

THE CARICE SINGERS

Registered Charity Number 1170689

TRUSTEES'S REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st DECEMBER 2022

CONTENTS

Reference and administrative details of the charity, its trustees and advisers

Trustees' report

Independent examiner's report

Financial Statements

REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 DECEMBER 2022

Trustees

D M GRIMLEY
D HODGES
C KING
G PARRIS
P SPICER
J SYNGE
M TATTERSALL

Charity registered number

1170689

Charity registered address

Fexloe House, Main Street, Oxhill, Warwickshire, CV35 0QR

Charity staff

George Parris – Artistic Director
Jacob Ewens – Projects Administrator (until 25th July)
Ellie Sperling – Producer (from 3rd August)
Bradley Gill – Marketing & Communications Coordinator (from 1st February)
Will Wright – Singer Representative (from 1st September)

Honorary Treasurer

James Synge

Independent examiner

John McKail

THE CARICE SINGERS

TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2022

The trustees present their annual report together with the financial statements of the charity for the year 1 January 2022 to 31 December 2022. The Trustees confirm that the Annual Report and financial statements of the charity comply with the current statutory requirements for charities. The financial statements have been reviewed by an Independent Examiner as required by statute.

Objectives and Activities

a. Policies and objectives

The objectives of the charity are for the public benefit:

To advance the education of the public in the arts and in particular the art of choral music by British composers of the late-nineteenth and early-twentieth centuries.

Mission Statement

The Carice Singers exists to connect music to people of all ages and backgrounds through its performances, recordings, and outreach work throughout the UK and beyond. Named after Elgar's daughter, the choir is committed to continuing Carice's tireless work in securing her father's legacy and particularly his fresh, poetic but unduly neglected music for vocal ensembles. Engaging with audiences, other musicians and the wider world is incredibly important to the charity and something which has been at the core of its existence since it began performing to the communities of South Warwickshire villages. Today the charity is proud to be engaging and actively supporting the next generation of the UK's ensemble singers, striving for the highest artistic calibre in all its work and gaining a reputation for imaginative concert programmes.

Background

Founded by George Parris in 2011, the ensemble began life giving concerts in North Cotswold churches and focusing on the choral music of Edward Elgar, naming itself after the composer's daughter and only child. Securing a contract with the Naxos label in 2013 for a three-part series of CD recordings gave the ensemble new momentum and confidence to develop ambitious artistic projects while also remaining loyal to audiences based in rural areas of the UK.

Since 2018, the choir has been invited to perform at prestigious UK music festivals including Chiltern Arts, the Lichfield Festival, Ludlow English Song Weekend, Newbury Spring Festival, the Oxford Lieder Festival, Spitalfields Music Festival, and the the Three Choirs Festival and to record its chosen repertoire for the *BBC Music Magazine*. In London, the group has performed at Holy Sepulchre Church, King's Place, and will soon give its debut concert at St Martin-in-the-Fields, while in the Cotswolds the group maintains an ongoing relationship with Cheltenham Music Festival involving a biennial residency.

THE CARICE SINGERS

TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 DECEMBER 2022

b. Strategies for achieving objectives

1. To inspire our audiences with work of the highest artistic calibre
2. To provide our audiences with pre-concert talks and workshops which contextualise our chosen repertoire and encourage them to draw their own interpretations from the music
3. To cultivate new audiences for choral music by undertaking our work in an inclusive and welcoming atmosphere
4. To undertake projects which enable the ensemble to travel out of the metropolis and bring our performances to areas of the UK that normally do not have access to a high level of music-making
5. To support the artistic and professional development of early-career freelance musicians by securing performances at prestigious venues and festivals and by creating artistically demanding programmes within a supportive atmosphere
6. To develop an ethical and environmentally sound approach to all aspects of our work

c. Main activities undertaken to further the charity's purposes for the public benefit

The Trustees have paid due regard to the Charity Commission's guidance on public benefit when reviewing their aims and objectives and planning future activities. Below is a record of the public benefit activities for 2022.

The Carice Singers undertook 14 public engagements in what has been its busiest year to date. The choir led the celebration of Ralph Vaughan Williams' choral music for the composer's 150th anniversary, performing his iconic *Mass in G Minor* in Ludlow, London, and Lichfield, in the Cotswolds and in the Chilterns.

One highlight of the summer included a debut performance at the Three Choirs' Festival, where Electra Perivolaris' *If this Island...* was premiered to a packed Hereford Cathedral.

In November, the choir participated in Music at Oxford's Festival *Arvo Pärt...and a little more*, where the unique musical worlds of Estonian composers Evelin Seppar and Galina Grigorjeva were introduced to the audience.

