

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



# Annual Review 2024

voces8.foundation

VOCES8  
■■■■■■■■■■  
FOUNDATION





Photo: Frances Marshall





**PERFORMANCE**

**EDUCATION**

**COMMUNITY**

## WHO WE ARE

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

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

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

V O C E S 8  
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FOUNDATION





## FROM OUR CEO

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

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

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

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

Our people are extraordinary – truly world-class – and they are versatile. Caring for them is at the heart of our values as an organisation. I am deeply grateful for

our team, from those who take the stage or step into classrooms to those working behind the scenes to make the magic happen. If you're reading this, I suspect you already know how special they are.

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

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

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

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

**Paul Smith**  
CEO  
VOCES8 Foundation





## FROM OUR ARTISTIC DIRECTOR

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

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

VOCES8 spearheaded the creation of a new upper voice ensemble with the VOCES8 Foundation USA called Lyra, with whom the ensemble collaborated

to great acclaim for YouTube video releases with new commissions by Taylor Scott Davis and Blake Morgan.

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

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

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

**Barnaby Smith**  
Artistic Director  
VOCES8 Foundation







HERE

AM I







# APOLLO·5

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

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

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

In the broadcast media we welcomed our new tenor, Joseph Taylor, in style, his first performance being live on

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

—The Yorkshire Times



BBC Radio 3's *In Tune* programme. APOLLO5 also made their TV debut on BBC1 performing at the National Gallery in London as part of the commemorations for the 80th Anniversary of D-Day for the *Songs of Praise* programme.

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

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

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

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

A handwritten signature in blue ink, which appears to read 'Clare'.

**Clare Stewart**  
Artistic Director  
APOLLO5







# LYRA





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

After hearing hundreds of applicants, the Foundation appointed six singers from across the US to craft a unique and virtuosic sound. The group met for the first time in the fall and immediately began exploring the boundaries of what was vocally possible with the incredible talents and expertise of its members. Lyyra recorded and released its first EP on VOCES8 Records

and made its concert debut with VOCES8 in Houston, Texas. They were featured at the ACDA Eastern conference and had their first solo tour around the US in April 2024.

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

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

Photo: Matthew Johnson













# SCHOLARSUK

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

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

In April, the Scholars reconvened for a weekend of masterclasses, mock auditions and recordings, including a solo masterclass with Roderick Williams, and recording

individual movements from Vaughan Williams' "Songs of Travel" for LIVE From London with the pianist Ralf Schnell.

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

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



## **UK Scholars 2023-2024** Pictured

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

## **UK Scholars 2024-2025**

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



# SCHOLARS<sup>USA</sup>

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

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

Week two of the program continued The VOCES8 Foundation's successful collaboration with Minnesota Public Radio. The Scholars met in St. Paul to create a number of full performance audio and video recordings

for MPR, which were released throughout the year via the Choral Stream social media channels. These videos have been a wonderful tool to spread the work of the Scholars and the larger Foundation.

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



## **US Scholars 2023-2024**

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

## **US Scholars 2024-2025 Pictured**

Emily Perry, Ann Chen, Cami Everitt, Clara Smith, Mara Riley, Eric Lewis, A. J. Murgó, Maxwell Trochilil, Koji Sakano, Jack Williams III, Joe Daly





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

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

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

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

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

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

—*Elementary School Music Teacher, Albuquerque*

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

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

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

—*Primary School Music Teacher, London*

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

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





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

“It was fun and I gained a lot of confidence.”

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

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

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

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

“It was a good opportunity to develop my skills ready for a career in music further on. I also loved taking part and using my leadership skills to further develop my musical knowledge.”

*—Y11 Secondary School Student & Choir Member, Hereford*

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

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



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

When we talked about singing, the children, who are 8 years old, described it as ‘their happy place’. They recognise that their singing ability has progressed and they practically burst with pride when they perform a

round in three parts or, most recently, manage a short song in two part harmony.

