

# SANSARA CHOIR

England & Wales · Charity number 1179978

## Details

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**Other names** Sansara

**Status** Registered

**Legal form** CIO

**Registered** 2018-09-18

**Register** [View on the Charity Commission register](#)

## Contact

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**Website** [www.sansarachoir.com](http://www.sansarachoir.com)

## Activities

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**Objects:** TO PROMOTE THE ART OF CHORAL MUSIC FOR THE PUBLIC BENEFIT BY:(A) THE ORGANISATION AND/OR PRESENTATION OF CONCERTS OF HIGH EDUCATIONAL AND ARTISTIC MERIT, THE PRODUCTION OF RECORDINGS;(B) THE COMMISSIONING AND PERFORMANCE OF NEW MUSIC AND/OR THE PRESENTATION OF MUSICAL WORKS OF PARTICULAR HISTORICAL AND CULTURAL SIGNIFICANCE, RESEARCH AND PRESENTATION OF MUSICAL EDITIONS;(C) THE ORGANISATION AND PRESENTATION OF CONCERTS, WORKSHOPS AND COLLABORATIONS WITH COMMUNITYMUSICAL GROUPS, SCHOOLS AND OTHER PLACES OF EDUCATION;(D) BY SUCH OTHER MEANS AS THE BOARD OF TRUSTEES SHALL FROM TIME TO TIME DETERMINE.

**Activities:** SANSARA is a community of professional singers, composers, and creatives from across the UK. Together, we are committed to reimagining the choral experience for audiences and singers through performance, new commissions, recordings and workshops.

## Classification

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- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

## Geography

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- Throughout England And Wales

## Finances

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Period end	Income	Expenditure	Assets	Employees
2025-07-31	£101,708	£97,597	-	-
2024-07-31	£155,649	£143,265	-	-
2023-07-31	£102,706	£119,693	-	-
2022-07-31	£48,777	£78,350	-	-
2021-07-31	£67,177	£37,203	-	-

## Trustees

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Name	Role	Appointed
<b>Katherine Zeserson</b>	Chair	2025-10-28
Dr Simon John Tanner		2023-08-01
Rosamund Lucy Hatfield		2023-08-01

**SANSARA CHOIR**

England & Wales - Charity number 1179978

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# Accounts

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# SANSARA

Sansara Choir

A Charitable Incorporated Organisation

Charity No. 1179978

## Report and Financial Statements

FOR THE YEAR ENDING 31 JULY 2025



“Out of the plethora of vocal ensembles in the UK, SANSARA stands out for me as something really exceptional”

- Judith Weir DBE

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# Trustees' Annual Report

For the period 1 August 2024 - 31 July 2025

## REFERENCE AND ADMINISTRATIVE DETAILS

<b>Charity name</b>	Sansara Choir CIO
<b>Other name the charity uses</b>	SANSARA
<b>Registered charity number</b>	1179978
<b>Charity's principal address</b>	C/O MA Price Legal Services Ltd 6 Woodside, Elgin Road Weybridge Surrey KT13 8SW
<b>Trustees</b>	Rosamund Hatfield Michele Price (Interim Chair) Sarah Rennix Henry Southern Simon Tanner

## STRUCTURE, GOVERNANCE AND MANAGEMENT

### Governance

The charity is a Charitable Incorporated Organisation, foundation model, registered on September 18 2018. It is governed by its Constitution. An administrative amendment was made by resolution on 17 November 2023.

### Trustees

The Trustees meet at least quarterly, to discuss matters affecting the charity, review the financial position of the charity, and review the charity's activities and performance against its objectives. The charity is committed to open recruitment of new trustees focusing on relevant experience, skills or specialist knowledge, and developing a diverse and inclusive board.

### Management

The organisation is operationally managed by an Executive team consisting of an Artistic Director (Tom Herring), Finance Manager (Tom Perkins), and Engagement & Wellbeing Lead (Fiona Fraser).

### Remuneration

The Trustees have approved regular remuneration for administration time for the Artistic Director and Finance Manager. The Engagement & Wellbeing Lead is remunerated on a project-by-project basis. In addition, the Artistic Director who is also the founder of the choir, receives professional fees on a project-by-project basis for his services.

### Policies

The Trustees are committed to the pastoral care and wellbeing of all those who interact with the charity. The following policies are in place and are reviewed annually or when we make changes to our working practices:

- Safeguarding
- Child and Vulnerable Adult Protection
- Anti-Bullying
- Health and Safety
- Complaints
- Staff Code of Conduct
- Trustee Conflicts of Interest
- Trustee Expenses

Potential risks of all events, projects and engagements are carefully considered as part of the charity's standard governance procedures, and suitable oversight and contracts are put in place. The charity takes out an annual Public Liability insurance policy.

### **Public Benefit**

In reviewing the reporting year and considering objectives for the year ahead the Trustees have had regard to the Charity Commission guidance on public benefit and the duty under S 17(5) of the Charities Act 2011 and confirm that that public benefit is being achieved by:

- Performing live to over 2,500 people across the UK and beyond
- Reaching over 500,000 listeners worldwide across all streaming platforms
- Supporting over 50 freelance artists and musicians
- Providing exposure for young creatives, including our Artistic Director, to:
  - New commissions
  - New creative partnerships working with other ensembles
  - Professional recording experience

### **OBJECTIVES**

Charitable Objectives as set out in our constitution:

To promote the art of choral music for the public benefit by:

- A. the organisation and/or presentation of concerts of high educational and artistic merit, the production of recordings;
- B. the commissioning and performance of new music and/or the presentation of musical works of particular historical and cultural significance, research and presentation of musical editions;
- C. the organisation and presentation of concerts, workshops and collaborations with community musical groups, schools and other places of education;
- D. by such other means as the Board of Trustees shall from time to time determine.



## **ABOUT SANSARA**

**SANSARA is a collective of professional singers, composers, and creatives from across the UK creating transformational choral experiences.**

Choirs are living, breathing instruments fuelled by the primal force of the human voice and its power to move, challenge, console - to *transform* hearts and minds. Inspired by this belief, we share choral music we love to create spaces for reflection and renewal - whatever that means for you - from intimate a cappella performances to immersive vocal soundscapes.

**Our name echoes the ancient Sanskrit word 'samsara' - the transformational experience of moving through life's cycles.**

The cycles of modern life can be overwhelming. Despite our digital connections, feelings of loneliness and social isolation are on the rise. Our work is rooted in the unique potential of choral music to enhance the mental and physical wellbeing of audiences and singers.

**We engage with the complex, messy issues of our time.**

Whether commissioning new music that brings refugee communities together (A Quiet Night by Natalia Tsupryk), making a podcast about love and resistance (Traces of the White Rose), or using ensemble singing to support the journey through loss (Rite to Grieve), we believe choral music can speak directly to those seeking creative responses to the challenges of today.

**We are collaborative, experimental and forward-looking.**

Recent collaborations include projects with ensembles Manchester Collective, Fretwork, United Strings of Europe; composers Natalia Tsupryk, Piers Connor Kennedy, Rebecca Dale, Jasmin Kent Rodgman, Nico Muhly, Marco Galvani; and instrumentalists Abel Selaocoe, Bernhard Schimpelsberger, Basel Saleh, Julian Azkoul, and Ruth Gibson.

Winners of the London International A Cappella Choir Competition, our performance highlights include concerts at the Southbank Centre, Barbican, Wigmore Hall, Kings Place, St John's Smith Square, Bridgewater Hall, V&A, St Martin-in-the-Fields, Erholungshaus (Germany) and De Singel (Belgium).

Releases include *A Quiet Night - Tyhoyi Nochi* by Ukrainian composer Natalia Tsupryk, commissioned for Ukrainian Independence Day in August 2022, and *My North*, a commission by Rebecca Dale which was premiered at a commemorative event at the National Covid Memorial Wall. SANSARA's recordings have been broadcast on BBC Radio 3 and 4, Scala Radio, ABC and NPO Klassiek, and *Traces* (2023) was listed as Gramophone Magazine Editor's Choice. The choir's latest album *sublime calculations*, celebrating the music of Arvo Pärt, was released in September 2025 via our recording partners Platoon.

## **CHAIR'S REPORT**

I was appointed interim chair effective from 1 August 2024 and, as I prepare to hand over to our new chair, it is an opportunity for me to contemplate on the financial year-end position, and my term as interim.

The theme of the year has been reflection. This has been necessitated by some operational changes but also dictated by the current economic and geopolitical climate that we, like any small arts charity, have unavoidably felt buffeted by.

The handover to me as interim chair coincided with our artistic director taking a three-month paid sabbatical. I am hugely grateful to my fellow trustees for stepping up during that period to take on much of the administrative burden and to support the team, especially over the busy Christmas period. While challenging, this period allowed us to gain a fundamental understanding of the running of concerts, budgets and events. This has helped us to reflect as a board on our operational processes and levels of staffing. Out of this has come the exciting prospect of recruiting a part time Executive Director to drive our bookings and public output, for which seed funding has been generously donated.

The quieter performing period during the sabbatical, provided the opportunity to review internal governance and simplify internal protocols, much of this focussed on our finance system, which we had somewhat outgrown. An upgrade to our financial reporting and some intensive team training on Xero, has resulted in effective management reporting and budgets being available in real time. This has helped us to better manage financial resilience, and to deploy our resources more effectively. I would like to take this opportunity to thank Simon Tanner for stepping into the role of Treasurer to support me, and to thank Simon and our bookkeeper, Tom Perkins, for completing all the training and for upgrading our financial controls to meet our operational demands.

I shall leave Tom Herring to share the highlights of our performing year in his Artistic Director's report, but once again SANSARA is transforming the choral experience in terms of its collaborations, recordings and concerts. The board is as ever indebted to Tom Herring for his boundless creative vision, and to the singers who interpret his creativity.

We are extremely grateful to the individual donors who continue to support us during along this exhilarating artistic journey. We are also indebted to those trusts and foundations that have been excited to encourage our vision with their grant funding. We hope that, in the coming financial year, we can continue to influence the artistic direction of choral music and grant funding programmes, to inspire choral audiences. As a choral charity we are determined to be brave about where this art form can take us, but likewise we need fearless financial support and inquisitive audiences to join us in that direction of travel so that we can increase and diversify our charitable impact.

I am delighted to be handing over the reins to Katherine Zeserson as our new chair, and I am excited to see where her expertise as a renowned arts professional will lead SANSARA as it approaches its 10 year anniversary as a charity in 2028.

- Michele Price, Interim Chair  
October 2025

## **ARTISTIC DIRECTOR'S REPORT**

This year saw a wide range of artistic outputs, building on work from previous years and forging new creative partnerships. For me personally, it was a year of self-development, reflection and growth, including a three-month sabbatical in late 2024.

The period began with two community workshops in Suffolk as part of our Voicing Loss project, developed in partnership with Britten Pears Arts earlier in the year. The sessions were incredibly moving and provided a huge source of inspiration and energy for the wider initiative exploring ensemble singing and loss.

These sessions were followed by the release of our fifth full length album *in the midst* in partnership with United Strings of Europe and featuring music by Caroline Shaw, Hildur Guðnadóttir, Houtaf Khoury, Piers Connor Kennedy and Thomas Tallis. This recording is linked to our wider Sanctuary and Solidarity project, addressing themes of displacement and refuge.

Before stepping back in October, I had the pleasure of recording Errollyn Wallen's hauntingly beautiful carol *Peace on Earth* with several of our upper voices alongside percussionist Delia Stevens. This recording project was commissioned by Apple Music for their Classical Carols Covered playlist and the track has since been streamed over 660,000 times worldwide.

I'm hugely grateful to Ellie Slorach for guest conducting two performances in my absence, including SANSARA's debut appearance at the Barbican Centre's Milton Court for the launch concert of *in the midst* with United Strings of Europe and renowned oud master Basel Saleh. I'm also indebted to the trustees and freelance members of the SANSARA team for their work during my sabbatical.