The choir continued its wider work to engage with audiences and other musicians which goes hand-in-hand with the considerable work, support and opportunities it has so far created for ensemble singers at the start of their professional careers. In 2022, this included a collaboration with Chiltern Arts on a Choral Discovery Day covering Vaughan Williams and his Swedish contemporary Hugo Alfvén, a joint concert with Banbury Choral Society where George Parris worked on the repertoire for two rehearsals before the concert day, and a Music and Meditation workshop for school pupils in Oxford.

In 2022, the charity engaged 44 early-career freelance singers (a 76% increase from 2021).

THE CARICE SINGERS

TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 DECEMBER 2022

Achievements and performance

a. Key financial performance indicators

The accounts are prepared on the accepted basis of receipts and payments. The overall cash flow was £5,985 negative, on a total income of £65,567. This compares with £728 positive and £47,202 respectively in the prior year.

Income received from music festivals and music venues/societies remains a core element of the charity's financial stability. In 2022, this figure made up 57% of total income, against 47% the previous year. As last year, ticket income made up 8% of total income this year.

Donations given by individuals or Trusts and Foundations supported 25% of the charity's total yearly income, bringing in a total of £18,910 (without Gift Aid), which is a 3% increase from last year.

In terms of expenditure, total direct costs of all events were 92% of total expense. Singers' fees alone were 71%. In 2021 these were 84% and 67% respectively.

For the detailed financial statements please see the end of this report.

Review of activities

Building on the momentum gained in 2021 as activities gradually resumed following the pandemic, the exponential increase in the number of engagements (and therefore the number of people reached by the The Carice Singers' music making) and the number of early-career freelance singers supported during 2022 is a very encouraging and motivating sign, especially given the challenges that the cultural industry as a whole has had to face over the past 12 months. With this has come a noticeable improvement in the artistic quality of the work, along with a greater sense of teamwork within the organisation, enhanced visibility of its charitable activities and further clarification of its charitable aims.

In February, the charity welcomed Bradley Gill in a new freelance role as Marketing and Communications Coordinator. Having someone with Bradley's experience has given the charity's work considerable extra exposure over the course of the year, with a 42% growth in mailing list subscriptions and a pleasing rate of growth in social media followings.

In August, Jacob Ewens left his freelance post as Concerts Administrator after three years of exceptional work for the charity. Ellie Sperling was appointed as Producer and began her role in August 2022.

Early on in the year, The Carice Singers introduced a Sick Pay Policy to reflect the changed attitudes towards illness following the pandemic and to further increase its support to early-career freelance singers. The policy was praised on Twitter ('excellent leadership & singer support') and has received interest from a number of similar organisations. The policy also gained very positive reviews in the Singer Survey conducted during the summer months. In the survey, singers who are regularly engaged by the charity were asked in what ways it supported them as freelance musicians. One reply read:

"I always enjoy Carice projects. Having sung with a number of professional groups, I'm always blown away by the friendly nature of the group. You don't always get that in other choirs! As a singer I feel valued and encouraged, which in turn helps me to sing better and improve at what I do. The projects have been getting steadily more regular which means you can come to rely on an income from the group which is also very important."

Participants of the survey also responded with positive comments on the artistic vision of the conductor and the way in which the charity is managed and administered.

Nearly all of The Carice Singers' 14 public engagements during 2022 were the result of invitations from prestigious festivals which saw the group performing to full-capacity audiences on nearly every occasion. 11 of these were held in towns or cities outside of the Greater London area, with new locations including Great Malvern, Hereford, Lichfield and Princes Risborough. Developing its connection with audiences in the North Cotswolds, the choir were invited by Lord and Lady Parker to hold a concert at their stunning Hill Barn near Stow-on-the-Wold, a new and unusual venue which allowed for new ways of experiencing music with close connections to landscape. Within London, the group was delighted to perform again at Kings Place and to establish a new connection with Spitalfields Music centred around new music which will provide future opportunities to further engage with composers and other musicians.

The charity gave 8 concerts and 3 workshops in honour of the 150th anniversary of Ralph Vaughan Williams (1872-1958), making it the busiest exponent of the composer's music for unaccompanied voices during the anniversary year. A major success of the project was the way in which it brought together many different aspects of Vaughan Williams' music and wider work, including his championing of British and Irish female composers, his strong belief in the benefits of community-based singing and connections with other composers either through friendship (as with Gustav Holst), historical awareness (as with Thomas Tallis), or by being a direct contemporary (as with Hugo Alfvén).