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

**Ann Wright**  
 Director of Education



## WHO DID WE REACH?

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

\* National average : 24.6%

\*\* National average: 20.8%

## ABOUT OUR PARTICIPANTS

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

**21 / 64%**

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

**11 / 33%**

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

**20 / 61%**

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

**16 / 48%**

“When the Red, Red Robin Comes Bob, Bob, Bobbin’ Along” was very popular with primary schools!

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



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





# EDUCATION USA

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

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

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

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

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













# IN NUMBERS

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



## YouTube

Lifetime: 122m views

Subscribers: 317k

## Spotify

4.6m listeners

Lifetime: 150m+ streams



## Apple Music

2024: 8.5m streams

Lifetime: 50.7m streams



Photo: Cassandra Hammagan





## HOW CAN YOU HELP?

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

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

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

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

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

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

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

Find out more, and become a Friend in the UK or USA, at: [voces8.foundation/friends](https://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](https://voces8.foundation/the-aeterna-society)











# SING'IN

A YEAR OF MUSIC ACROSS FRANCE



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

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

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

One of the year's most memorable moments came in Reims, where Paul and local students gave a special

performance as the Olympic Flame arrived in the city – an event broadcast on national television.

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

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





Photo: Sarah Miller





# A KALEIDOSCOPE OF MUSICAL WONDER

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

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

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

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

When Summer 2024 rolled around, audiences were treated to a veritable smorgasbord of captivating international talent. Following their appearance in the inaugural season, US supergroup Chanticleer made a greatly anticipated return, the Swedish barbershop showmen of Ringmasters and the much-loved UK ensemble Ex Cathedra both made their debuts,

and emerging stars such as newly formed US women's vocal ensemble Lyrra were also welcomed into the fold.

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

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

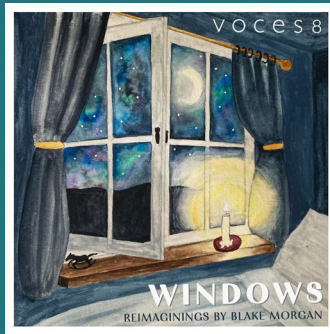
With **120** concerts, more than **250,000** tickets sold, and viewers in **121** countries worldwide, *LIVE From London* continues to grow and to support composers, new compositions, and a wide array of artists. Next season will include our 15th festival and we look forward to many special concerts,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



# RECORDINGS



**Revolutions**  
Paul Smith



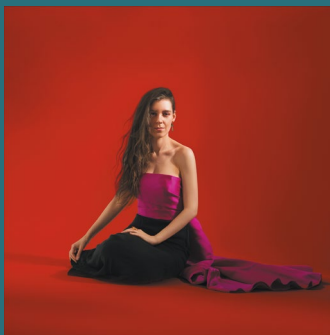
**Windows**  
Blake Morgan



**More Love**  
Lyra



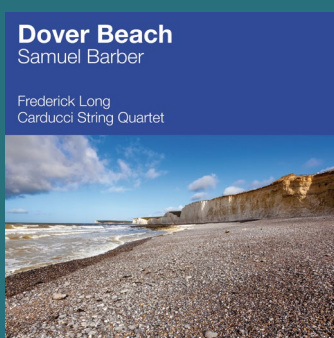
**ANAM**  
APOLLO5



**Heartweaving**  
Daniela Mars



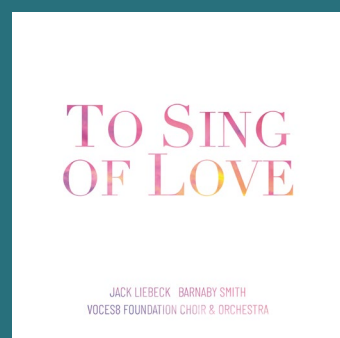
**Le vase brisé**  
Thomas Elwin & Lana Bode



