



ANNUAL REVIEW 2017-2018



WHO WE ARE

THE VCM FOUNDATION'S creative vision is a simple one: **we want to teach the world to sing.** We passionately believe in the power of singing to bring communities together, to increase mental and physical health and wellbeing, and to act as a positive and inspirational force in society. Our role is to inspire others to sing and find their voice and we believe that this is best achieved through offering excellence both in performance and teaching.

HOW DO WE GO ABOUT ACHIEVING THIS SIMPLE YET ENORMOUS GOAL, AND WHY ARE WE WELL PLACED TO DO IT?

We were founded in 2006 at the same time as our vocal ensemble VOCES8, which has since become one of the world's leading vocal groups. They were joined in 2010 by Apollo5. Our two groups achieve world-beating standards of performance and are uniquely placed to educate, challenge and inspire singers young and old – and those who are not yet empowered to use their voices. Our range of activities goes beyond what our two ensembles are able to deliver themselves. The VCM Foundation comprises three spheres, each of which contributes to the task.

Performance

The VCM Foundation supports two world-class professional singing ensembles: VOCES8 and Apollo5. Between them, they perform up to 200 full length concerts each year in Europe, the USA and Asia, and have directly inspired thousands of audience members through the power of live singing.

Our CD recordings have reached many thousands more, and our internet-based music video releases have over 10m total views. VOCES8 and Apollo5 bring high-level singing to a growing international audience and offer a practical demonstration of the joy which vocal music can bring.

Education

The VCM Foundation's education programmes reach 40,000 people a year all over the world, from primary-aged children to adults, and from beginners to high level amateurs and semi-professionals. We work to develop singing skills, instil self-confidence and encourage creativity in a range of ways:

- **The VOCES8 Method:** an innovative teaching resource which builds basic skills for all singers
- **Teacher training:** 'up-scaling' our efforts by providing lasting skills to educators
- **Young Leaders programme:** training the musical leaders of tomorrow

- **VOCES8 Scholars programme:**

A year-long programme of training and mentorships for young professional singers at the beginning of their careers

- **Partner organisations:** Teaming up with Music Hubs in the UK and other partner institutions in France, the USA and beyond to direct our efforts to where they are most needed

- **Annual Summer School:** A gathering of 150 singers for a week of intensive, joyful music-making

Community

The VCM Foundation's home is The Gresham Centre; our hub for performance, outreach and education. It plays host to The VCM Foundation's own ensembles, to visiting young singers from the UK

and far beyond, and to local choirs. We are enormously proud of our London community – a diverse range of people who come through its doors to join together in song. VCM also works hard to benefit other

communities around the world by bringing them music – communities just like your own. In 2017-18 VCM has been involved in community-based singing projects in the UK, France and the USA.

LAST YEAR
IN SUMMARY

15 m

8.3 million

minutes of viewing time on the VCM channel

160

primary schools in the UK

7,300+

primary school children in the UK

8

v

75

secondary schools in the UK

2,150+

secondary school students in the UK

300+

concerts and events

1

million+

streams on Spotify

7.4 million

views for our Facebook channels

3,000+

visitors to events at the Gresham Centre

40,000+

students involved in education programmes

concerts and education programmes in

4 countries

FROM OUR CEO

LOOKING BACK OVER the 2017-18 season, I'm delighted to say that we can reflect on a tremendous year filled with world class performances by VOCES8 and Apollo5. Alongside those performances we have worked tirelessly to deliver a wide ranging education and outreach programme, working in schools; with community singing activities; commissioning and developing new music and new resources; and striving to inspire the next generation of musicians – both those about to turn professional, and those who are taking their first steps into the world of music.

Some particular highlights for me include the resources for live music, to be used both on stage and in the classroom, that we have developed in the last year. With a new series of videos and sheet music being launched through our partnership with Edition Peters and with our own record label and website, we have published new works for choir, and begun to release a whole series of free online videos which help with everything from tuning a single chord to developing a creative improvisation with a class or choir. These are already proving very popular, and I'm thrilled that this work to share resources and inspire others to make music will continue next season.