Another particularly successful project, deserving mention also because of its international scope, was a series of events focussed on the music of Arvo Pärt, Alfred Schnittke and female composers from Estonia (Galina Grigorjeva, Evelin Seppar and Ester Mägi). The events were part of a festival 'Arvo Pärt... and a Littlemore', held in Oxford between Friday 18th and Friday 25th November and the largest festival of its kind dedicated to Pärt's music. The festival was curated and produced by Music at Oxford in partnership with the Estonian Embassy, the Arvo Pärt Centre, LHV, TORCH, New College and Trinity College from Oxford University, and the Oxford Comics Network. 'The Carice Singers' appeared on the main festival poster which was advertised at the BBC Proms, at London's Paddington Station and on local buses in Oxford. Our concert, held at St Barnabas' Church in Jericho, included 2 UK premieres, including Grigorjeva's extended work 'Vespers' which was very enthusiastically received by a large audience.

The year was also successful in terms of the increased number of non-concert events organised which were specifically aimed at targeting different groups of people. The first was a workshop for amateur singers held during Chiltern Arts' Festival in May where participants learnt about the Swedish choral tradition and were even taught to sing in Swedish by Annika Lindskog, Lecturer in Swedish and Scandinavian Studies at UCL. In July, members of The Carice Singers joined together with Banbury Choral Society for their summer concert at St Mary's Church in Banbury, conducted by George Parris who rehearsed with BCS on two separate occasions before the day. Feedback from members of BCS included:

"Thank you George for your patience and generosity of spirit and for impressing on us the need to 'embrace and love the music'." Michele, Alto

THE CARICE SINGERS

TRUSTEES' REPORT (continued) FOR THE YEAR ENDED 31 DECEMBER 2022

"Whether it is sport or music, it is definitely true - from my own experience, at least - that one raises one's game when one surrounds oneself with better players. I certainly felt that was the case last night and singing the Mass with you all was just incredible ... I also just loved the experience of singing with [The Carice Singers] (in tune, sometimes, as well!) and being led by George. All really quite inspirational." Martin, Bass

On Friday 25th November, four members of The Carice Singers visited a group of sixth formers with special needs at Cherwell School for an educational workshop on music and meditation led by Ines Delgado. A teacher from the school who attended the workshop later wrote: 'The music and mindfulness session was such a special experience for both me and [the pupils]. It was so peaceful, restorative and beautiful - a real moment of tranquillity and permission to breathe in the middle of a frenetic term. To see the group so connected, grounded and restful was something I will not forget'

Membership and Support

The Carice Singers is enormously grateful to its many Friends, Benefactors and other donors whose support is vital to realising artistic ambitions and helping to secure the future. In 2022, the number of our supporters was 51.

Along with donations from individuals, the charity is extremely grateful to the Trusts and Foundations who supported the charity in 2021.

b. Investment policy and performance

Under the Charity's Constitution the charity has the power to invest in any way the Trustees see fit.

The charity has so far not made any major investments nor does it plan to in the foreseeable future.

Financial Review

a. Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason they continue to adopt the going concern basis in preparing the financial statements.

Financial risk management objectives and policies

The financial objective of The Carice Singers is to raise sufficient annual income to cover the expenditure of the year whilst generating surplus funds to maintain reserves at levels which match potential future liabilities and risk so that the financial viability of the charity is assured.

TRUSTEES' REPORT (continued)

FOR THE YEAR ENDED 31 DECEMBER 2022

The charity aims to spread financial risk across the main sources of income including performance fees, ticket sales, philanthropic donations, and money from Trusts and Foundations. The charity continues to regularly review its plans to increase these levels of income, across all main sources, as well as further economising on expenditure where possible.

- **Principal risks and uncertainties**

The principal risks facing The Carice Singers include:

- The expense of putting on events and making recordings, together with the accompanying costs involved with being a professional vocal ensemble which is larger than most others (e.g. singers' fees, transportation, accommodation)
- Financial uncertainty related to Brexit particularly with regard to the impact on securing engagements in Europe (which are often more financially generous than in the UK) as well the impact on financial support from individual donors
- Financial uncertainty related to the long-term impact of the COVID-19 Pandemic with regard to the continued caution or volatility preventing the charity's activities from taking place (either as a whole or in their fully realised versions) and the general recovery of the cultural sector as a whole
- Competition from other arts organisations, in particular professional vocal ensembles, that could impact the number of engagements, donations, ticket sales, and the availability of musicians
- Practicalities of working with musicians at the beginning of their careers, with regard to the prospect of financial strains and or other professional hardships facing these persons, made all the more uncertain by the recent volatility of the cultural section in general.

b. Reserves policy

Reserves are generally no more or less than the bank and cash balance. As such these funds are not restricted and for the use of the charity as working capital. If funds have been received as donations for specific purposes, then such amounts will be shown in the accounts as used or held as restricted.

c. Principal funding

The principal funding sources for the charity include a) funds received from music festivals or music venues/societies who wish to engage the charity for a performance for an agreed amount b) revenue collected as ticket or CD sales which comes from the general public at the charity's own events c) donations given by individuals or Trusts and Foundations d) Gift Aid received as a result of these donations.