Spring 2025 saw a period of recording sessions for our upcoming release including Jonathan Harvey's arrangement of Palestrina's *Stabat Mater* for choir and live electronics. We then returned to St Martin-in-the-Fields to launch our Arvo Pärt recording which was released throughout 2025 with four singles followed by the full album in September.

The artistic highlight of the season was our collaboration with the fantastic Abel Selaocoe and Bernhard Schimpelsberger for a memorable evening debut at Wigmore Hall. I felt very privileged to share the stage with two such inspiring musicians at the top of their craft. The sense of community and connection with the audience was palpable and something I hope to take forward in our work.

The year closed with a period of organisational development and planning, including the appointment of our new chair Katherine Zeserson. This work carries on into the 2025-26 season as we build capacity, develop new projects and continue to reimagine choral music for today's world.

- Tom Herring, Artistic Director  
December 2025

## **ACTIVITIES**

In the period August 2024 - July 2025:

### **Professional Engagements**

7.11.24 - Festival of Polish Sacred Music, St James's Piccadilly, London

14.12.24 - Milton Court, Barbican Centre, London

11.4.25 - St Martin-in-the-Fields, London

13.5.25 - Wigmore Hall, London

4.7.25 - Menuhin School, Surrey

### **Community Workshops**

2-3.9.24 - Voicing Loss workshops, Suffolk

24.3.25 - Voicing Loss workshop, Ipswich

### **Recordings**

6.9.24 - Release of *in the midst* album

9.9.24 - Recording session with Delia Stevens

31.10.24 - Release of Errollyn Wallen *Peace on Earth* single for Apple Music

17-20.3.25 - Recording sessions

11.4.25 - Release of Arvo Pärt *Da pacem Domine* single

20.6.25 - Release of Arvo Pärt *Virgencita* single

18.7.25 - Release of Arvo Pärt *Fratres* single

15.8.25 - Release of Arvo Pärt *Nunc dimittis* single

## **FINANCIAL POLICIES**

### **Accounting Policies and Management**

Receipts and payments are the operational responsibility of the Finance Manager, who has delegated responsibility for expenditures of less than £500. Larger expenditures are subject to the approval of the Trustees.

The charity has a reserves holding policy to cover three months of operational costs which was successfully maintained during this period. The reserves policy is reviewed annually and adjusted in accordance with current commitments and other prevailing economic factors.

### **Restricted and unrestricted funds**

Funds are restricted where they have been raised for a clearly communicated purpose or project, or have been designated as such by the donor. Unrestricted funds may come from sales of tickets or CDs, payment for concerts or workshops (by promoters or through ticket sales) or through unrestricted donations.

### **Risk Management**

The Trustees have assessed the major risks to which the charity may be exposed and are satisfied that systems and procedures are in place to mitigate any exposure to these risks.

## FINANCIAL REVIEW

The charity's financial position in 2024-25 remained largely stable with a decrease in turnover compared to 2023-24, mainly due to a reduction in recording activity.

Earned income (Professional Fees and Sales) decreased to £79,004 (from £135,644 in 2023-24), as reported in our statement of accounts.

Private donations decreased in the period, at £10,115 (from £11,852 in 2023-24): we remain grateful to the Friends of SANSARA for their ongoing support of the choir. Income from Grants also decreased to £9,500 (from £13,000 in 2023-24).

We are proud to have provided over £62,024 of paid singing work to young professional singers, in a challenging financial and cultural climate.

Expenditure (£97,579) was less than income (£101,708) by £4,129 in this financial year: the choir's underlying, unrestricted position remains largely stable.

Total NET assets were £22,495 at year end, comprising £10,435 in Unrestricted funds and £12,060 in Restricted funds.

### **Transactions with Connected Parties**

During the reporting period, fees and legitimate expenses were paid for professional services to two parties connected to the Board of Trustees, as approved by the Board's policy on related party transactions.

1. A total of £22,317.84 was paid to Tom Herring, Artist Director and Co-Founder of SANSARA, for professional services rendered and associated legitimate expenses (Cost of Sales and Administrative Costs).
2. A total of £1,337.88 was paid to Maisie Hulbert, the partner of Tom Herring, for professional services rendered and associated legitimate expenses (Cost of Sales).

No Trustee or person connected with a Trustee received any remuneration for acting as a Trustee. All fees paid were for services provided under formal agreement and were deemed to be in the best interest of the charity and competitive with market rates.

### **Other Connected Party Transactions (Donations in Kind)**

During the financial year, M A Price Ltd, of which the trustee Michele Price is the sole shareholder, made a charitable donation in kind to the value of £1,563. This donation was delivered by the payment of invoices for the training and development of the executive team's accountancy skills, directly benefitting the operational capacity of the charity.

## DECLARATION

This Annual Report is approved by order of the members of the Board of Trustees and signed on their behalf by:

Handwritten signature of Michele Price in black ink, written in a cursive style.

.....  
Michele Price Interim Chair

Date: 27 January 2026

STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 JULY 2025

		Unrestricted Funds 2025	Restricted Funds 2025	Total Funds 2025	<i>Total Funds 2024</i>
	Note	£	£	£	£
<b>Income from:</b>					
Donations	A1	7,555	2,560	<b>10,115</b>	11,852
Gift Aid	A2	3,033	-	<b>3,033</b>	8,303
Grants	A3	-	9,500	<b>9,500</b>	13,000
Professional Fees	A4	78,725	-	<b>78,725</b>	123,752
Sales	A5	208	71	<b>279</b>	11,892
Other Income	A6	57	-	<b>57</b>	-
<b>TOTAL INCOME</b>		<b>89,578</b>	<b>12,131</b>	<b>101,708</b>	168,798
<b>Expenditure on:</b>					
Cost of Sales	A7	61,056	9,155	<b>70,211</b>	98,408
Administrative Costs	A8	26,759	609	<b>27,368</b>	52,416
<b>TOTAL EXPENDITURE</b>		87,815	9,764	<b>97,579</b>	150,824
<b>Net Movement in Funds</b>		1,763	2,366	<b>4,129</b>	17,974
<b>Reconciliation of Funds:</b>					
Total funds brought forward		8,672	9,694	<b>18,366</b>	6,071
<b>Total funds carried forward</b>		<b>10,435</b>	<b>12,060</b>	<b>22,495</b>	24,045

## BALANCE SHEET AS AT 31 JULY 2025

	Note	2025 £	2024 £
<b>Fixed Assets</b>			
Tangible assets	A9	500	500
<b>Total fixed assets</b>		<b>500</b>	<b>500</b>
<b>Current Assets</b>			
Cash at bank		28,043	24,045
Cash box		120	
Accounts receivable	A10	2,640	-
<b>Total current assets</b>		<b>30,803</b>	<b>24,045</b>
<b>Creditors: amounts falling due within 1 year</b>			
Accounts payable	A11	-	-
VAT	A12	8,808	6,180
<b>Total creditors: amounts falling due within 1 year</b>		<b>8,808</b>	<b>6,180</b>
<b>Net Current Assets (Liabilities)</b>		<b>21,995</b>	<b>17,866</b>
<b>Net Assets</b>		<b>22,495</b>	<b>18,366</b>
<b>Capital &amp; Reserves</b>			
Restricted - Voicing Loss pilot		-	7,544
Restricted - Ho/Keting Commission		6,000	2,000
Restricted - Ukraine Welcome Centre Appeal		-	150
Restricted - Voicing Loss		6,060	-
Unrestricted		10,435	8,672
<b>Total Capital &amp; Reserves</b>		<b>22,495</b>	<b>18,365</b>

## DECLARATION

These financial statements are approved by the Board of Trustees and signed on their behalf by:

Handwritten signature of Michele Price in black ink.

.....  
Michele Price    Interim Chair

Date:            27 January 2026

## NOTES

### A1 - Donations

	Unrestricted	Restricted - Voicing Loss	Total Funds 2025	<i>Total Funds</i> 2024
	£	£	£	£
<b>Income from:</b>				
Donations	7,555	2,560	<b>10,115</b>	11,852

Voicing Loss restricted donations (£2,560) collected by The Big Give Trust.

### A2 - Gift Aid

	Unrestricted	Restricted	Total Funds 2025	<i>Total Funds</i> 2024
	£	£	£	£
<b>Income from:</b>				
Gift Aid	3,033	-	<b>3,033</b>	8,303

Comprising one Gift Aid return submitted on 15 April 2025 for donations collected between 1 August 2023 and 7 April 2024.

### A3 - Grants

	Unrestricted	Restricted - Ho/Keting Commission	Restricted - Voicing Loss	Total Funds 2025	<i>Total Funds</i> 2024
	£	£	£	£	£
<b>Income from:</b>					
Grants	-	6,000	3,500	<b>9,500</b>	13,000

Ho/Keting Commission - Grants received by Radcliffe Trust (£2,500), PRS Open Fund (£2,500) and Vaughan Williams Foundation (£1,000) and restricted for the fulfilment of this project.

Voicing Loss - Grants received by The Samuel Gardner Memorial Trust (£1,000) and The Big Give Trust (£2,500) and restricted for the fulfilment of this project.

### A4 - Professional Fees

Fees collected by the charity for concerts and recordings and private events.

## A5 - Sales

	Unrestricted	Restricted - UWC Appeal	Total Funds 2025	<i>Total Funds</i> 2024
	£	£	£	£
<b>Income from:</b>				
Sales	208	71	<b>279</b>	11,892

Unrestricted sales comprising CD sales and ticket sales for self-promoted events.

Restricted sales comprising score sales with proceeds donated to Ukraine Welcome Centre (UWC) Appeal.

## A6 - Other Income

Money collected from Trustees to purchase gifts for outgoing Chair.

## A7 - Cost of Sales

		Unrestricted Funds 2025	Restricted Funds 2025	Total Funds 2025	<i>Total Funds</i> 2024
	Note	£	£	£	£
<b>Cost of Sales:</b>					
Collaborator Fees	B1	2,500	2,000	<b>4,500</b>	11,567
Cost of Goods Sold	B2	110	-	<b>110</b>	813
Freelancer Expenses	B3	1,515	430	<b>1,945</b>	7,601
Freelancer Fees	B4	55,299	6,725	<b>62,024</b>	73,896
Score Hire	B5	12	-	<b>12</b>	70
Venue Hire	B6	1,620	-	<b>1,620</b>	4,461
<b>Total Cost of Sales</b>		<b>61,056</b>	<b>9,155</b>	<b>70,211</b>	<b>98,408</b>

- B1 Payments to external collaborators (i.e. Composers)
- B2 Cost of products for resale
- B3 Expense payments to musicians, recording engineers, producers etc.
- B4 Payments to musicians, recording engineers, producers etc.
- B5 Payments related to score hire
- B6 Payments related to venue hire

**A8 - Administrative Costs**

		<b>Unrestricted Funds 2025</b>	<b>Restricted Funds 2025</b>	<b>Total Funds 2025</b>	<i>Total Funds 2024</i>
	<b>Note</b>	<b>£</b>	<b>£</b>		<b>£</b>
<b>Administrative Costs:</b>					
Advertising & Marketing	B7	3,884	-	<b>3,884</b>	6,645
Audit & Accountancy fees	B8	915	-	<b>915</b>	-
Bank Fees	B9	118	-	<b>118</b>	-
Charitable Donations	B10	-	221	<b>221</b>	-
Consulting	B11	225	-	<b>225</b>	-
Fundraising	B12	3,925	-	<b>3,925</b>	-
General Expenses	B13	85	-	<b>85</b>	186
Insurances	B14	417	-	<b>417</b>	-
IT Software and Consumables	B15	789	-	<b>789</b>	1,904
Postage, Freight & Courier	B16	52	-	<b>52</b>	-
Printing & Stationery	B17	52	-	<b>52</b>	247
Team Fees	B18	15,556	389	<b>15,945</b>	32,307
Travel - International	B19	-	-	-	-
Travel - National	B20	740	-	<b>740</b>	2,500
VAT Payments	B21	-	-	-	8,627
<b>Total Administrative Costs</b>		<b>26,759</b>	<b>609</b>	<b>27,368</b>	<b>52,416</b>

- B7 Advertising and marketing
- B8 Independent examiner for end of year accounts and ongoing support
- B9 Transaction fees on web sales and donations
- B10 Donations made to external charities
- B11 Professional consultancies
- B12 Fundraising activities including Fundraising Assistant
- B13 Other general expenses
- B14 Insurance products used by the charity
- B15 IT software including accountancy, CRM and website
- B16 Postage of CD's and scores
- B17 Printing of scores
- B18 Administrative staff including Artistic Director and Finance Manager
- B19 International travel
- B20 National travel
- B21 VAT Payments included in FY23-24 cash accounts

**A9 - Tangible Assets**

Tangible assets comprising of scores and folders. No movements in assets to report.