Ongoing partnerships are critical for the VCM Foundation, and we are grateful to all those who collaborate with us in our work, helping us to continue reaching many students and teachers in need of our support. Launching a charity in the USA this year (www.vcmusa.org) has also seen us take further steps towards developing a team of supporters who can help us continue to make a real impact in the lives of those that we are able to make music with. In what feels like increasingly uncertain times for the world, and for music education in that world, we are straining every sinew to provide as much impact as possible, not just because we are obliged by our charitable objectives to do so, but because we are driven by a passion to offer young musicians the same opportunities that we had when we were children.

As we look to 2018-19, I'm excited to see us once again working with Music Hubs across the UK, including a special project in Hackney which will include a piece of research on the impact of music education in partnership with the Institute of Education, University College London. We will be launching our involvement with the MMus degree course at Cambridge University and launching a major programme of activity called Roots across Cambridgeshire in partnership with Cambridge University and Anglia Ruskin University, the Music Hub and the Cambridge Early Music Festival.

We will be performing VCM events with VOCES8, Apollo5 and the VOCES8 Scholars in partnership with the Academy of Ancient Music at the Gresham Centre and Trinity College, Cambridge, and we will once again be running our International Festival and Summer School at Milton Abbey. Our work at the Gresham Centre in London also continues to grow, and we have ambitions to launch a London Season at our home in 2019-20.

I'm thrilled also that we will be premiering my new work, *Dunelm Lux Aeterna* in Durham Cathedral with VOCES8 and 150 local children who both helped to write the music and will also be performing, and that we will be leading massed singing events across the UK, France, Germany, Japan and the USA with VOCES8 and Apollo5. Alongside our live events, we will also be releasing a series of recordings through 2019 on Decca Classics and our own label, VCM Records. *Enchanted Isle* (VOCES8), *O Radiant Dawn* (Apollo5) and *Reflections* (Paul Smith with VOCES8, Apollo5, the VOCES8 Scholars, Neil Valentine and 2500 singers) will all be released in 2019.

In somewhat turbulent times, I'm happy to say that the VCM Foundation is in a financially sound state, with a team of trustees who provide constant support. I am deeply proud of all the members of the VCM Foundation team, who give so much of their time and talent to enriching the world and the lives of others. We are incredibly grateful to all those who, in a wide variety of ways, enable us to do what we care about most: inspiring people through music.

PAUL SMITH
Chief Executive



FROM OUR ARTISTIC DIRECTOR



I AM EXCITED TO report that the 2017/18 season saw pleasing growth for the VCM performance ensembles. As part of its extensive annual touring programme, VOCES8 made debuts in Mexico and Singapore, gave live broadcast concerts on BBC Radio 3 and a number of European and American broadcasting outlets, enjoyed exciting collaborations with world-renowned musicians including Jacob Collier, Rachel Podger and Jonathan Dove, and released the album *Equinox* which features a number of new commissions and premiere recordings.

The group's video releases have also continued to receive praise from a global audience and drive the brand forward on the international stage. Clare outlines Apollo5's exciting season, debuts and plans for 2019 on page 7. Paul's performance career also flourished with the development of his show *Reflections*, a transformative set of keyboard, vocal and string music offering featuring roles to many individuals from within the VCM fold.

Our season wraps up each year with the Milton Abbey International Festival and Summer School, run fully this year for the first time by the VCM team. Combining a summer school (consisting of 150 resident participants who come from across the globe) with a world class music festival is a lovely way to bring all the various facets of the foundation together at the end of the season. It also offers us the chance to host guest artists, and this year we enjoyed concerts in collaboration with Rachel Podger, Robert Hollingworth and the Academy of Ancient Music.