**Dover Beach**  
Frederick Long,  
Carducci String Quartet



**Ciels D'or**  
Trio Haydée



**To Sing of Love**  
VOCES8

VOCES8



RECORDS











# THANK YOU!

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



## THE VOCES8 FOUNDATION TEAM

### Paul Smith

Chief Executive Officer

### Barnaby Smith

Artistic Director

### Clare Stewart

Director of APOLLO5

### Chris Wardle

Director of External Relations

### Ann Wright

Director of Education

### Laura Gillham

Education Project Assistant

### Jan Keliris

Director, VOCES8 Centre

### Thomas Webb-Wilson

Director of Operations

### Aytan Swainsbury

Development Coordinator &  
VOCES8 Studios Coordinator

### Erik Jacobson

Executive Director, US

### Kirby Richards

Director of Operations, US

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# FRIENDS OF THE VOCES8 FOUNDATION

## VCM100

Gillian Barella

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with admiration of the unique  
essence of VOCES8



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





## VOCES 8

Andrea Haines  
Eleonora Poignant  
Katie Jeffries-Harris  
Barnaby Smith  
Blake Morgan  
Euan Williamson  
Christopher Moore  
Dominic Carver



## APOLLO 5

Penelope Appleyard  
Clare Stewart  
Joseph Taylor  
Oscar Golden-Lee  
Augustus Perkins Ray



## LYRA

Anna Crumley  
MaryRuth Miller  
Elizabeth Tait  
Ingrid Johnson  
Aryssa Leigh Burrs  
Cecille Elliott

Photo: John Glaser



### UK Teaching Artists

Charlotte Brosnan, Ailsa Campbell, Monty Charles, Colin Danskin, Dominic Felts, Jack Harberd, Greg Link, Laurel Neighbour, Katie Macdonald, Emily Owen, Sam Poppleton, Sophie Timms, Clover Willis, Lydia Wonham

### US Teaching Artists

Ryan Brown, Ingrid Johnson, Kai Kiver, Michael Martin, Jenna McLean, MaryRuth Miller, Hannah Nacheman, Cameron Rolling, Shannon Romba, Sandy Sharis, Chris Short

### Sing'In Teaching Artists

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







BBC  
Proms

VOCES 8  
■■■■■■■■  
FOUNDATION

[voces8.foundation](http://voces8.foundation)



# THE VOCES8 FOUNDATION

## (A COMPANY LIMITED BY GUARANTEE)

### LEGAL AND ADMINISTRATIVE INFORMATION

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



**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**

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**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES REPORT'**  
**FOR THE YEAR ENDED 31 AUGUST 2024**

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

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

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

**Objectives and activities**

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

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

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

**Vision:**

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

**Mission:**

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

**Values:**

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

**Objectives:**

**Strategic Objective 1:** World Class Performance

**Strategic Objective 2:** Inspiring future professionals

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

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

**Strategic Objective 5:** An inspirational and inclusive outreach programme



# **THE VOCES8 FOUNDATION**

## **(A COMPANY LIMITED BY GUARANTEE)**

### **TRUSTEES REPORT'**

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#### **An Overview**

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

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

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

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

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

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

#### **Donations**

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

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

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

#### **Education Programme** **UK**

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



# THE VOCES8 FOUNDATION

## (A COMPANY LIMITED BY GUARANTEE)

### TRUSTEES REPORT'

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#### Education programme- continued

##### UK

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

##### US

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

##### France

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

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

#### VOCES8 Future Talent Award

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

#### Advisory Board

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

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

#### Public benefit

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

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



# THE VOCES8 FOUNDATION

## (A COMPANY LIMITED BY GUARANTEE)

### TRUSTEES REPORT'

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#### Diversity

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

#### Financial review

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

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

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

#### Fundraising Statement

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

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

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

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

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

Charities Trust  
City Bridge Foundation  
City of London Corporation  
Culture Mile BID  
Dorking Choral Society  
Harriet's Trust  
Hilton Parish Fund  
J G Charitable Trust  
London Borough of Tower Hamlets