**A10 - Accounts Receivable**

Invoices the business has issued but has not yet collected payment on.

**A11 - Accounts Payable**

Invoices the charity has received from suppliers but have not made payment on. £7,188 comprises solely of the VAT return filled on 22 July 2025 for the period 1 April 2025 - 30 June 2025.

**A12 - VAT**

£7,188 - VAT return filled on 22 July 2025 for the period 1 April 2025 - 30 June 2025.

£1,620 - VAT accrued up to 31 July 2025.

£8,808 - VAT total.

**MOVEMENT IN FUNDS**

**Unrestricted - Movement in Funds**

	<b>Unrestricted Funds 2025 £</b>
<b>TOTAL INCOME</b>	<b>89,578</b>
<b>TOTAL EXPENDITURE</b>	<b>87,815</b>
<b>Net Movement in Funds</b>	<b>1,763</b>
<b>Reconciliation of Funds:</b>	
Total funds brought forward	8,672
<b>Total funds carried forward</b>	<b>10,435</b>

**Restricted - Movement in Funds**

	Voicing Loss pilot £	Ho/Keting Commission £	Ukraine Welcome Centre Appeal £	Voicing Loss £	Restricted Funds 2025
<b>TOTAL INCOME</b>	0	6,000	71	6,060	12,131
<b>TOTAL EXPENDITURE</b>	7,544	2,000	221	0	9,764
<b>Net Movement in Funds</b>	<b>(7,544)</b>	<b>4,000</b>	<b>(150)</b>	<b>6,060</b>	<b>2,366</b>
<b>Reconciliation of Funds:</b>					
Total funds brought forward	7,544	2,000	150	0	9,694
<b>Total funds carried forward</b>	<b>0</b>	<b>6,000</b>	<b>0</b>	<b>6,060</b>	<b>12,060</b>

## Independent Examiners Report to the Trustees of

### Sansara Choir (Charity number 1179978)

We report to the trustees on our examination of the accounts of the above Charity (“the Trust”) for the year ended 31 July 2025 as set out on pages 3-11.

#### Responsibilities and basis of report

As the charity's trustees, 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 all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

#### Independent Examiners Statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a ‘true and fair’ view which is not a matter considered as part of an independent examination.

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



Edith Woodward FCCA

18 December 2025



Carthy Accountants Limited  
Certified Practising Accountants  
33 Eastgate Street  
Stafford  
ST16 2LZ

**SANSARA CHOIR**

England & Wales - Charity number 1179978

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# Accounts

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# SANSARA

Sansara Choir

A Charitable Incorporated Organisation

Charity No. 1179978

## Report and Financial Statements

FOR THE YEAR ENDING 31 JULY 2024



“Out of the plethora of vocal ensembles in the UK, SANSARA stands out for me as something really exceptional”

- Judith Weir DBE

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## **Trustees' Annual Report**

For the period 1 August 2023 - 31 July 2024

### **REFERENCE AND ADMINISTRATIVE DETAILS**

#### **Charity name**

Sansara Choir CIO

#### **Other name the charity uses**

SANSARA

#### **Registered charity number**

1179978

#### **Charity's principal address**

C/O MA Price Legal Services Ltd, 6 Woodside, Elgin Road, Weybridge, Surrey KT13 8SW

#### **Trustees**

Charles Graham (Chair - to 31 July 2024)

Rosamund Hatfield

Ben Inman (to 31 July 2024)

Michele Price (Interim Chair - from 1 August 2024)

Sarah Rennix

Henry Southern

Simon Tanner

### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

#### **Governing Document**

The charity is a Charitable Incorporated Organisation, foundation model, registered on September 18 2018. It is governed by its Constitution.

#### **Trustees**

The Trustees meet at least quarterly, to discuss matters affecting the charity, review the financial position of the charity, and review the charity's activities and performance against its objectives. New trustees may be put forward by current trustees or members of the Executive and are considered according to relevant experience, qualifications or specialist knowledge.

#### **Management**

The organisation is operationally managed by an Executive team consisting of an Artistic Director (Tom Herring), Finance Manager (Tom Perkins), and Engagement & Wellbeing Lead (Fiona Fraser).

#### **Remuneration**

The Trustees have approved regular remuneration for administration time for the Artistic Director and Finance Manager. The Engagement & Wellbeing Lead is remunerated on a project-by-project basis. In addition, the Artistic Director who is also the founder of the choir, receives professional fees on a project-by-project basis for his services.

## **Policies**

The Trustees are committed to the pastoral care and wellbeing of all those who interact with the charity. The following policies are in place and are reviewed annually or when we make changes to our working practices.

- Safeguarding
- Child and Vulnerable Adult Protection
- Anti-Bullying
- Health and Safety
- Complaints
- Staff Code of Conduct

All policies can be found via our website, [sansarachoir.com/safeguarding](https://sansarachoir.com/safeguarding)

Potential risks of all events, projects and engagements are carefully considered as part of the charity's standard governance procedures, and suitable oversight and contracts are put in place. The charity takes out an annual Public Liability insurance policy.

## **Public Benefit**

In reviewing the reporting year and considering objectives for the year ahead the Trustees have had regard to the Charity Commission guidance on public benefit and the duty under S 17(5) of the Charities Act 2011 and confirm that that public benefit is being achieved by

- Performing live to over 2,500 people across the UK and beyond.
- Reaching over 500,000 listeners worldwide across all streaming platforms.
- Supporting over 50 freelance artists and musicians
- Providing exposure for young creatives, including our Artistic Director, to:
  - New commissions
  - New creative partnerships working with other ensembles
  - Professional recording experience

## **OBJECTIVES**

Charitable Objectives as set out in our constitution:

To promote the art of choral music for the public benefit by:

- A. the organisation and/or presentation of concerts of high educational and artistic merit, the production of recordings;
- B. the commissioning and performance of new music and/or the presentation of musical works of particular historical and cultural significance, research and presentation of musical editions;
- C. the organisation and presentation of concerts, workshops and collaborations with community musical groups, schools and other places of education;
- D. by such other means as the Board of Trustees shall from time to time determine.



## **ABOUT SANSARA**

**SANSARA is a collective of professional singers, composers, and creatives from across the UK creating transformational choral experiences.**

Choirs are living, breathing instruments fuelled by the primal force of the human voice and its power to move, challenge, console - to *transform* hearts and minds. Inspired by this belief, we share choral music we love to create spaces for reflection and renewal - whatever that means for you - from intimate a cappella performances to immersive vocal soundscapes.

**Our name echoes the ancient Sanskrit word 'samsara' - the transformational experience of moving through life's cycles.**

The cycles of modern life can be overwhelming. Despite our digital connections, feelings of loneliness and social isolation are on the rise. Our work is rooted in the unique potential of choral music to enhance the mental and physical wellbeing of audiences and singers.

**We engage with the complex, messy issues of our time.**

Whether commissioning new music that brings refugee communities together (A Quiet Night by Natalia Tsupryk), making a podcast about love and resistance (Traces of the White Rose), or using ensemble singing to support the journey through loss (Rite to Grieve), we believe choral music can speak directly to those seeking creative responses to the challenges of today.

**We are collaborative, experimental and forward-looking.**

Recent collaborations include projects with ensembles Manchester Collective, Fretwork, United Strings of Europe; composers Natalia Tsupryk, Piers Connor Kennedy, Rebecca Dale, Jasmin Kent Rodgman, Nico Muhly, Marco Galvani; and instrumentalists Basel Saleh, Julian Azkoul, Liam Byrne and Ruth Gibson.

Winners of the London International A Cappella Choir Competition, our performance highlights include concerts at the Southbank Centre, Barbican, Kings Place, St John's Smith Square, Bridgewater Hall, V&A, St Martin-in-the-Fields, Erholungshaus (Germany) and De Singel (Belgium).

Releases include *My North*, a commission by Rebecca Dale which was premiered at a commemorative event at the National Covid Memorial Wall, and *A Quiet Night - Tyhoyi Nochi* by Ukrainian composer Natalia Tsupryk, commissioned for Ukrainian Independence Day in August 2022. SANSARA's recordings have been broadcast on BBC Radio 3 and 4, Scala Radio, ABC and NPO Klassiek, and *Traces* (2023) was listed as Gramophone Magazine Editor's Choice. The choir's latest album *in the midst* was released in September 2024.

## **CHAIR'S REPORT**

This year was one of transition, as SANSARA started to focus on fewer, larger projects and increased recording activity enabled by our recording partner, Platoon.

Our next album, *in the midst*, recorded with the United Strings of Europe will be released in September 2024. It will feature Caroline Shaw's *To the Hands*, music by Hildur Guðnadóttir, Houtaf Khoury, and Piers Connor Kennedy. This is the first of three upcoming albums as part of our record deal with Platoon, with two more albums planned for release in 2025 and 2026. Much of the recording activity was completed in this reporting period.

In April 2024, Tom Herring, the collective, and trustee Dr Simon Tanner, completed a Creative Health residency with Britten Pears Arts, funded partly by the Postcode Places Trust. The purpose of this residency was to develop a workshop format that we can use to address issues of loss and social isolation in the Suffolk area and beyond. This is work developed from our Rite to Grieve project during the pandemic, and we hope will become a core tenet of our future work - deeply embedding our music making with pressing social issues in our society. We are currently developing this work, and starting initial engagement of additional research and venue partners.

SANSARA as a charity is dedicated to mould-breaking music-making, as we start to re-define the role of choral music in our society. This strategy, with which the board is supporting our Artistic Director, Tom Herring, will see fewer, larger, and more ambitious projects. These projects would be impossible without the continued support of our loyal private donors, our venue partners, and various trusts and foundations who have made financial commitments to this bold vision.

During this reporting period, our reinvigorated and professionalised board took root, and in addition we hired a part-time finance manager (Tom Perkins) to support our Artistic Director (Tom Herring), especially as we are now VAT registered, which comes with additional reporting requirements. The charity is developing well, however, it remains under financial pressure as many arts organisations are, and as a board we are focussed on achieving greater financial support for our upcoming projects to relieve the significant pressure placed on our Artistic Director to deliver the bold ambitions that we have.

On the 31 July 2024, I resigned from the board of trustees of SANSARA and due to personal circumstances I am moving to the United States of America. It has been a pleasure to lead the board of trustees in supporting Tom Herring's creative vision, and I look forward to seeing the charity's next stage of development from afar.

- Charles Graham, Chair  
31 July 2024

## ARTISTIC DIRECTOR'S REPORT

The performance calendar has been lighter this year, as the charity focusses on fewer, larger projects that align to our creative purpose. The themes of socially engaged work, collaboration, and creating recorded output continue from previous years and three highlights emerge from this year's activity: significant recording work for future releases with Platoon, our collaboration with Manchester Collective, and the start of our Creative Health work through a residency with Britten Pears Arts.

In October 2023, we completed two recording sessions for two new albums to be released with our partners, Platoon. One of which, *in the midst*, builds on our collaboration in the previous reporting period with the United Strings of Europe. In addition, we have recorded material with another string-ensemble and collaborator, Fretwork, which builds on our Stabat Mater programme with them and features the music of Arvo Pärt. The first of these albums will be released in 2024 and the second in 2025. We will record the third album that forms part of our current recording contract with Platoon in early 2025.