Looking ahead to the 2018/19 season there is much to be excited about, and VOCES8, Apollo5 and Paul are all finishing albums that are due for release in 2019. The foundation is preparing to present a live streamed concert of Handel's *Messiah* which will see the forces of VOCES8, Apollo5 and the VOCES8 Scholars combine to collaborate with the Academy of Ancient Music under my baton. VOCES8 also begins its association with the University of Cambridge, and will be teaching as part of the new MMus Choral Pathway. We are also

taking the VCM brand further afield than ever before as VOCES8 makes its debut in Australia with concerts in Sydney (Opera House), Melbourne and Adelaide. New horizons also include commissions for new compositions, and Jonathan Dove will be writing for VOCES8 as part of the Composer-in-Residence scheme. Once again we will be closing the season with Milton Abbey and stretching the boundaries here too, with three live streamed concerts with guests including the Academy of Ancient Music for Bach's *St John Passion*, and the Aurora Orchestra for the UK premiere of Taylor Davis's *Magnificat*, Bruch's *Violin Concerto*, Sibelius's *Karelia Suite*, Mozart's *Overture to the Magic Flute* and Haydn's *Creation*.

There is always so much more to say than can ever be written in a summarising note such as this; I encourage you all to find out everything by coming and joining in! Thanks as always to all those who support us; we couldn't do it without you.

BARNABY SMITH
Artistic Director

APOLLO5



IT IS ALWAYS useful to look back at the year that has passed and doing so often takes me by surprise. When I am in the midst of planning and delivering Apollo5's work I am in the moment or looking ahead. I know that Apollo5 has had a great year and continues to go from strength to strength; however looking back I can reflect on and quantify that progress.

Over the past year Apollo5 has performed widely in the UK, in ten counties from Devon to Cumbria. In Europe the group toured in Sardinia, mainland Italy, France, the Netherlands and gave a world premiere performance on a debut visit to Germany, in Heidelberg. Further afield Apollo5 had a month long first tour in the USA, performing in nine different States. Here at home in London the group had a repeat invitation to perform at the London A Cappella Festival. We continue to feel blessed that we rehearse and perform regularly at the Gresham Centre and a particular highlight was the VCM annual Christmas concert where we performed the Bach Magnificat alongside VOCES8 and the VOCES8 Scholars under Barney's baton.

This year we had an amazing time recording our new album, 'O Radiant Dawn' at the Gresham Centre. We spent a wonderful week with Dave Rowell as recording engineer and Paul as Producer recording between

787 Dreamliners overhead and we are very pleased with the results. We are looking forward to the release on VCM Records, in May 2019. The group also filmed some promotional videos for the launch of the album in the photogenic surroundings of the Gresham Centre. The recording fun didn't stop there. Members of Apollo5 were involved in creating video resources for the Tido Music app which is being developed by Edition Peters. This was also filmed in the Gresham Centre.

Alongside all the concert tours and recording projects Apollo5 continued to help deliver VCM's education programme. Our time was spent working on ongoing long term projects such as those in Sheringham Primary School, Newham which aims to change the culture of the school and make it a 'singing school'. This is in its third year now supported by the Worshipful Company of Plaisterers. Other long term work includes the Henley Schools singing project, supported by the Henley Educational Trust; The Friday Afternoons Project at Snape Maltings; Young Leader Projects with The City of London School for Girls and Bradfield College; projects with the London boroughs of Hackney, Tower Hamlets and Newham; leading Big Sing celebration events with Rugby School and also Nottingham Music Hub; and Apollo5's Musical Adventure

series at the Gresham Centre. New partnerships or first visits included the Radley School close harmony day; the David Ross Education Trust school choir project; the United Learning project - performing the premiere of a new work by Alexander L'Estrange in London at Southwark Cathedral, and in Manchester at the RNCM; Durham Vocal Festival Ensemble in Residence; and the first Gresham Centre Festival Week in November 2017. In France Apollo5 led projects with Festival de la Vézère in the south west of France and Vervins in northern France.

