

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

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	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:

A handwritten signature in dark ink, appearing to read 'M. Price', written over a dotted line.

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

BALANCE SHEET AS AT 31 JULY 2025

		2025	2024
	Note	£	£
Fixed Assets			
Tangible assets	A9	500	500
Total fixed assets		<u>500</u>	<u>500</u>
Current Assets			
Cash at bank		28,043	24,045
Cash box		120	
Accounts receivable	A10	2,640	-
Total current assets		<u>30,803</u>	<u>24,045</u>
Creditors: amounts falling due within 1 year			
Accounts payable	A11	-	-
VAT	A12	8,808	6,180
Total creditors: amounts falling due within 1 year		<u>8,808</u>	<u>6,180</u>
Net Current Assets (Liabilities)		<u>21,995</u>	<u>17,866</u>
Net Assets		<u>22,495</u>	<u>18,366</u>
Capital & Reserves			
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
Total Capital & Reserves		<u>22,495</u>	<u>18,365</u>

DECLARATION

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

A handwritten signature in dark ink, appearing to read 'M. Price', with a period at the end.

.....
Michele Price Interim Chair

Date: 27 January 2026

NOTES

A1 - Donations

	Unrestricted	Restricted - Voicing Loss	Total Funds 2025	<i>Total Funds 2024</i>
	£	£	£	£
Income from:				
Donations	7,555	2,560	10,115	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 2024</i>
	£	£	£	£
Income from:				
Gift Aid	3,033	-	3,033	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 2024</i>
	£	£	£	£	£
Income from:					
Grants	-	6,000	3,500	9,500	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	Total Funds 2024
	£	£	£	£
Income from:				
Sales	208	71	279	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	Total Funds 2024
	Note	£	£	£	£
Cost of Sales:					
Collaborator Fees	B1	2,500	2,000	4,500	11,567
Cost of Goods Sold	B2	110	-	110	813
Freelancer Expenses	B3	1,515	430	1,945	7,601
Freelancer Fees	B4	55,299	6,725	62,024	73,896
Score Hire	B5	12	-	12	70
Venue Hire	B6	1,620	-	1,620	4,461
Total Cost of Sales		61,056	9,155	70,211	98,408

- 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

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

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**

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

Restricted - Movement in Funds

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

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