In April 2024, we completed a Creative Health residency at Snape Maltings in partnership with Britten Pears Arts and with support from Postcode Place Trust. A report on the residency can be found below (see Case Study).

Towards the end of the period, we joined forces with Manchester Collective for the European tour of our joint project, Rothko Chapel. This was our first European tour and included significant new commissioned work by Isobel Waller-Bridge, Edmund Finnis and Katherine Balch with performances at London's Southbank Centre, Manchester's Bridgewater Hall, De Singel (Antwerp, Belgium) and Erhohlungshaus (Leverkusen, Germany).

In summary, the 2023-24 year was one where we started to see success for our creative strategy - however, we continue to be under financial pressure to build organisational capacity to support my role with the administration and development of the charity.

- Tom Herring, Artistic Director  
July 2024

## ACTIVITIES

In the period August 2023 - July 2024:

### Professional Engagements

06.10.23 - St. Martin-in-the-Fields, London: Traces of the White Rose

11.11.23 - Wiltshire Music Centre: Traces of the White Rose

20.12.23 - King's Place, London: The Waiting Sky

22.04.24 - 26.04.24 - Britten Pears Arts: Creative Health Residency

05.05.24 - Southbank Centre, London: Rothko Chapel with Manchester Collective

07.05.24 - Leverkusen, Germany: Rothko Chapel with Manchester Collective

08.05.24 - Antwerp, Belgium: Rothko Chapel with Manchester Collective

10.05.24 - Bridgewater Hall, Manchester: Rothko Chapel with Manchester Collective

### Self-promoted Events

22.12.23 - St Cross Chapel, Winchester: The Waiting Sky

## **Recordings**

6-8.11.23 - Recording sessions with Fretwork

13-15.11.23 - Recording sessions with United Strings of Europe

## **CASE STUDY**

In April this year, we spent five wonderful days in Snape Maltings on a Creative Health Residency, supported by Britten Pears Arts. As a collective, we are in the process of developing our vision and ambitions for the future, with a particular focus on creative health and wellbeing.

In 2020, SANSARA developed Rite to Grieve, a project responding to the widespread crisis of grief and bereavement as a result of the Covid-19 pandemic. In collaboration with Ellie Harrison and 'The Grief Series', we devised a musical event format for the collective expression of grief, providing a safe space for conversation, remembrance and celebration of the lives lost during that time.

During our residency, one of our main aims was to develop our Rite to Grieve event, bringing it out of the context of the pandemic and creating a workshop that allowed participants the space to reflect. We wanted to guide participants to use breath work and their voices as tools to develop awareness, and ground themselves both physically and mentally, with the hope that this learning might be transferrable into their day-to-day lives.

Not only were we looking to develop and explore ideas around this workshop format, but we also wanted to use the time to think more broadly about wellbeing in the ensemble and how we can take that forward across all areas of our work. We also used the time together to explore and trial ideas for a new commission with composers Alex Ho and Rockey Sun Keting.

Over the course of the week, we had time together as a group to work on these objectives, but were also guided by sessions run by Mary Ann Gayford, Music Therapist, and Hazel Harrison, Clinical Psychologist. We also participated in a sharing session with the St Elizabeth's Hospice Compassionate Communities team.

Our week at Snape Maltings was invaluable. As busy freelancers, it can often be difficult to get everyone together in the same room, and so to have five days of uninterrupted time to explore and develop our ideas together away from the bustle of our everyday lives was incredible.

As a result of this time, we succeeded in developing our workshop, and have since run two events - one at St Elizabeth's Hospice and one at Snape Maltings. We are really looking forward to developing our relationship with the Hospice and Compassionate Communities team, and hope to run further events in the future for members of the community and the extraordinary staff who give their time there.

The residency an incredible opportunity for us to develop the creative health strand of our work and a wonderful time to connect as a group. Over the course of the week we had a beautiful walk along the water to the Iken Church, sampled the local pubs, and spent evenings on the beach with our fish and chips.

- Fiona Fraser, Engagement & Wellbeing Lead

## FINANCIAL REVIEW

The charity's financial position in 2023-24 was largely shaped by increased recording activity.

In particular, earned income (concert fees, ticket sales and CD sales) grew to £135,644 (from £81,590 in 2022-23), as reported in our accounts, section **A1**.

Private donations decreased in the period, at £11,852 (from £16,117 in 2022-23): we remain grateful to the Friends of Sansara for their ongoing support of the choir.

Expenditure (**A3**) reflected increased recording activity. We are proud to have provided over £73,896 of paid singing work to young professional singers, in a challenging financial and cultural climate. Fees for professional services also increased: the principal recipient of professional services fees is the Artistic Director, who receives a monthly retainer alongside other project-based fees.

The charity has no asset sales (**A2**) or asset purchases (**A4**) to report.

Expenditure (£150,824) was less than income (£168,798) by £17,974 in this financial year: the choir's underlying, unrestricted position remains largely stable.

There are no transfers between funds (**A5**) to report.

Total cash holdings (**B1**) were £24,045 at year end, comprising £14,352 in unrestricted funds and £9,694 in funds for restricted purposes.

- Tom Perkins, Finance Manager  
September 2024

### Accounting Policies and Management

Receipts and payments are the operational responsibility of the Finance Manager, who has delegated responsibility for expenditures of less than £500. Larger expenditures are subject to the approval of the Trustees.

The charity has a reserves holding policy to cover six months of core costs which was successfully maintained during this period. The reserves policy is reviewed annually and adjusted in accordance with current commitments and other prevailing economic factors.

### Restricted and unrestricted funds

Funds are restricted where they have been raised for a clearly communicated purpose or project, or have been designated as such by the donor.

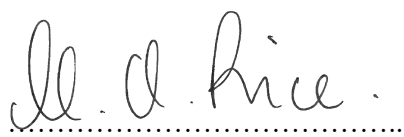
Unrestricted funds may come from sales of tickets or CDs, payment for concerts or workshops (by promoters or through ticket sales) or through unrestricted donations such as the Friends of SANSARA scheme.

### Risk Management

The Trustees have assessed the major risks to which the charity may be exposed and are satisfied that systems and procedures are in place to mitigate any exposure to these risks.

## DECLARATION

This Annual Report is approved by order of the members of the Board of Trustees and signed on their behalf by:

A handwritten signature in cursive script, appearing to read 'M. Price', written over a horizontal dotted line.

Michele Price

Date: 28 May 2025



## Receipts and payments accounts

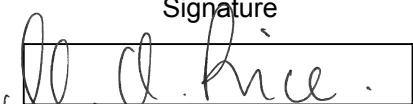
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For the period from	8/1/2023	To	7/31/2024
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### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Donations	11,852	-	-	11,852	16,117
Gift Aid	8,303	-	-	8,303	-
Grant income	-	13,000	-	13,000	5,000
Income from services rendered inc. concert fees	123,752	-	-	123,752	68,230
Miscellaneous income	-	-	-	-	-
Royalties and streaming	-	-	-	-	153
Sale of CDs / scores	584	150	-	734	1,460
Sponsorship	-	-	-	-	-
Ticket sales	11,158	-	-	11,158	11,747
<b>Sub total (Gross income for AR)</b>	<b>155,648</b>	<b>13,150</b>	<b>-</b>	<b>168,798</b>	<b>102,706</b>
<b>A2 Asset and investment sales, (see table).</b>					
nil	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>155,648</b>	<b>13,150</b>	<b>-</b>	<b>168,798</b>	<b>102,706</b>
<b>A3 Payments</b>					
Catering	186	-	-	186	581
Commission of music	500	-	-	500	2,750
Costs of sales e.g. box office	813	-	-	813	841
Digital and computing	1,904	-	-	1,904	1,448
Donations made	-	-	-	-	1,055
Filming, photography and publicity	6,645	-	-	6,645	6,388
Hire or purchase of scores, microphones etc.	70	-	-	70	645
Payments to musicians - expenses	7,474	126	-	7,601	5,808
Payments to musicians - fees	68,913	4,983	-	73,896	63,593
Printing, postage and stationery	247	-	-	247	1,206
Professional services	29,857	2,450	-	32,307	20,614
Recording production and purchase	11,067	-	-	11,067	6,373
Travel and accommodation	2,500	-	-	2,500	436
VAT on purchases	1,012	-	-	1,012	1,373
VAT Payments	7,615	-	-	7,615	-
Venue hire and insurances	4,461	-	-	4,461	6,583
<b>Sub total</b>	<b>143,265</b>	<b>7,559</b>	<b>-</b>	<b>150,824</b>	<b>119,693</b>
<b>A4 Asset and investment purchases, (see table)</b>					
nil	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>143,265</b>	<b>7,559</b>	<b>-</b>	<b>150,824</b>	<b>119,693</b>
<b>Net of receipts/(payments)</b>	<b>12,384</b>	<b>5,591</b>	<b>-</b>	<b>17,974</b>	<b>- 16,987</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>1,968</b>	<b>4,103</b>	<b>-</b>	<b>6,071</b>	<b>-</b>
<b>Cash funds this year end</b>	<b>14,352</b>	<b>9,694</b>	<b>-</b>	<b>24,045</b>	<b>- 16,987</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Cash funds	14,352	9,694	-
	<b>Total cash funds</b>	<b>14,352</b>	<b>9,694</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>	Details			
	nil	-	-	-
<b>B3 Investment assets</b>	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
	nil	n/a	-	-
<b>B4 Assets retained for the charity's own use</b>	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
	Musical scores	Unrestricted	-	500
<b>B5 Liabilities</b>	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
	VAT	Unrestricted	6,180	01/08/2024
Signed by one or two trustees on behalf of all the trustees		Signature	Print Name	Date of approval
			<b>Michele Price</b>	28 May 2025

## **Independent examiner's report to the trustees of Sansara Choir CIO (1179978)**

I report to the trustees on my examination of the accounts of Sansara Choir CIO ("the CIO") for the year ended 31 July 2024.

### **Responsibilities and basis of report**

As the charity trustees of the CIO, 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 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 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.

Andrew Radice

28<sup>th</sup> May, 2025

Andrew Radice

Chartered Accountant

Guelder Cottage, Hanging Langford, Salisbury, SP3 4NW

**SANSARA CHOIR**

England & Wales - Charity number 1179978

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# Accounts

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S A N S A R A

Sansara Choir

A Charitable Incorporated Organisation

Charity No. 1179978

# **Report and Financial Statements**

FOR THE YEAR ENDING 31 JULY 2023



**“Out of the plethora of vocal ensembles in the UK, SANSARA stands out for me as something really exceptional”**

- Judith Weir DBE, Master of the King's Music

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## **Trustees' Annual Report**

For the period 1<sup>st</sup> August 2022 - 31<sup>st</sup> July 2023

### **REFERENCE AND ADMINISTRATIVE DETAILS**

#### **Charity name**

Sansara Choir CIO

#### **Other name the charity uses**

SANSARA

#### **Registered charity number**

1179978

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C/O MA Price Legal Services Ltd, 6 Woodside, Elgin Road, Weybridge, Surrey KT13 8SW

#### **Trustees**

Charles Graham (Chair)

Sarah Rennix

Henry Southern

Michele Price

Simon Tanner (from 1 August 2023)

Ben Inman (from 1 August 2023)

Rosamund Hatfield (from 1 August 2023)

*Laurence Harris (1 August 2022 - September 2023)*

*Karen Redhead (1 August 2023 - 11 February 2024)*

### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

#### **Governing Document**

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## Remuneration

The Trustees have approved regular remuneration for administration time for the Artistic Director and Finance Manager. The Learning & Participation Manager is remunerated on a project-by-project basis.

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The Trustees are committed to the pastoral care and wellbeing of all those who interact with the charity. The following policies are in place and are reviewed annually or when we make changes to our working practices.