The year ahead looks even more packed with exciting adventures! Highlights include the release of 'O Radiant Dawn' and also 'Reflections', with Paul Smith, Neil Valentine and myself as soloist; a debut performance in Dublin at the Irish International's A Cappella Festival; a debut tour to Poland in September; concerts around France and Germany with six French education projects; a visit to Dubai and a Young Leader project - part of the new Roots partnership with VCM, Cambridge University, Anglia Ruskin University, Cambridgeshire Music and the Cambridge Early Music Festival.

As ever, thank you for your support. We look forward to seeing you in 2019.

CLARE STEWART
Musical Director, Apollo5

VOCES8 – A YEAR IN PICTURES



A GUARDIAN ANGEL



BBC IN TUNE



GRESHAM CENTRE



FESTIVAL LA FOLLE
JOURNÉE, NANTES



GDANSK



PHILADELPHIA



METZ ARSENALE



ABBEY ROAD



STOCKHOLM



GRESHAM CENTRE



MILTON ABBEY



WITH GARETH MALONE



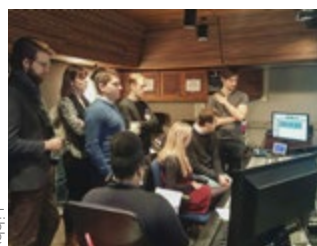
QUINCY UNIVERSITY



REDON FESTIVAL, FRANCE



MILTON ABBEY



MPR STUDIOS



HELSINGBORG FESTIVAL,
SWEDEN



SUTTON VALENCE CHOIR



BRADFIELD GREEKER



SINGAPORE



GRESHAM CENTRE



EUROPEAN PARLIAMENT,
STRASBOURG

EDUCATION

MANY OF YOU will be aware of the very worrying decline in music in schools. Indeed, the decline in all arts subjects. It is not a problem unique to the UK, but it is reaching crisis point. Recent news of the significant drop in the number of teachers training to teach music in secondary schools – a 63% drop in 10 years¹ – is another worrying element in a situation that will not be resolved quickly.

For many primary schools, projects with music organisations such as VCM are the only musical opportunities the children will receive. For those with head teachers who understand the value of music and the Arts, a VCM singing project brings the opportunity to work and perform with inspirational professional singers and in London, visit the Gresham Centre for a workshop and concert. Projects with secondary schools can be more challenging as even those schools with good music programmes are reluctant to allow GCSE and A level pupils time out of lessons for opportunities outside the core curriculum.

We work in all kinds of schools and see the challenges teachers face first hand. We also see what benefits singing can have for children, young people, teachers, carers and indeed

our own singing leaders. These benefits are apparent not only in our school based projects, but also in our community work. Adult participation continues to grow and in 2017 Voices Now undertook a choral census to try and gain an idea of just how many choirs were active in the UK. They found over 40,000 choirs but felt there were in fact many more. According to their report that equates to over 2 million people singing in choirs.²

Further afield, initiatives such as Singing Brussels – which is aimed at uniting people from all walks of life, bringing together children, parents, grandparents, people from diverse cultures and backgrounds – continues to grow and each year participants join a family of singers who work with Paul toward an inspirational performance at Bozar.

What draws so many people to singing together? Certainly the social aspect, a sense of belonging, the opportunity to be part of something creative, something bigger than ourselves and then there are the health benefits. Singing is good for our brain and our body! It exercises our mind and our body and is

especially beneficial for improving breathing and posture. It can also improve our sense of happiness and well-being, and there is even some evidence that singing may also boost our immune system through reducing the stress hormone cortisol.

Unfortunately, VCM cannot single handedly solve the crisis in music education in the UK or convince every head teacher and government minister of the benefits singing can provide for schools. We can however, reach thousands of children and young people, train teachers and continue to model best practice in every project we deliver. Our talented, passionate team of singers are meeting, leading and singing with people around the world helping to share the wonderful impact that singing can have and make the family of singers even larger.