Structure, governance and management

a. Constitution

The Charity, also referred to as 'the Charity' is registered as a charitable incorporated organisation (CIO) whose only voting members are its charity trustees. The Charity was incorporated on 12 December 2016 and commenced trading on that date. The principal

TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 DECEMBER 2022

objects of the CIO are for the public benefit: to advance the education of the public in the arts and in particular the art of choral music by British composers of the late-nineteenth and early-twentieth centuries.

b. Method of appointment or election of Trustees

The management of the Charity is the responsibility of the Trustees who are responsible for the appointment or election of new Trustees under the terms of the Constitution.

c. Policies adopted for the induction and training of Trustees

New Trustees receive a copy of the current version of the Constitution as well as a copy of the Charity's latest Trustees' Annual Report and statement of accounts before his or her first appointment or trustees' meeting. Thereafter, the new trustee is introduced to key employees and other Trustees and is invited to upcoming performances given by the charity.

d. Organisational structure and decision making

The Trustees are responsible for the overall governance of the charity and all key decisions affecting direction of the charity. The Board of Trustees delegates the day to day management of the charity to the charity staff members including the Artistic Director, Projects Administrator, and the Treasurer.

e. Pay policy for staff

The remuneration of staff is reviewed annually by the Board of Trustees and is kept in line with other similar arts organisations.

f. Connected persons

In his role as Artistic Director, George Parris receives artistic fees from each engagement as well as a small stipend as agreed by the trustees and as per clause 6. 2. a. of the Charity Constitution.

g. Trustees' indemnities

If the CIO is wound up, the charity trustees have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

Plans for future periods

The trustees' main hope is for the quality of the charity's work to keep increasing, together with the frequency and scope of its projects, and to continue forging a unique approach to how it engages with its listeners (both those who are familiar and new to us), other musicians and those who can directly benefit from The Carice Singers' music making.

As reflects the charity's objectives, the choir plans to continue exploring the wealth of different voices that are found within the British Isles as well as reaching out to other cultures that have or can enrich our own. The charity's artistic vision will continue developing to find ways in which it can focus its programming of repertoire, where

**TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 DECEMBER 2022**

disparities can be strategically presented together, and opportunities where stories and contexts behind the music can be unwrapped for listeners in a way that is compelling but unpatronising.

The charity wishes to continue developing its support of early-career composers and singers, not so much because they might be the next generation, but because the trustees believe that fresh creativity and originality is well worth facilitating and celebrating at this moment in our history.



Section A

Independent Examiner's Report

**Report to the trustees/
members of**

The Carice Singers

**On accounts for the year
ended**

31st December 2022

**Charity no
(if any)**

1170689

Set out on pages

Page headed "Receipts & Payments Account"

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/12/2022

**Responsibilities and
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below *) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

** Please delete the words in the brackets if they do not apply.*

Signed:

Date:

812 APR 2023

Name:

J M F McKail CA

**Relevant professional
qualification(s) or body
(if any):**

Chartered Accountant

Address:

Brambles, Back Lane

Oxhill

Warwickshire CV35 0QN

THE CARICE SINGERS

[Charity no. 1170689]

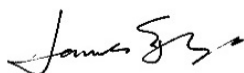
RECEIPTS & PAYMENTS ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2022

2021		2022
£	RECEIPTS	£
21,995	Engagement Fees	37,860
4,129	Tickets and Programmes	5,134
0	CD Sales	175
14,639	Friends and Benefactors	12,810
3,590	Other Donations	6,100
2,849	Gift Aid Recovery	3,487
47,202	TOTAL RECEIPTS	65,567
	LESS PAYMENTS	
35,552	Artists fees & expenses	60,506
3,555	Venue Hire	2,580
1,516	Printing/Stationery/Website	335
73	Advertising	500
587	Music & Materials	1,376
840	Sundry	0
4,350	Administration and Production expenses	5,158
46,474	TOTAL PAYMENTS	70,456
728	NET CASH SURPLUS/(DEFICIT) FOR THE YEAR	(4,889)
7,062	CASH & BANK RESERVES BROUGHT FORWARD LAST YEAR	7,790
7,790	CASH & BANK CARRIED FORWARD THIS YEAR	2,901
	<i>Other assets and liabilities:</i>	
nil	Engagement fees owed by venue/promoter of final concert in year	10,234
	<i>less</i>	
nil	Fees payable to contracted singers/conductor/producer	-8,671
7,790	NET ASSETS AT END OF YEAR	4,464

Notes

- * The above assets and liabilities were settled during the 1st quarter of the year, except for the sum of £1,997 outstanding singer's fees which it is expected to settle in 2023.
- * The charity had no funds classified as Restricted during the Year

These accounts have been prepared in accordance with the requirements of the Receipts and Payments basis specified by the Charities Commission.



Hon. Treasurer
16/02/2023