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All policies can be found via our website, [sansarachoir.com/safeguarding](https://sansarachoir.com/safeguarding)

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**Charitable Objectives** as set out in our constitution:

To promote the art of choral music for the public benefit by:

- (a)** the organisation and/or presentation of concerts of high educational and artistic merit, the production of recordings;
- (b)** the commissioning and performance of new music and/or the presentation of musical works of particular historical and cultural significance, research and presentation of musical editions;
- (c)** the organisation and presentation of concerts, workshops and collaborations with community musical groups, schools and other places of education;
- (d)** by such other means as the Board of Trustees shall from time to time determine.



**SANSARA is a vocal collective making choral music that matters. By drawing on the unrivalled expressive potential of the human voice, we connect new audiences with timeless music and offer unique opportunities for reflection and renewal.**

Our work is rooted in artistic excellence and social engagement. Whether commissioning new music that brings refugee communities together or using ensemble singing to support the journey through bereavement, we believe in the transformative power of choral music to make meaningful connections in people's lives.

SANSARA responds to the present and breathes new life into our rich musical traditions. We create artistic experiences which challenge the boundaries of form and genre, from intimate a cappella performances to immersive electronic soundscapes. We believe that working collaboratively, with authenticity and the highest levels of shared ambition, allows exceptional things to happen.

Established as a charity in 2018, SANSARA reaches 400,000+ people every year through our critically acclaimed programme of concerts, recordings and community partnerships. As a collective we are committed to developing a core group of musicians and musical entrepreneurs - with the skills and passion to explore a new purpose for choral music.

SANSARA believes that choirs are living, breathing entities with a unique expressive power to give voice to compelling human stories. We create opportunities for people to experience and explore what choral music can mean to them, via the very highest quality performances, recordings and partnerships.

The UK is in the middle of a loneliness epidemic. 1 in 4 people are living with the devastating impact of social isolation on their physical and mental health. The legacy of a global pandemic, the climate emergency, cost of living and war in Europe have all contributed to a peak in anxiety leaving many people grief-stricken, isolated and fearful. All of this in the midst of an over-stretched health system meaning that people need to find new ways to help themselves and each other.

Human connection is a crucial part of the answer.

***"I felt very supported and was able to talk about some things which I had not previously."***

- Participant in SANSARA's *Rite To Grieve* project

Over the last five years, SANSARA's unique choral offer and partnerships have created new spaces and contexts for connection, spirituality, reflection and growth. We have seen first-hand the impact that exceptionally high quality choral music can have on individuals and groups, whether at a concert or as part of a participatory experience.

SANSARA is open to everyone, sharing music we love in welcoming and beautiful settings. We invite our audiences to bring their own beliefs, experiences and emotions - and to join together in rare, genuine moments of connection.

***"The whole experience was almost unbearably moving"***

- Audience member, *Traces of the White Rose* performance



## Chair's Report

This year was another where SANSARA continued working towards its bold creative and social purpose to make choral music that matters, giving voice to powerful human stories.

SANSARA's core projects fuse artistic excellence with social engagement, and this was excellently exemplified with the release of the *Traces* album with the record label, Platoon. This album was inspired by the *Traces of the White Rose* project, a collaboration with a research and engagement initiative led by Dr Alexandra Lloyd at the University in Oxford. Working closely with Alex and her students, we produced a programme of choral works interspersed with readings from the White Rose resistance group's letters, diaries and pamphlets. The project exists both as a live performance and a podcast series. The album was generously supported by Genesis Foundation Kickstart Fund and received critical acclaim.

SANSARA performed extensively during this reporting period both through self-promoted concerts and as part of arts festivals. A particular highlight was the *Byrd 400: Before the Dawn* tour in the UK - which saw SANSARA's fantastic music-making reach more new audiences.

Despite significant efforts in terms of fundraising, our core position remains unchanged from previous years. As a board we continue to support Tom Herring with applications to trusts and foundations to support his artistic vision for SANSARA, as well as developing private donation sources. We are incredibly grateful to our core group of regular donors who have provided the choir with much needed support, without which SANSARA would not have delivered the fantastic recordings and performances in this reporting period.

During this year, we continued to recruit board members to assist the charity with its objectives. I am pleased that Simon Tanner, Rosamund Hatfield, and Benedict Inman accepted offers to join the board from the start of the next reporting period (1 August 2023). The board is focussed on further developing the financial resilience of the charity over the coming months, so that the artistic ambition of SANSARA can be realised.

- Charles Graham, Chair  
April 2024

## Artistic Director's Report

Alongside the professional engagements and self-promoted events, three key projects stand out from the year: the start of a successful collaboration with the United Strings of Europe, the release of our album *Traces* with Platoon, and our successful UK tour of our William Byrd anniversary programme.

In November 2022, we joined forces with United Strings of Europe and Syrian oud player Basel Saleh to present a powerful sequence of choral and instrumental music on the timely and enduring themes of sanctuary, solidarity and displaced people. This successful concert at St.

Martin-in-the-Fields featured music by renowned Icelandic composer Hildur Guðnadóttir, the European premiere of Caroline Shaw's striking *To the Hands* - a six movement cantata responding to Dietrich Buxtehude's *Ad manus* from his *Membra Jesu Nostri*, as well as the world premiere of *The Journey* by Lebanese composer Houtaf Khoury, commissioned by United Strings of Europe. This collaboration has led to a future album recording in the following reporting period.

The release of *Traces* in February 2022 was a significant milestone in our developing relationship with our recording partner, Platoon, as well as for our existing collaboration with the University of Oxford's White Rose Project. This was in part enabled by the Genesis Foundation's Kickstart Fund. Today, we live with the traces of those who dreamed of a brighter future. We search for traces of meaning to hold onto in fractured times. With this album, we asked one simple but pressing question: how do we find inner peace in a world of conflict and division?

Through a programme of powerful choral works by British, German and Ukrainian composers each grappling with this question in their own way, we explored the wide range of emotional responses to this enduring challenge, from fear and uncertainty to the calm of acceptance.

Gramophone Magazine selected *Traces* as its Editor's Choice choral recording for March 2023, describing it as "a powerful programme of thought-provoking works, both timely and timeless, the impeccable performances by SANSARA drawing us in and holding us throughout the deeply reflective journey."

Towards the end of the period, we completed a UK tour with our *Before the Dawn* programme. We marked the Quartercentenary of the death of William Byrd, the most famous of England's Tudor musicians with a programme that featured some of his most enduring works, alongside rarely-performed gems that tell the story of a recusant Catholic within the turbulent Tudor court and church. In addition, we performed works by his teacher and friend Thomas Tallis and colleague Philippe De Monte which complement Byrd's musical genius, variety and invention, celebrating his remarkable ability to find - from the darkest and most anguished depths - a longing and hope for a new dawn.

In summary, the 2022-23 year was one where we embedded collaborations, performances, and recorded releases moving towards our renewed creative vision. The work done in this time has since proved highly valuable for the development of the charity, its trustees and its creative freelancers.

- Tom Herring, Artistic Director  
April 2023

## **ACTIVITIES**

In the period August 2022 - July 2023:

### **Professional Engagements**

15.09.22 - Lammermuir Festival I: Vox Machina & Stabat Mater  
16.09.22 - Lammermuir Festival II: Byrd  
25.11.22 - St. Martin-in-the-Fields, London: Sanctuary & Solidarity  
12.03.23 - Barnes Music Festival: Stabat Mater  
31.12.23 - St. Martin-in-the-Fields, London: Vox Machina  
15.05.23 - Newbury Spring Festival: Garden Follies  
17.05.23 - York University: Vox Machina  
01.07.23 - St. Martin's, Barcheston: Byrd 400 - Before the Dawn  
02.07.23 - Saxon Shore Early Music: Byrd 400 - Before the Dawn  
03.07.23 - Oxford Festival of the Arts: Byrd 400 - Before the Dawn  
04.07.23 - St. Bartholomew-the-Great: Byrd 400 - Before the Dawn  
15.07.23 - Sounds Sublime Festival, London

### **Self-promoted Events**

17.11.22 - SJE Arts: Les Voix Humaines  
22.12.22 - St. Cross Church, Winchester: Christmas Concert  
07.07.23 - St. Cross Church, Winchester: Byrd 400 - before the dawn

### **Recordings**

17.02.23 - Traces album released

## **CASE STUDY**

### **Piers's story**

Piers Connor Kennedy has sung with SANSARA for many years, and it was fantastic that SANSARA could record one of his compositions as part of the successful *Traces* album.

*"Blessed are the Peacemakers is one of those pieces which should appear simple and tranquil but is in fact very tricky to put together - the care and skill which Tom Herring and SANSARA have applied in this recording speaks to their quality and commitment to contemporary music, and has produced, I think, a piece of real serenity. This is the first time I have heard the work since it was commissioned for the Edington Music Festival in 2017 and I am utterly delighted and humbled with SANSARA's beautiful rendition - thank you!"*

- Piers Connor Kennedy

## FINANCIAL REVIEW

The charity's financial position in 2022-23 was largely shaped by increased performing activity.

In particular, earned income (concert fees, ticket sales and CD sales) grew to £45,939 (from £39,138 in 2021-22), as reported in our accounts, section **A1**.

Private donations increased in the period, at £15,397 (from £9,640 in 2021-22): we remain grateful to the Friends of SANSARA for their ongoing support of the choir.

Expenditure (**A3**) reflected increased performing activity. We are proud to have provided over £45,000 of paid singing work to young professional singers, in a challenging financial and cultural climate. Fees for professional services also increased: the principal recipient of professional services fees is the Artistic Director, who receives a monthly retainer alongside other project-based fees.

The charity has no asset sales (**A2**) or asset purchases (**A4**) to report.

Expenditure (£83,112) outstripped income (£79,431) by £3,681 in this financial year. This is mostly driven by a delay in submission of gift aid claims for the period. The choir's underlying, unrestricted position remained largely stable.

There are no transfers between funds (**A5**) to report.

Total cash holdings (**B1**) were £6,071 at year end, comprising £1,968 in unrestricted funds and £4,103 in funds for restricted purposes.

The chair has written this statement as Jack Butterworth resigned from volunteering from the choir in December 2023, after ten years of voluntary support for the charity. Tom Perkins has been appointed from January 2024 as a paid part time Finance Manager for the charity.

- Charles Graham, Chair  
April 2024

## Accounting Policies and Management

Receipts and payments are the operational responsibility of the Finance Manager, who has delegated responsibility for expenditures of less than £500. Larger expenditures are subject to the approval of the Trustees.

The charity has a reserves holding policy to cover six months of core costs which was successfully maintained during this period. The reserves policy is reviewed annually and adjusted in accordance with current commitments and other prevailing economic factors.

**Restricted and unrestricted funds**

Funds are restricted where they have been raised for a clearly communicated purpose or project, or have been designated as such by the donor.

Unrestricted funds may come from sales of tickets or CDs, payment for concerts or workshops (by promoters or through ticket sales) or through unrestricted donations such as the Friends of SANSARA scheme.

**Risk Management**

The Trustees have assessed the major risks to which the charity may be exposed and are satisfied that systems and procedures are in place to mitigate any exposure to these risks.