As you read through our Annual Review you will find more information about our work and case studies from 2017-2018 that exemplify some of the best outcomes singing can provide.

ANN WRIGHT
Director of Education

¹ <https://bit.ly/2PnUAON>

² <https://bit.ly/2SwHn6Q>



A WINDOW INTO OUR UK EDUCATION PROJECTS

“I really enjoyed taking part in the project and I know that my class really benefited from the experience. The musical skills that they developed through the project will also be useful for learning in other areas of the curriculum. There are valuable links to be made with other curricular learning through developing such a creative response using singing so I will certainly be doing this again. It was a really fun and kinaesthetic approach to teaching new language (particularly appropriate for the majority of pupils who speak English as an additional language). I will be doing this kind of work with children as part of their literacy units of learning next year’

Year 2 Classroom Teacher, Tower Hamlets

TEACHER TRAINING

Each of our education projects involves teacher training. Whether this training is a twilight session for classroom teachers, a day focussing on particular skills, or more in-depth work across an academic year, VCM seeks to support all teachers to develop their skills and confidence in leading singing.

Primary Schools

Many primary schools in the UK do not have a music teacher, even one who visits the school once a week. This means the classroom teachers are to teach a class music lesson and one member of staff is usually assigned the role of leading a weekly singing assembly.

For most classroom teachers this is something they worry about; they lack both the confidence and skills to comfortably lead singing. Once they are given some training, resources and support, these teachers can not only lead singing successfully but also begin exploring how singing can help across the curriculum.

‘The warm-ups have inspired my own music lessons.’

Year 1 Classroom Teacher,
Hackney

‘This has shown me great things I can use in school for music like warm ups for music assemblies and creative performances.’

Year 5 Classroom Teacher,
Newham

‘It is helping me to work in a different way – more creative for the children.’

Year 4 Classroom Teacher,
Newham

Secondary Schools

For secondary schools the difficulty is often building a choir. If a school does not have a tradition of ensemble singing or if the music teacher is not comfortable leading singing, it will struggle to develop singing.

‘My students have developed so much with their confidence, repertoire and vocal range.’

Secondary Academy Head
of Music, Grimsby

‘Gave me confidence to deliver and work with singers – as a ‘non’ singer.’

Secondary School Head of
Music, Lincolnshire

‘I’d like to thank you again for running such a brilliant project. As I’ve mentioned before, music has not historically been popular here, and for many of the boys, music does not feature in their life outside of school either. I’ve been here for a year now, trying to inspire pupils to engage more with music, and this project has made a huge difference.’
Secondary School Music
Teacher, London

CASE STUDY

SIR THOMAS ABNEY SCHOOL, STOKE NEWINGTON

VCM BEGAN WORKING with Sir Thomas Abney School in 2016. A primary school in north west Hackney, Sir Thomas Abney has 398 pupils and is situated in an area where some of 'the most 10% deprived residents nationally live alongside the least 10% deprived'.*

* Source: Understanding Hackney's economy – A focus on deprivation, unemployment and benefits.

<https://bit.ly/2s9pSy2>



CHILDREN WITH SPECIAL EDUCATIONAL NEEDS (SEN)

19.6% Sir Thomas Abney

12.2% English Primary Schools

CHILDREN ELIGIBLE FOR FREE SCHOOL MEALS (FSM)

39.6% Sir Thomas Abney

24.3% English Primary Schools

CHILDREN WHOSE FIRST LANGUAGE IS NOT ENGLISH

59.0% Sir Thomas Abney

21.3% English Primary Schools

SIR THOMAS ABNEY is fortunate to have a music teacher, Stewart Wilkinson. Singing, however was something that Stewart was not confident with. Hackney Music Service suggested that working with VCM would help. We began with a project for children in Year 1 and worked with both Stewart and the Year 1 teachers so that they could continue using the VOCES8 Method, warm-ups and songs we taught the Year 1 children.