LG Harris Trust  
St James Place Foundation  
The Big Give Trust  
The HMCK Charity  
The Mercers' Company  
The Orchid Charitable Trust  
The Thistle Trust  
The VOCES Foundation USA  
The Worshipful Company of Glovers



# THE VOCES8 FOUNDATION

## (A COMPANY LIMITED BY GUARANTEE)

### TRUSTEES REPORT'

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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 are maintained at a level equivalent to six months' expenditure. This policy has proved its worth during the pandemic as the cushion provided by the reserves was sufficient to enable the executive to survive the initial impact of the collapse of activity and have the time to develop a strategy to see the Foundation through the crisis. The trustees are pleased to note that this level of funds has been maintained during 2023-24 (and indeed has been increased further), as the way forward for the performing arts sector is still very unclear.

#### **Investment Policy**

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

#### **Structure, governance and management**

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

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

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

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

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

#### **Plans and strategies for managing risk**

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

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



# **THE VOCES8 FOUNDATION**

## **(A COMPANY LIMITED BY GUARANTEE)**

### **TRUSTEES REPORT'**

#### **Plans and strategies for managing risk - continued**

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

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

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

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

#### **Recruitment and appointment of new trustees**

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

#### **Executive structure of the Foundation**

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

#### **Relationships**

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

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

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

#### **Remuneration**

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



# THE VOCES8 FOUNDATION

## (A COMPANY LIMITED BY GUARANTEE)

### TRUSTEES REPORT'

#### Plans for the future

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

Critical elements of that plan are:

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

#### Strategic Objective 1 - World class performance

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

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

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

#### Strategic Objective 2 - Inspiring future professionals

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

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

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

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

##### YouTube and other platforms

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

##### New commissions

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

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

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

# THE VOCES8 FOUNDATION

## (A COMPANY LIMITED BY GUARANTEE)

### TRUSTEES REPORT'

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

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

#### **Strategic Objective 5 - An aspirational and inclusive outreach programme**

Our main projects in 2023/24 included:

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

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

#### **Disclosure of information to auditor**

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

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



Trustee: Gary Moss, Chair of Trustees

Date: 6 May 2025



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

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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.

Approved by the Board of Trustees



Trustee: Gary Moss, Chair of Trustees

Date: 6 May 2025

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

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**Opinion**

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

In our opinion, the financial statements:

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

**Basis for opinion**

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

**Conclusions relating to going concern**

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

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

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

**Other information**

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



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

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**Other information (continued)**

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

We have nothing to report in this regard.

**Opinions on other matters prescribed by the Companies Act 2006**

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

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

**Matters on which we are required to report by exception**

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

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

# **THE VOCES8 FOUNDATION**

## **(A COMPANY LIMITED BY GUARANTEE)**

### **INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF VOCES8 FOUNDATION**

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#### **Responsibilities of trustees**

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

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

#### **Auditor's responsibilities for the audit of the financial statements**

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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**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.



Edward Finch (Senior Statutory Auditor)

29 May 2025

For and on behalf of Buzzacott Audit LLP, Statutory Auditor

130 Wood Street

London

EC2V 6DL



**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY**  
**GUARANTEE)**

**INCLUDING INCOME AND EXPENDITURE ACCOUNT**  
**FOR THE YEAR ENDED 31 AUGUST 2024**

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

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

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

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**BALANCE SHEET AS AT 31 AUGUST 2024**

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

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

.....  
**Gary Moss**  
**Chair of Trustees**

**Company Registration No. 05907481**



**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**STATEMENT OF CASH FLOWS FOR THE YEAR**  
**ENDED 31 AUGUST 2024**