Sansara Choir		1179978	
<b>Receipts and payments accounts</b>			
For the period from	1/8/2022	To	31/7/2023

**CC16a**

**Section A Receipts and payments**

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Donations	15,397	720	-	16,117	9,640
Gift Aid	-	-	-	-	-
Grant income	5,000	-	-	5,000	-
Income from services rendered inc. concert fees	45,939	22,291	-	68,230	29,946
Miscellaneous income	-	-	-	-	-
Royalties and streaming	153	-	-	153	-
Sale of CDs / scores	1,195	265	-	1,460	566
Sponsorship	-	-	-	-	-
Ticket sales	11,747	-	-	11,747	8,626
<b>Sub total(Gross income for AR)</b>	<b>79,431</b>	<b>23,275</b>	<b>-</b>	<b>102,706</b>	<b>48,777</b>
<b>A2 Asset and investment sales, (see table).</b>					
nil	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>79,431</b>	<b>23,275</b>	<b>-</b>	<b>102,706</b>	<b>48,777</b>

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A3 Payments</b>					
Catering	581	-	-	581	114
Commission of music	-	2,750	-	2,750	2,850
Costs of sales e.g. box office	748	93	-	841	653
Digital and computing	1,448	-	-	1,448	923
Donations made	-	1,055	-	1,055	-
Filming, photography and publicity	1,838	4,550	-	6,388	3,485
Hire or purchase of scores, microphones etc.	645	-	-	645	277
Payments to musicians - expenses	5,421	387	-	5,808	2,116
Payments to musicians - fees	45,327	18,266	-	63,593	40,188
Printing, postage and stationery	982	225	-	1,207	738
Professional services	20,114	500	-	20,614	19,088
Recording production and purchase	-	6,373	-	6,373	825
Travel and accommodation	201	235	-	436	1,116
VAT on purchases	687	685	-	1,373	992
Venue hire and insurances	5,120	1,462	-	6,583	4,987
<b>Sub total</b>	<b>83,112</b>	<b>36,581</b>	<b>-</b>	<b>119,693</b>	<b>78,350</b>
<b>A4 Asset and investment purchases, (see table)</b>					
nil	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>83,112</b>	<b>36,581</b>	<b>-</b>	<b>119,693</b>	<b>78,350</b>

<b>Net of receipts/(payments)</b>	<b>- 3,681</b>	<b>- 13,306</b>	<b>-</b>	<b>- 16,987</b>	<b>- 29,573</b>
<b>A5 Transfers between funds</b>	<b>- 2,985</b>	<b>2,985</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>8,635</b>	<b>14,423</b>	<b>-</b>	<b>23,059</b>	<b>-</b>
<b>Cash funds this year end</b>	<b>1,968</b>	<b>4,103</b>	<b>-</b>	<b>6,072</b>	<b>- 29,573</b>

**Section B Statement of assets and liabilities at the end of the period**

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment to nearest £
B1 Cash funds	Cash funds	1,968	4,103	-
	<b>Total cash funds</b>	<b>1,968</b>	<b>4,103</b>	<b>-</b>
<small>(agree balances with receipts and payments account(s))</small>				
B2 Other monetary assets	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment to nearest £
	nil	-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
	nil	n/a	-	-
B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
	Musical scores	Unrestricted	-	500
B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
	nil	n/a	-	-

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Charles Graham	01/03/2024

## **Independent examiner's report to the trustees of Sansara Choir (1179978)**

I report to the trustees on my examination of the accounts of Sansara Choir (the Trust) for the year ended 31 July 2023.

### **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 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.

*Andrew Radice*      *1<sup>st</sup> March, 2024*

Andrew Radice

Chartered Accountant

Guelder Cottage, Hanging Langford, Salisbury, SP3 4NW

**SANSARA CHOIR**

England & Wales - Charity number 1179978

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# Accounts

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S A N S A R A

Sansara Choir

A Charitable Incorporated Organisation

Charity No. 1179978

# **Report and Financial Statements**

FOR THE YEAR ENDING 31 JULY 2022



**"expert interlocking of exquisite voices in a sound that takes us beyond our everyday selves"**

- Edinburgh Music Review, 2022

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# Trustees' Annual Report

For the period 1<sup>st</sup> August 2021 - 31<sup>st</sup> July 2022

## REFERENCE AND ADMINISTRATIVE DETAILS

### Charity name

Sansara Choir CIO

### Other name the charity uses

SANSARA

### Registered charity number

1179978

### Charity's principal address

40 High Point, London SE9 3NZ

### Trustees

Mr Charles Graham (Chair)

Miss Sarah Rennix

Mr Henry Southern

Mrs Michele Price (from 1 August 2022)

Mr Laurence Harris (from 1 August 2022)

## STRUCTURE, GOVERNANCE AND MANAGEMENT

### Governing Document

The charity is a Charitable Incorporated Organisation, foundation model, registered on September 18<sup>th</sup> 2018. It is governed by its Constitution.

### Trustees

The Trustees meet at least quarterly, to discuss matters affecting the charity, review the financial position of the charity, and review the charity's activities and performance against its objectives. New trustees may be put forward by current trustees or members of the executive and are considered according to relevant experience, qualifications or specialist knowledge.

### Management

The organisation is operationally managed by an executive team consisting of an Artistic Director (Tom Herring), Finance Manager (Jack Butterworth), and Learning & Participation Manager (Fiona Fraser).

## **Remuneration**

The Trustees have approved remuneration for administration time for the Artistic Director. The Finance Manager, Learning & Participation Manager serve as volunteers.

## **Policies**

The following policies are in place and are reviewed annually or when we make changes to our working practices. The Trustees are committed to the pastoral care of the singers, performers and volunteers, in particular as we have come out of lockdown and return to live performance and busier performing schedules.

- Safeguarding
- Child and Vulnerable Adult Protection
- Anti-Bullying
- Health and Safety
- Complaints
- Staff Code of Conduct

All policies can be found via our website, [sansarachoir.com/safeguarding](https://sansarachoir.com/safeguarding)

Potential risks of all events, projects and engagements are carefully considered as part of the charity's standard governance procedures, and suitable oversight and contracts are put in place. The charity takes out an annual Public Liability insurance policy.

## **Public Benefit**

In reviewing the reporting year and considering objectives for the year ahead the Trustees have had regard to the Charity Commission guidance on public benefit and the duty under S 17(5) of the Charities Act 2011 and confirm that that public benefit is being achieved by:

- Performing live to over 1,500 people across the UK and beyond.
- Reaching over 150,000 listeners worldwide across all streaming platforms.
- Supporting over 50 freelance artists and musicians with tailored professional and artistic development programmes.

## **OBJECTIVES**

**Charitable Objectives** as set out in our constitution:

To promote the art of choral music for the public benefit by:

- (a)** the organisation and/or presentation of concerts of high educational and artistic merit, the production of recordings;
- (b)** the commissioning and performance of new music and/or the presentation of musical works of particular historical and cultural significance, research and presentation of musical editions;
- (c)** the organisation and presentation of concerts, workshops and collaborations with community musical groups, schools and other places of education;
- (d)** by such other means as the Board of Trustees shall from time to time determine.



**SANSARA is a vocal collective making choral music that matters. By drawing on the unrivalled expressive potential of the human voice, we connect new audiences with timeless music and offer unique opportunities for reflection and renewal.**

Our work is rooted in artistic excellence and social engagement. Whether commissioning new music that brings refugee communities together or using ensemble singing to support the journey through bereavement, we believe in the transformative power of choral music to make meaningful connections in people's lives.

SANSARA responds to the present and breathes new life into our rich musical traditions. We create artistic experiences which challenge the boundaries of form and genre, from intimate a cappella performances to immersive electronic soundscapes. We believe that working collaboratively, with authenticity and the highest levels of shared ambition, allows exceptional things to happen.

Established as a charity in 2018, SANSARA reaches hundreds of thousands of people every year through our critically acclaimed programme of concerts, recordings and community partnerships. As a collective we are committed to developing a core group of musicians and musical entrepreneurs - with the skills and passion to explore a new purpose for choral music.

SANSARA believes that choirs are living, breathing entities with a unique expressive power to give voice to compelling human stories. We create opportunities for people to experience and explore what choral music can mean to them, via the very highest quality performances, recordings and partnerships.

The UK is in the middle of a loneliness epidemic. 1 in 4 people are living with the devastating impact of social isolation on their physical and mental health. The legacy of a global pandemic, the climate emergency, cost of living and war in Europe have all contributed to a peak in anxiety leaving many people grief-stricken, isolated and fearful. All of this in the midst of an over-stretched health system meaning that people need to find new ways to help themselves and each other.

Human connection is a crucial part of the answer.

***"I felt very supported and was able to talk about some things which I had not previously."***

- Participant in SANSARA's *Rite To Grieve* project

Over the last five years, SANSARA'S unique choral offer and partnerships have created new spaces and contexts for connection, spirituality, reflection and growth. We have seen first-hand the impact that exceptionally high quality choral music can have on individuals and groups, whether at a concert or as part of a participatory experience.

SANSARA is open to everyone, sharing music we love in welcoming and beautiful settings. We invite our audiences to bring their own beliefs, experiences and emotions - and to join together in rare, genuine moments of connection.

***"The whole experience was almost unbearably moving"***

- Audience member, *Traces of the White Rose* performance



## Chair's Report

I am delighted that this year was one of significant organisational growth for SANSARA, as we emerged from the COVID-19 pandemic with a renewed strategy and new trustees on our Board. Prudent financial management, alongside new and ground-breaking artistic projects, have allowed SANSARA not only to remain stable throughout this period, but to emerge with a bolder creative purpose to make choral music that matters, giving voice to powerful human stories.

SANSARA's core projects fuse artistic excellence with social engagement, and this was excellently exemplified with the release of the *My North* by Rebecca Dale, through our new partnership with the record label, Platoon. This piece was commissioned as part of our *Rite to Grieve* project, which was a creative response to the widespread crisis of grief and bereavement as a result of the COVID-19 pandemic. The piece sets text from W H Auden's *Funeral Blues*, and was premiered at a special commemorative event at the National Covid Memorial Wall on 29 March 2022.



In addition, we have recorded a fourth album (released after this reporting period, in Autumn 2022) which was funded by the Genesis Foundation Kickstart Fund and released via Platoon. This marks a step change in our ability to promote choral music, through Platoon's support in accessing wider audiences globally through Apple Music, Spotify and all major streaming platforms.

Despite significant efforts in terms of fundraising, our core position remains unchanged from previous years, and as a board we now have clear targets for 2023 to ensure that we can put SANSARA on a more stable financial footing, upon which Tom Herring's artistic vision can be built. We continue to be incredibly grateful to our core group of regular donors who have provided the choir with much needed support, without which we would not have survived the COVID-19 pandemic and continue to produce fantastic choral music-making.

In this reporting period, as noted in last year's report, Ms Sarah Hard resigned as a trustee and Mr David Hurley stood down as chair. I am pleased to report Mrs Michele Price and Mr Laurence Harris joined us as trustees, bringing significant legal, charity governance, and fundraising experience between them. We continue to review the skill set of the Board to ensure that we can fully support the development of the choir, and for that reason, we are currently recruiting for three additional trustees to bring expertise in financial governance, consumer and digital marketing, and fundraising to support our continued growth as we transition into the organisation that I know we have the potential to be.

- Charles Graham, Chair  
April 2023

## Artistic Director's Report

The achievements in this period were the first steps of delivering our renewed creative strategy as we emerged from the pandemic. Alongside the professional engagements and self-promoted events, three key projects stand out from the year: the development and pilot event of our *Rite to Grieve* project, the recording of our fourth album *Traces* and single *My North*, and our commissioning of Ukrainian composer Natalia Tsupryk.

At the beginning of this period, our Artistic Director and Learning and Participation Manager focused on developing our *Rite to Grieve* project: a response to the grief crisis in the wake of the pandemic. This involved researching and liaising with partners in the lead up to a pilot event on 3 October 2021. This event was transformational for the organisation, showing what we can offer beyond the stage. A thorough internal evaluation of the pilot event followed and has since informed the development of the project.



The recording of *Traces* in October 2021 was an important development for the choir, building on our existing collaboration with the University of Oxford's White Rose Project and funded in part by the Genesis Foundation's Kickstart Fund. The programme stems from a concert in February 2020 in collaboration with the White Rose Project, which set choral music alongside readings from the members of the White Rose resistance circle: five students and a professor who resisted Nazism and paid with their lives. The recording project was designed to expand on this initial programme, adding new repertoire such as Paul Ben-Haim's *Psalms 126* which we recorded for the first time.

During these sessions, we also recorded a new commission by Rebecca Dale as part of our *Rite to Grieve* project. *My North* was premiered at a special commemorative event at the National Covid Memorial Wall on 29 March 2022 and released as a single via Platoon on all streaming platforms in April.