By the end of our second year with the school Stewart was reporting a vast improvement in singing, not only with children in Years 1 and 2 but also across the school. Seeing the younger children singing enthusiastically, many of the older children became more engaged in singing assemblies and Stewart had established a school choir which was growing.

Summer Term 2018 saw VCM working not only with a new group of Year 1 children at the school, but also starting a young leader programme for children in Year 5. These children would become singing ambassadors and help Stewart in singing

assemblies further encouraging singing across the school. Stewart chose 11 children – six girls and five boys. Four of these children were eligible for free school meals. All enjoyed singing and were excited at the prospect of leading a workshop for younger children in their school. We began to prepare for this workshop which would take place at the Gresham Centre when the young leaders would join Apollo5 as official singing leaders.

Initially several of the children struggled with low self-esteem and in one case, difficulty working with his peers. However, with regular encouragement, building a culture of team-work and learning from each other, as well as three children who shone in terms of their patience, kindness, and willingness to support their team mates, these children were soon ready to lead.

The workshop day demonstrated what a positive impact the Young Leader Programme can have. The Young Leaders were thrilled to be part of the Apollo5 singing leader team and took their roles very seriously.

When not leading a warm-up or teaching a song, they were standing with the Year 1 children participating in the workshop, supporting the little ones and praising their singing. Perhaps the most moving moment of the day came when one of the girls who struggled most with low self-esteem finished teaching the children a song with her team mate. As she made her way back to her place amongst the Year 1 children she whispered, 'I did it! I was so worried. I can't wait to tell my Mum I did it!'

'Amongst the Year 5 Young Leaders there are children who have experienced troubled home lives and particular behaviours have presented themselves in school. To see the same children in this setting with the training that Ann has done – what an amazing transformation! I'm going to ensure their parents see what they did today. Thank you!'

Stewart Wilkinson

CASE STUDY

BRINGING YOUNG PEOPLE TOGETHER THROUGH SINGING

EVERY YEAR DURING their American Tour, VOCES8 visits the Eastern Mennonite High School (EMHS) and congregation in Harrisonburg, Virginia. With a strong tradition of singing and a warm, welcoming community, this is a favourite tour stop for the group.



IN 2016 THE Eastern Mennonite High School Tour Choir visited the UK and joined Apollo5 at the Gresham Centre for a workshop and concert with 90 year 1 children from Sheringham Community School in Newham. The children were treated to a performance by this wonderful choir and the teenagers joined in the workshop with Apollo5.

Each group learned a little about the other and the students from EMHS were amazed to learn that among all the children at Sheringham School, over 90 languages were spoken. And so a new tradition was established: each time the EMHS Tour Choir visits the UK they join the VCM Foundation at the Gresham Centre and meet children from London.

June 2018 saw what was a particularly special visit, with a morning bringing 80 year 4 children from Newham together to work with Apollo5, meet and perform for staff and parents from EMHS, but also an afternoon workshop and concert with Paul, VOCES8, the EMHS Tour Choir and the choir from the City of London Academy, Shoreditch Park (CoLA Shoreditch Park) followed by an evening concert.

VCM began working with CoLA Shoreditch Park in January 2018. A new academy school, it opened in September 2017 in a temporary site with its first cohort of year 7 pupils. An initial project with the girls of the school choir and Apollo5 gave the Foundation the opportunity to

meet and work with the school's excellent music teacher, Hannah-Claire Cameron. Hannah is building a dynamic music programme at the school and VCM will work with singers at the school as it continues to grow.

The June event was the first time the choir from CoLA Shoreditch Park had heard VOCES8. As the ensemble began to sing, looks of awe and pleasure spread from face to face before CoLA and EMHS Tour Choir joined in to sing with the group. Afterward, Hannah asked if I'd seen their faces remarking, 'this is what it is all about. It's why I do this job.'

So many of us take for granted our experiences of hearing world-renowned ensembles live in concert. If we sing or play an instrument we have also probably performed with groups of talented musicians in lovely venues.