		2024		2023	
	Notes	£	£	£	£
<b>Cash flows from operating activities</b>					
Cash generated from (used in) operations	17		57		(50,744)
<b>Investing activities</b>					
Purchase of investments		(305,493)		(445,310)	
Disposal of investments		54,123		-	
Investment income		18,952		1,885	
Investment management fees		(5,622)		(417)	
Purchase of tangible fixed assets		(18,640)		(44,646)	
<b>Net cash used in investing activities</b>			(256,680)		(488,488)
<b>Net decrease in cash and cash equivalents</b>			(256,623)		(539,232)
Cash and cash equivalents at beginning of year			594,694		1,133,926
<b>Cash and cash equivalents at end of year</b>			338,071		594,694
<b>Analysis of cash and cash equivalents</b>					
			2024		2023
Cash at bank and in hand			309,143		538,536
Cash held by investment manager			28,928		56,158
<b>Total cash and cash equivalents</b>			338,071		594,694

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

***FOR THE YEAR ENDED 31 AUGUST 2024***

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**1 Accounting policies**

**Charity information**

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

**1.1 Accounting convention**

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

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

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

**1.2 Going concern**

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

**1.3 Charitable funds**

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

**1.4 Income**

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

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

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

Investment income is recognised on a receivable basis.

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

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



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

**FOR THE YEAR ENDED 31 AUGUST 2024**

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**1 Accounting policies (Continued)**

**1.5 Expenditure**

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

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

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

**1.6 Tangible fixed assets**

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

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

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

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

**1.7 Impairment of fixed assets**

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

**1.8 Investments**

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

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

**1.9 Stocks**

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

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

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**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. 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.



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**3 Donations and legacies**

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

**4 Charitable activities - income**

	Unrestricted Funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted Funds 2023 £	Restricted funds 2023 £	Total 2023 £
Music performance	2,052,728	-	2,052,728	1,645,547	-	1,645,547

**Included within income relating to music performance is:**

Concert fees	1,555,077	-	1,555,077	1,152,057	-	1,152,057
CD Sales	67,722	-	67,722	63,034	-	63,034
Recording fees	40,137	-	40,137	63,654	-	63,654
Summer school and training	156,473	-	156,473	139,564	-	139,564
Education	167,868	-	167,868	179,217	-	179,217
VOCES8 Centre	19,980	-	19,980	23,097	-	23,097
Advertising and royalties	45,471	-	45,471	24,924	-	24,924
	2,052,728	-	2,052,728	1,645,547	-	1,645,547

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**FOR THE YEAR ENDED 31 AUGUST 2024**

**5 Charitable activities – expenditure**

**Direct Costs:**

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



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**6 Support costs**

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

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

**7 Trustees**

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

**8 Staff costs**

**Number of employees**

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

**Employment costs**

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

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

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

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

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**FOR THE YEAR ENDED 31 AUGUST 2024**

**9 Tangible fixed assets**

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

**10 Investments**

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



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**11 Debtors**

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

**12 Creditors: amounts falling due within one year**

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

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**FOR THE YEAR ENDED 31 AUGUST 2024**

**13 Restricted funds**

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

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

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

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

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

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

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

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

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

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

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



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**FOR THE YEAR ENDED 31 AUGUST 2024**

**13 Restricted funds - continued**

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

Education research project – relating to the research project carried out in 2024-25 in conjunction with University College London.

Assembly education tours – funding for a specific set of school visits in London carried out in 2024.

European per diems – funds provided to pay VOCES8 Foundation singers a per diem while touring in Europe in 2023-24.

VOCES8 Scholars – funding for the annual VOCES8 Scholars programme.

Recordings – a general fund towards the cost of recording albums.

Augelletti's Aviary projects 24-25 – specific funding for the joint education project with Ensemble Augelletti in the academic year 2024-25.

**14 Analysis of net assets between funds**

Fund balances at 31 August 2024 are represented by:

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

**15 Operating lease commitments**

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

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

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**16 Related party transactions**

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

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

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

**Other related party transactions**

Libby Percival, wife of Barnaby Smith trading as Percius management. Fees of £16,766. Plus freelance fees of £2,720 and expenses £1,349.

Daniela Mars, partner of Paul Smith. Travel expenses of £11,862 and fees of £1,026.

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

**17 Cash generated from operations**

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

**18 Analysis of changes in net funds**

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