Towards the end of the period, the choir commissioned Ukrainian composer Natalia Tsupryk to write a piece responding to the full scale invasion of her country by Russian forces in February 2022, with the aim of recording and releasing the piece as a single for Ukrainian Independence Day in August 2022 - a date which also aligned with six months since escalation of the war. The commission brief was designed to result in a work that would be performable by a range of ensembles, including amateur and communities choirs, so that we could encourage future performances of the piece by other groups and - where possible - for people to work with refugees in their communities. Natalia's piece *A Quiet Night - Tyhoyi Nochi* was recorded on 29 July 2022 at

the Ukrainian Cathedral in London and has since been performed around the world, raising money for the Ukrainian Welcome Centre, based at the cathedral.

Alongside these main projects, the choir collaborated with renowned viol consort Fretwork for a programme of works by Arvo Pärt and Robert White. These were performed at three venues, including London's St John's Smith Square. This collaboration was a significant step in our artistic development and has continued beyond the end of the period of this report.

In summary, the 2021-22 year was an important period of artistic and organisational growth as we began to deliver some of our projects in line with our charitable objectives planned during the previous year of relative inactivity due to the pandemic. The work done in this time has since proved highly valuable for the development of the charity, its trustees and its creative freelancers.

- Tom Herring, Artistic Director  
April 2023

## ACTIVITIES

In the period August 2021 - July 2022:

### Professional Engagements

**24.10.21** Saxon Shore Early Music Festival

**13.03.22** Winchester College: Tarney Passion

**29.03.22** National Covid Memorial Wall Commemoration Event

**31.03.22** SJE Arts, Oxford: Fretwork collaboration

**13.04.22** St John's Smith Square (SJSS), London: Holy Week Festival - late-night event

**14.04.22** SJSS, London: Holy Week Festival - Fretwork collaboration, late-night event

**15.04.22** SJSS, London: Holy Week Festival - late-night event

### Self-promoted Events

**22.12.21** St Cross Church, Winchester: Christmas concert

**07.04.22** St Cross Church, Winchester: Fretwork collaboration

### Recordings

**4-8.10.21** rehearsals and recording sessions for *Traces* and Rebecca Dale commission

**22.04.22** *My North* single released via Platoon

**29.07.22** recording session for Natalia Tsupryk commission

### Project Development

**03.10.21** Rite to Grieve pilot event

### Digital Projects

**22.01.22** Online premiere of Mahler 8 with Choir of the Earth

## Case Studies

### Rite to Grieve - Sarah's story\*

Sarah joined us for our *Rite to Grieve* pilot event in October 2021. In 2020, Sarah lost her partner to Covid-19 and felt overwhelmingly isolated in the weeks and months that followed, later becoming involved in the Covid-19 Bereaved Families for Justice movement. When registering for our event, Sarah expressed her nerves at sharing her story with others, but also her desire to give voice to her story. In the final session of the day, Sarah was speaking freely and connecting with other participants, sharing in their collective yet individual experiences.

***"It's hard to put into words how important the day was as the whole issue involves so many profound and complex emotions. I had been denied the opportunity to lay my ghosts to rest. But somehow, coming together with others who'd shared similar experiences and having a series of structured conversations, allowed me to find a framework on which to hang my grief."***

*\*the participant's name has been changed*

### Natalia's story

***"With the full-scale invasion of Ukraine, my life was split into before and after, and although the Russian war really started eight years ago, I was still deeply shaken..."***

Following the full scale invasion of Ukraine by Russian forces in February 2022, SANSARA commissioned the young Ukrainian composer Natalia Tsupryk to write a new choral piece for Ukrainian Independence Day.

***"I feel honoured to have worked with SANSARA on the recording of my piece 'A Quiet Night - Tyhoji Nochi'. I am incredibly grateful to them for showing such sympathy for the people of Ukraine and putting this sympathy into the magic of music. Their performance of the piece is honest and sensitive. It has been incredibly moving to see so many choirs following SANSARA's example and performing my piece all around the world."***

## FINANCIAL REVIEW

The charity's financial position in 2021-22 was largely shaped by a return to performing activity, following the relaxation of restrictions related to the COVID-19 pandemic.

In particular, earned income (concert fees, ticket sales and CD sales) grew to £39,138 (from £8,335 in 2020-21), as in-person performances resumed and as reported in our accounts, section **A1**. Engagements included concerts in Oxford, Winchester and London with Fretwork, and a performance of Oliver Tarney's *St Mark Passion* and a Christmas concert in December 2021, both also in Winchester. We built new relationships with the Wiltshire Music Centre, Saxon Shore Early Music Kenardington and St John's Smith Square, with performances in June 2021, October 2021 and April 2022 respectively. We also continued our partnership with the Self-Isolation Choir, for two virtual performances, and also performed at a number of weddings, funerals and other private engagements.



Private donations remained broadly constant, at £9,640 (from £11,403 in 2020-21): we remain grateful to the Friends of Sansara for their ongoing support of the choir. Following a year of significant success in winning grant income, particularly for the *White Rose* and *Rite to Grieve* projects, our focus in 2021-22 was on delivering the two projects above.

Expenditure (**A3**) reflected the increased performing activity outlined above. There was marked growth in expenditure on music commission, filming, photography and publicity, venue hire and on musicians' fees and expenses, as we returned to a fuller performing schedule. We are proud to have provided over £40,000 of paid singing work to young professional singers, in a challenging financial and cultural climate. Fees for professional services also increased: the principal recipient of professional services fees is the Artistic Director, who receives a monthly retainer alongside other project-based fees.

The charity has no asset sales (**A2**) or asset purchases (**A4**) to report.

Expenditure (£78,350) outstripped income (£48,777) by £29,573 in this financial year: however, this is largely driven by £30,651 in restricted expenditure. We delivered on the grants which were won in the 2020-21 financial year, and which had contributed to restricted cash holdings of £43,775 (**A6**), at the beginning of the 2021-22 financial year. The choir's underlying, unrestricted position remained largely stable, with a net loss of only £222.

There are no transfers between funds (**A5**) to report.

Total cash holdings (**B1**) were £23,059 at year end, comprising £8,635 in unrestricted funds and £14,423 in four funds for restricted purposes, including for the *White Rose* and *Rite to Grieve*

projects, as well as for the *Les Voix Humaines* and *A Quiet Night* recordings, each of which has since been delivered in 2022-23.

As was foreseen in the previous financial report, the charity's financial activity in 2021-22 was shaped by the delivery of two grant-funded projects, for which funding had been won in the 2020-21 financial year; and by the return to a fuller programme of performing activity and increase in earned income as a result. Each of these contributed to a substantial increase in expenditure, principally on recording and performing. We are delighted that the choir has signed its first multi-project recording deal, with Platoon (part of Apple Inc.), which promises to be a major driver of income in 2022-23.

- Jack Butterworth, Finance Manager  
April 2023

### **Accounting Policies and Management**

Receipts and payments are the operational responsibility of the Finance Manager, who has delegated responsibility for expenditures of less than £500. Larger expenditures are subject to the approval of the Trustees.

The charity has a reserves holding policy to cover six months of core costs which was successfully maintained during this period. The reserves policy is reviewed annually and adjusted in accordance with current commitments and other prevailing economic factors.

### **Restricted and unrestricted funds**

Funds are restricted where they have been raised for a clearly communicated purpose or project, or have been designated as such by the donor.

Unrestricted funds may come from sales of tickets or CDs, payment for concerts or workshops (by promoters or through ticket sales) or through unrestricted donations such as the Friends of Sansara scheme.

### **Risk Management**

The Trustees have assessed the major risks to which the charity may be exposed and are satisfied that systems and procedures are in place to mitigate any exposure to these risks.

Receipts and payments accounts

CC16a

For the period from 01/08/2021 To 31/07/2022

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Donations	8,340	1,300	-	9,640	11,403
Gift Aid	-	-	-	-	1,939
Grant income	-	-	-	-	45,500
Income from services rendered inc. concert fees	29,946	-	-	29,946	7,785
Miscellaneous income	-	-	-	-	-
Sale of CDs	566	-	-	566	500
Sponsorship	-	-	-	-	-
Ticket sales	8,626	-	-	8,626	50
<b>Sub total(Gross income for AR)</b>	<b>47,477</b>	<b>1,300</b>	<b>-</b>	<b>48,777</b>	<b>67,177</b>
<b>A2 Asset and investment sales, (see table).</b>					
nil	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>47,477</b>	<b>1,300</b>	<b>-</b>	<b>48,777</b>	<b>67,177</b>
<b>A3 Payments</b>					
Catering	105	9	-	114	-
Commission of music	350	2,500	-	2,850	600
Costs of sales e.g. box office	653	-	-	653	155
Digital and computing	923	-	-	923	673
Filming, photography and publicity	2,100	1,384	-	3,485	700
Hire of scores, microphones etc.	-	277	-	277	26
Payments to musicians - expenses	1,600	515	-	2,116	306
Payments to musicians - fees	24,263	15,925	-	40,188	20,035
Printing, postage and stationery	609	129	-	738	91
Professional services	14,225	4,863	-	19,088	10,468
Recording production and purchase	-	825	-	825	1,750
Travel and accommodation	705	411	-	1,116	18
VAT on purchases	280	712	-	992	589
Venue hire and insurances	1,885	3,102	-	4,987	1,793
<b>Sub total</b>	<b>47,699</b>	<b>30,651</b>	<b>-</b>	<b>78,350</b>	<b>37,203</b>
<b>A4 Asset and investment purchases, (see table)</b>					
nil	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>47,699</b>	<b>30,651</b>	<b>-</b>	<b>78,350</b>	<b>37,203</b>
<b>Net of receipts/(payments)</b>	<b>- 222</b>	<b>- 29,351</b>	<b>-</b>	<b>- 29,573</b>	<b>29,973</b>
<b>A5 Transfers between funds</b>	-	-	-	-	-
<b>A6 Cash funds last year end</b>	<b>8,857</b>	<b>43,775</b>	<b>-</b>	<b>52,632</b>	<b>-</b>
<b>Cash funds this year end</b>	<b>8,635</b>	<b>14,423</b>	<b>-</b>	<b>23,059</b>	<b>29,973</b>

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Cash funds	8,635	14,423	-
	<b>Total cash funds</b>	<b>8,635</b>	<b>14,423</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>	nil	-	-	-
<b>B3 Investment assets</b>	nil	n/a	-	-
<b>B4 Assets retained for the charity's own use</b>	Musical scores	Unrestricted	-	500
<b>B5 Liabilities</b>	nil	n/a	-	-

Signed by one or two trustees on behalf of all the trustees

Signature: Charles Graham  
Print Name: Charles Graham  
Date of approval: 23/03/2023

## **Independent examiner's report to the trustees of Sansara Choir (1179978)**

I report to the trustees on my examination of the accounts of Sansara Choir (the Trust) for the year ended 31 July 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 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.



Andrew Radice

Chartered Accountant

Guelder Cottage, Hanging Langford, Salisbury, SP3 4NW



**SANSARA CHOIR**

England & Wales - Charity number 1179978

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# Accounts

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S A N S A R A

Sansara Choir

A Charitable Incorporated Organisation

Charity No. 1179978

# **Report and Financial Statements**

FOR THE YEAR ENDING 31 JULY 2021

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# **Trustees' Annual Report**

For the period 1<sup>st</sup> August 2020 - 31<sup>st</sup> July 2021

## **REFERENCE AND ADMINISTRATIVE DETAILS**

### **Charity name**

Sansara Choir CIO

### **Other name the charity uses**

SANSARA

### **Registered charity number**

1179978

### **Charity's principal address**

40 High Point, London SE9 3NZ

### **Trustees**

Mr David Hurley (Chair)

Mrs Sarah Hard

Miss Sarah Rennix

Mr Henry Southern

Mr Charles Graham

## **Report of the Trustees for the year ending 31 July 2021**

This year was another deeply affected by the COVID-19 pandemic, resulting in a diminished performance schedule; but the charity has effectively used its time to develop new projects, as well as create other forms of artistic output in line with the charity's objectives in the absence of performance opportunities.