For many young people however, these opportunities are not easily accessible. To be able to hear VOCES8, sing with them, meet the singers and perform with the group in concert was an incredibly special experience for the CoLA Shoreditch Park singers.

Importantly, it also showed them that they too can attend and be part of wonderful ensemble singing in London. The Gresham Centre is

for all singers no matter where they are from, and all the Foundation's singers – indeed the full VCM team – are committed to encouraging and supporting young singers from all backgrounds.

With the help of St Vedast which kindly provided space for the teenagers to have a pizza supper, the young singers from Hackney and Harrisonburg, Virginia came together to eat and discovered over supper that despite their different communities and experiences they had all learned to sing some of the same songs in school.

While their teachers chatted and looked on, the pizza supper moved from gradually getting to know one another to an impromptu performance of these songs. Staff from both schools were visibly moved.

That evening parents of the singers from Hackney joined VCM supporters for a concert by VOCES8 and both choirs. Our community grew that day as did that of the students and adults from EMHS and CoLA.

At a time when the world is becoming more divided and inequality continues growing in the UK, singing brought two very different groups of young people together and showed them what is possible.

FESTIVAL DE LA VÈZÈRE

A snapshot from VCM's work in France

VCM BEGAN WORKING with the Festival de la Vézère in 2015.

With generous support from Vivendi, singers from Apollo5 and VOCES8 have visited Uzerche and Brive in south west France to lead singing workshops with over 300 children and their teachers each year. Each project concludes with a concert for parents and guests.

In 2018 the Foundation evaluated the project to assess its impact on the children. Teachers and headteachers felt that the project helped develop the children's confidence and in the case of Uzerche, had a positive impact on the community as a whole. The results of the evaluation support this feedback. Children agreed that were proud of what they had achieved and statements from the youngest children included 'I can be myself' pointing to a real sense of inclusion and well-being.

The Participants

- 160 children from the middle school and primary school in Uzerche.
- 60 children from the middle school in Objat.
- 30 children from a middle school in Brive.
- 50 children who attend the social centres in Brive, many of whom come from deprived backgrounds.

Key Themes from the Evaluation

Three themes emerged from the children's responses to the questionnaires:

- Developing confidence;
- Enjoyment;
- Learning and skills.

These were then grouped into two categories: well-being and learning...



IN THEIR OWN WORDS

In response to the question, 'que pensez-vous avoir appris du projet' the children's responses included:

'I learned to sing better than before and I had fun in the concert.'

12 year old boy, Uzerche

'I found out I could sing just being myself and that even in front of 600 people I could sing.'

9 year old girl, Uzerche

'It allowed me to discover songs in English.'

10 year old girl, Uzerche

'I learned that I could have confidence in myself.'

10 year old girl, Uzerche

'You don't need to be afraid to sing in public.'

11 year old girl, Uzerche

'Teamwork and musical expression.'

12 year old girl, Brive

'To sing in English.'

9 year old boy, Uzerche

CHILDREN FROM THE SOCIAL CENTRES

Children from these centres are aged 6 to 10. Some speak French as a second language and many are from deprived backgrounds. An analysis of the drawings and words used by the children uncovered two main themes:

- Well-being;
- Enjoyment.

Words most often used by the children with their drawings were: *Happy, calm, and smile.*

Several children wrote, 'I can be myself.' This is a very encouraging response and speaks to the benefits of singing for the well-being of those participating.

Staff from the social centres all indicated that the children were happily engaged in the workshops. The singers noted a large improvement in the children's singing and in their ability to focus during workshops.

VCM continues to work with the Festival de la Vézère and a new school from the town of Allasac will join the project in 2019.

VOCES8 SCHOLARS

DEDICATED TO SUPPORTING promising young singers with an interest in choral and small ensemble singing, the Foundation awards eight annual choral scholarships each year through the VOCES8 Scholars initiative. Launched in 2015 as a residential week and part of the annual VOCES8 Summer School at Milton Abbey School, Dorset, the programme now consists of a series of training and performance opportunities across the year.

