funds 2022 £	Total 2022 £
Other income	5,995	-	5,995	28,837	-	28,837

Other income in 2022 included £25,887 received under the Coronavirus Job Retention Scheme (CJRS) as a government grant.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2023

6 Charitable activities - expenditure

	Unrestricted Funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted Funds 2022 £	Restricted funds 2022 £	Total 2022 £
Direct costs	1,647,767	64,327	1,712,094	1,316,027	101,004	1,417,031
Support costs (see note 7)	254,706	-	254,706	228,731	-	228,731
Governance costs (see note 7)	29,456	-	29,456	23,779	-	23,779
	1,931,929	64,327	1,996,256	1,568,537	101,004	1,669,541

The direct costs relate to costs incurred in relation to musical performances, including workshops and other educational work.

The comparative figures have been restated to reflect more accurately the restricted nature of some donations received.

7 Support costs

	Support costs 2023 £	Governance costs 2023 £	Total 2023 £	Support costs 2022 £	Governance costs 2022 £	Total 2022 £
Staff costs	196,400	-	196,400	184,982	-	184,982
Depreciation	21,705	-	21,705	16,867	-	16,867
Subscriptions	19,341	-	19,341	13,041	-	13,041
Telephone expenses	1,241	-	1,241	6,850	-	6,850
Bank charges	15,998	-	15,998	2,977	-	2,977
Other costs	21	-	21	4,014	-	4,014
Audit fees	-	15,500	15,500	-	15,257	15,257
Accountancy	-	13,956	13,956	-	8,222	8,222
Legal and professional	-	-	-	-	300	300
	254,706	29,456	284,162	228,731	23,779	252,510
Analysed as; Charitable activities	254,706	29,456	284,162	228,731	23,779	252,510

Governance costs include payments to the auditors of £15,500 (2022: £15,257) for audit fees, and £13,956 (2022: £8,222) for other services.

8 Trustees

None of the trustees (or any person connected with them) received any remuneration or benefits from the charity during the year, except as disclosed in note 18.

No trustee expenses have been incurred during the year.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2023

9 Staff costs

Number of employees

	2023	2022
	Number	Number
Average employee numbers (and full-time equivalents)	15	15

Employment costs

	2023	2022
	£	£
Wages and salaries	473,671	421,710
Social security costs	40,384	42,747
Pension costs	11,100	10,616
Other benefits	12,799	-
	537,954	475,073

There were no employees whose annual emoluments were £60,000 or more (including taxable benefits).

10 Investments

	2023	2022
	£	£
Initial investment	500,000	-
Dividends, interest and management fees	1,468	-
Realised and unrealised gains	3,461	-
	504,929	-
Market value at 31 August 2023	504,929	-
	501,468	-
Cost at 31 August 2023	501,468	-

Note: the Rathbone Investment management balance includes cash deposits of £56,158 (2022: £nil) which are 'on demand' funds.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2023

11 Tangible fixed assets

	Plant and machinery £	Computers £	Total £
Cost			
At 1 September 2022	20,113	30,489	50,602
Additions	38,566	6,080	44,646
At 31 August 2023	58,679	36,569	95,248
Depreciation and impairment			
At 1 September 2022	14,930	12,703	27,633
Depreciation charged in the year	10,917	10,788	21,705
At 31 August 2023	25,847	23,491	49,338
Carrying amount			
At 31 August 2023	32,832	13,078	45,910
At 31 August 2022	5,183	17,786	22,969

12 Stocks

	2023 £	2022 £
CDs	16,353	12,526

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2023

13 Debtors

	2023	2022
	£	£
Amounts falling due within one year:		
Trade debtors	16,937	10,129
Other debtors	3,360	5,021
Prepayments and accrued income	172,689	99,948
	<hr/>	<hr/>
	192,986	115,098
	<hr/>	<hr/>

14 Creditors: amounts falling due within one year

	2023	2022
	£	£
Other taxation and social security	63,818	64,026
Trade creditors	27,785	11,910
Other creditors	64,172	29,654
Accruals and deferred income	90,522	39,512
	<hr/>	<hr/>
	246,297	145,102
	<hr/>	<hr/>

Deferred income of £38,010 (2022: £7,900) has been recognised. The income has been deferred in order to account under the accruals basis, matching income and expenditure in the period to which they relate.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2023

15 Restricted funds

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

Movement in funds	Balance at 1 September 2022 £	Income £	Expenditure £	Balance at 31 August 2023 £
Music Education in London	30,045	-	-	30,045
UK Education Fund	-	48,093	(19,090)	29,003
The Worshipful Company of Glovers	-	4,625	(2,625)	2,000
Wishful Singing recording	-	8,466	(8,466)	-
Summer School Bursary Fund	-	9,693	(2,231)	7,462
USA VOCES8 Foundation – Soprano salary	-	13,155	(13,155)	-
Future Talent Greater Depth Fund	-	2,500	(1,678)	822
Commission Fund	-	1,500	-	1,500
Bach recording	-	4,212	(4,212)	-
Haven recording	-	9,945	(9,945)	-
Pergolesi recording	-	4,375	(2,925)	1,450
	30,045	106,564	(64,327)	72,282
Movement in funds	Balance at 1 September 2021 £	Income £	Expenditure £	Balance at 31 August 2022 £
Music Education in London	20,045	10,000	-	30,045
Other restricted income	-	101,004	101,004	-
	20,045	111,004	101,004	30,045

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

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

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

Wishful Singing recording - performance and recording work undertaken as part of Wishful Singing's Gregorian Chant teaching video series.

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

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

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

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

Bach recording / Haven recording / Pergolesi recording - contributing to costs associated with recording and promoting the named albums.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2023

16 Analysis of net assets between funds

Fund balances at 31 August 2023 are represented by:

	Unrestricted Funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted Funds 2022 £	Restricted funds 2022 £	Total 2022 £
Fixed assets	550,839	-	550,839	22,969	-	22,969
Current assets	429,296	72,282	501,578	1,086,403	30,045	1,116,448
	980,135	72,282	1,052,417	1,109,372	30,045	1,139,417

17 Operating lease commitments

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

	2023 £	2022 £
Within one year	45,407	50,725
Between two and five years	-	7,196
	45,407	57,921

18 Related party transactions

The remuneration of key management personnel, including taxable benefits and employer's national insurance and pension contributions is as follows:

	2023 £	2022 £
Aggregate compensation	107,904	85,291

Trustee, John Smith's (retired 12 January 2023) sons Paul and Barnaby, are employed by The VOCES8 Foundation and have been paid in aggregate compensation of £107,904 (2022: £85,291) including taxable benefits and employer's national insurance and pension contributions.

Trustee, Eleanor Wardle's (retired 29 September 2022) husband Chris Wardle, is employed by The VOCES8 Foundation and has been paid total remuneration of £41,720 (2022: £31,268) including taxable benefits and employer's national insurance and pension contributions.

THE VOCES8 FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2023

19 Cash generated from operations

	2023	2022
	£	£
(Deficit)/Surplus for the year	(87,000)	189,326
Adjustments for:		
Depreciation and impairment of tangible fixed assets	21,705	16,867
Investment movements	(4,929)	-
Movements in working capital:		
Increase in stock	(3,827)	(5,060)
Increase in debtors	(77,888)	(71,998)
Increase in creditors	101,195	14,787
Cash (utilised)/generated from operations	(50,744)	143,922

20 Analysis of changes in net funds

The Foundation had no debt during the year.





VOCES 8
■■■■■■■■■■
FOUNDATION

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