Due to prudent financial management throughout the previous two years, the charity has been able to maintain its reserves while continuing to provide financial support to the Artistic Director. In addition, through fundraising, the choir recorded and released its third album - which provided much-needed work for our professional singers, as well as supporting original compositions from the choir's Associate Composer Marco Galvani. This was received well, and the recording's mix of electronic and choral music opened the choir's work to new audiences, particularly on digital platforms such as Spotify and Apple Music.

Project development continued in the period, supporting our new 'Giving Voice' strategy, that will be central to our fundraising efforts in 2022 and beyond. This will yield results in the future, as performances become easier and as we move out of the COVID-19 pandemic.

The financial stability and continued creative output of the charity during this difficult period would not have been possible without the continued generosity of our donors, who continued to support the choir during a period with little physical performance output. We hope that the digital projects and recordings that were delivered in the period showed the flexibility and creativity of the charity, in still delivering its charitable objectives during difficult times for the performing arts.

In this reporting period there were no changes to the board of Trustees, but Mrs Sarah Hard resigned at the end of July 2021, with the Chair, Mr David Hurley, standing down in the 2021 - 2022 financial year. At the time of writing, the recruitment of new Trustees is ongoing.

## **OBJECTIVES AND ACTIVITIES**

**Charitable Objectives** as set out in our constitution:

To promote the art of choral music for the public benefit by:

- (a)** the organisation and/or presentation of concerts of high educational and artistic merit, the production of recordings;
- (b)** the commissioning and performance of new music and/or the presentation of musical works of particular historical and cultural significance, research and presentation of musical editions;
- (c)** the organisation and presentation of concerts, workshops and collaborations with community musical groups, schools and other places of education;
- (d)** by such other means as the Board of Trustees shall from time to time determine.

**Activities** in the period August 2020 - July 2021:

### **Professional Engagements:**

19.06.2021 - Concert at Wiltshire Music Centre

### **Recordings**

28.05.2021 - Invisible Cities released on streaming platforms

### **Project Development**

Rite to Grieve

White Rose

Les Voix Humaines

### **Digital Projects**

re:create

a golden string

Collaborations with The Self-Isolation Choir and Orchestra for the Earth

## ACHIEVEMENTS AND PERFORMANCE

In-person activities were significantly curtailed during this period, and so the choir took the opportunity to develop a distinctive creative vision and strategy. 'Giving Voice' is a forward-thinking strategy designed with long-term sustainability in mind, as the organisation continues to develop and grow.

The choir's third album was released at the end of May 2021. The recording of choral electronic and choral music by the group's Associate Composer Marco Galvani received critical acclaim, with several tracks featuring in major playlists on Spotify and Apple Music.

During this period, the choir developed a ground-breaking COVID-19 response project called *Rite to Grieve*, with the aim of combining choral music and peer-to-peer bereavement support to give voice to grief, following a time when it had been difficult to do so. This project received funding from the Oak and Paul Hamlyn Foundations.

Work on the multi-faceted *White Rose* recording project continued, with further funding from the Paul Hamlyn and Genesis Foundations to support the recording of a new album and podcast series in partnership with Oxford University's White Rose Project.

The Trustees confirm that they have considered the Charity Commission guidance on public benefit (PB3) and that they report that public benefit has been delivered in line with the charity objects, despite the challenges of the reporting year due to lockdown and the loss of performance opportunities.

## FINANCIAL REVIEW

Despite the lack of in-person performance activity, the charity is able to report an improved financial position at the close of its financial year.

Following growth in donations income in 2019-20, 2020-21 saw significant growth in grant income, as reported in accounts section **A1**. Grants of total £23,500 were received for the *White Rose* project from the Paul Hamlyn Foundation, Genesis Foundation and from the University of Oxford. Grants of £15,000 were received for the *Rite to Grieve* project from the Paul Hamlyn Foundation and Oak Foundation. A grant of £2,000 was received for the Galvani recording from the Ralph Vaughan Williams Trust, with grants of £500 received from the Golsoncott Foundation (Les Voix Humaines) and Arts Council England (the final instalment of Emergency Grant support from 2020-21). We are particularly grateful for an unrestricted grant of £4,000 from the Paul Hamlyn Foundation, for the choir's core costs. Donations income decreased slightly, after a significant push in 2019-20, but remains at a healthy level.

Earned income (concert fees, ticket sales and CD sales) declined as a result of successive COVID-19 lockdowns and public performance restrictions. The charity was able to raise some funds by partnering with the Self-Isolation Choir for virtual performances of Mahler's

*Eighth Symphony* and Beethoven's *Ninth Symphony*, which form the bulk of our earned income for 2020-21, alongside several private engagements.

Expenditure (**A3**) remained largely consistent with the 2019-20 financial year. Fees for administrative work (principally the Artistic Director's retainer) remained stable, and the Galvani recording, collaboration with Self-Isolation Choir, Wiltshire Music concert and several private engagements enabled us to provide over £20,000 of work to young professional singers, despite the constrained circumstances.

The charity has no asset sales (**A2**) or asset purchases (**A4**) to report.

A transfer of £4,040 was made into restricted funds from the choir's unrestricted reserve (**A5**), in order to cover the full costs of the Galvani recording. Accordingly, total restricted funds equalled £43,775 at year end, of total cash holdings of £52,632 (**B1**). There has been a decline in the charity's unrestricted reserves, with expenditure on core costs outstripping fundraising, and an ambition for the choir is to increase its unrestricted reserve in 2021-22, for more sustainable support of these core costs.

The continuing COVID-19 pandemic ensured that expenditure remained at a lower level when compared to our last 'full' performing year (2018-19), however the charity's financial year income in 2020-21 was the highest in our history. This is chiefly due to success in grant-winning, despite the loss of most of the charity's earned income. A healthy sum of restricted funding is therefore on hand, to deliver the projects for which we have won grant funding in 2021-22.

The Trustees have reviewed the financial performance of the charity and are confident that the charity continues to have financial stability despite COVID-19 restrictions. The Trustees intend to undertake and implement a detailed fundraising review during 2022.

### **Accounting Policies and Management**

Receipts and payments are the operational responsibility of the Finance Manager, who has delegated responsibility for expenditures of less than £500. Larger expenditures are subject to the approval of the Trustees.

The charity has a reserves holding policy to cover six months of core costs. The Trustees have reviewed this policy and confirm that the charity has maintained this policy during the period. The Trustees intend to review this policy following a detailed fundraising review in 2022, in light of the charity's new Giving Voice strategy.

### **Restricted and unrestricted funds**

Funds are restricted where they have been raised for a clearly communicated purpose or project, or have been designated as such by the donor.

Unrestricted funds may come from sales of tickets or CDs, payment for concerts or workshops (by promoters or through ticket sales) or through unrestricted donations such as the Friends of Sansara scheme.

### **Risk Management**

The Trustees have assessed the major risks to which the charity may be exposed and are satisfied those systems and procedures are in place to mitigate any exposure to these risks. The Trustees have reviewed and updated the risk register to include the COVID-19 pandemic.

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **Governing Document**

The charity is a Charitable Incorporated Organisation, registered on **18<sup>th</sup> September 2018**. It is governed by its Charitable Constitution.

### **Trustees**

The Trustees meet at least quarterly, to discuss matters affecting the charity, review the financial position of the charity, and review the charity's activities and performance against its objectives. New Trustees may be put forward by current Trustees or members of the executive and are considered according to relevant experience, qualifications, or specialist knowledge.

The Trustees intend to embark upon a trustee recruitment campaign in 2022 to manage any skills gaps, and reinforce the resilience of the board.

### **Management**

The organisation is operationally managed by an executive team consisting of an Artistic Director (Tom Herring), Finance Manager (Jack Butterworth), and Learning & Participation Manager (Fiona Fraser).

### **Remuneration**

The Trustees have approved remuneration for administration time for the Artistic Director. The Finance Manager and Learning & Participation Manager serve as volunteers.

Sansara Choir		1179978		<b>CC16a</b>
<b>Receipts and payments accounts</b>				
For the period from	01/08/2020	To	31/07/2021	

**Section A Receipts and payments**

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
<b>A1 Receipts</b>					
Donations	7,833	3,570	-	11,403	19,599
Gift Aid	939	1,000	-	1,939	4,145
Grant income	4,000	41,500	-	45,500	4,500
Income from services rendered - concert fees	7,785	-	-	7,785	15,329
Miscellaneous income	-	-	-	-	200
Sale of CDs	500	-	-	500	2,644
Sponsorship	-	-	-	-	-
Ticket sales	50	-	-	50	7,630
<b>Sub total(Gross income for AR)</b>	<b>21,107</b>	<b>46,070</b>	<b>-</b>	<b>67,177</b>	<b>54,047</b>
<b>A2 Asset and investment sales, (see table).</b>					
nil	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>21,107</b>	<b>46,070</b>	<b>-</b>	<b>67,177</b>	<b>54,047</b>
<b>A3 Payments</b>					
Catering	-	-	-	-	-
Commission of music	-	600	-	600	-
Costs of sales e.g. box office	155	-	-	155	1,249
Digital and computing	673	-	-	673	835
Fees for administrative work	9,400	1,068	-	10,468	8,370
Filming, photography and publicity	-	700	-	700	68
Hire of scores, microphones etc.	26	-	-	26	-
Payments to singers - expenses	306	-	-	306	1,221
Payments to singers - fees	13,155	6,880	-	20,035	18,936
Printing, postage and stationery	91	-	-	91	952
Purchase of CDs	-	1,750	-	1,750	1,950
Travel and accommodation	18	-	-	18	132
VAT on purchases	146	443	-	589	736
Venue hire	198	1,595	-	1,793	1,724
<b>Sub total</b>	<b>24,168</b>	<b>13,036</b>	<b>-</b>	<b>37,203</b>	<b>36,173</b>
<b>A4 Asset and investment purchases, (see table)</b>					
nil	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>24,168</b>	<b>13,036</b>	<b>-</b>	<b>37,203</b>	<b>36,173</b>
<b>Net of receipts/(payments)</b>	<b>- 3,061</b>	<b>33,035</b>	<b>-</b>	<b>29,973</b>	<b>17,874</b>
<b>A5 Transfers between funds</b>	<b>- 4,040</b>	<b>4,040</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>15,958</b>	<b>6,700</b>	<b>-</b>	<b>22,658</b>	<b>-</b>
<b>Cash funds this year end</b>	<b>8,857</b>	<b>43,775</b>	<b>-</b>	<b>52,632</b>	<b>17,874</b>

**Section B Statement of assets and liabilities at the end of the period**

Categories	Details	Unrestricted funds	Restricted funds	Endowment funds
		to nearest £	to nearest £	to nearest £
<b>B1 Cash funds</b>	Cash funds	8,857	43,775	-
	<b>Total cash funds</b>	<b>8,857</b>	<b>43,775</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds	Restricted funds	Endowment funds
		to nearest £	to nearest £	to nearest £
<b>B2 Other monetary assets</b>	nil	-	-	-
<b>B3 Investment assets</b>	nil	n/a	-	-
		Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>	Musical scores	Unrestricted	-	500
<b>B5 Liabilities</b>	nil	n/a	-	-
		Fund to which liability relates	Amount due (optional)	When due (optional)
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
		Charles Somerset Graham	02/04/2022	

## **Independent examiner's report to the trustees of Sansara Choir (1179978)**

I report to the trustees on my examination of the accounts of Sansara Choir (the Trust) for the year ended 31 July 2021.

### **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 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.

*Andrew Radice*      *14<sup>th</sup> Apr, 2022*

Andrew Radice

Chartered Accountant

Guelder Cottage, Hanging Langford, Salisbury, SP3 4NW