Our aim is to develop versatile and rounded young artists equipped with the skills they need to succeed at the beginning of their professional careers. The singers work closely with current and former members of VOCES8. The small number of singers chosen each year has a number of benefits:

- Each singer develops a high degree of personal responsibility and autonomy;
- The make-up of the group exactly matches that of VOCES8, leading to highly specialised coaching with the ensemble;
- Scholars are mentored by a member of VOCES8.
- The training provided falls into six main areas:
 - Training in ensemble skills from current and former members of VOCES8;
 - Coaching from other industry professionals;
 - Mentoring and developing personal skills;
 - Performance opportunities as a group and with other professionals;
 - Training in how to lead workshops and outreach work;
- The programme can be tailored according to the needs of each individual;
- Observing the work of VOCES8, Apollo5 and other high level professionals;
- Helping to lead outreach work with schools and community groups.

A number of past scholars have gone on to become members of VOCES8, Apollo5 and the wider VCM team including: soprano Emily Owen (2015-2016) who began singing with Apollo5 in 2017, tenor Jacob Ewens (2016-2017) who now sings with Apollo5, and soprano Laurel Neighbour (2016-2017) who regularly leads VCM education projects in schools and with community choirs. Alto Katie Jeffries-Harris (2017-2018) successfully auditioned for VOCES8 and began singing full-time with the group in September 2018.



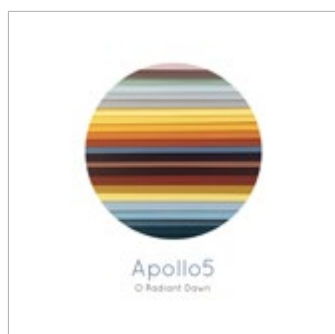
VCM RECORDS

VCM RECORDS is the recording arm of the VCM Foundation and was set up in 2008 to support the aims of the Foundation. The label releases recordings from VOCES8 and Apollo5, along with other project-based recordings to support the Foundation's ongoing work. For a full discography visit vcm.foundation/vcm-records



EQUINOX

January 2018 was a landmark month for our label as VOCES8 released their album 'Equinox', which reached No.1 in the UK specialist classical chart. The disc features music by VOCES8's composer-in-residence Jonathan Dove including his song cycle The Passing of the Year with the composer at the piano, alongside a cappella works contrasting the cycles of the seasons alongside the Church year.



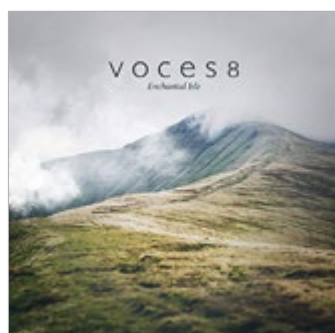
O RADIANT DAWN

O Radiant Dawn, released 31 May 2019, is the new album from Apollo5. From sacred music to pastoral, folk and spiritual repertoire, they choose to explore the human journey through birth, love, struggle, the end of life and reflection. The album includes works by composers such as Byrd, Pérotin, Monteverdi, MacMillan, Schumann and Finzi. The playlist also features arrangements written especially for Apollo5 and new commissions from contemporary composers such as Alexander Levine and Fraser Wilson.



REFLECTIONS

Reflections is an immersive, interactive experience created by Paul Smith to be performed with strings, piano, electronics and voices. This genre-bending album draws inspiration from plainchant to lullabies, African songs to early opera and contemporary choral music. The album was recorded with Paul's frequent musical collaborator Neil Valentine, and features Apollo5, VOCES8, the VOCES8 Scholars and a massed virtual choir of 2,500 voices. Reflections will be released on 2 August 2019.



ENCHANTED ISLE

VOCES8 will also continue their hugely successful collaboration with Decca Classics with the release of a new album, Enchanted Isle, in January 2019.

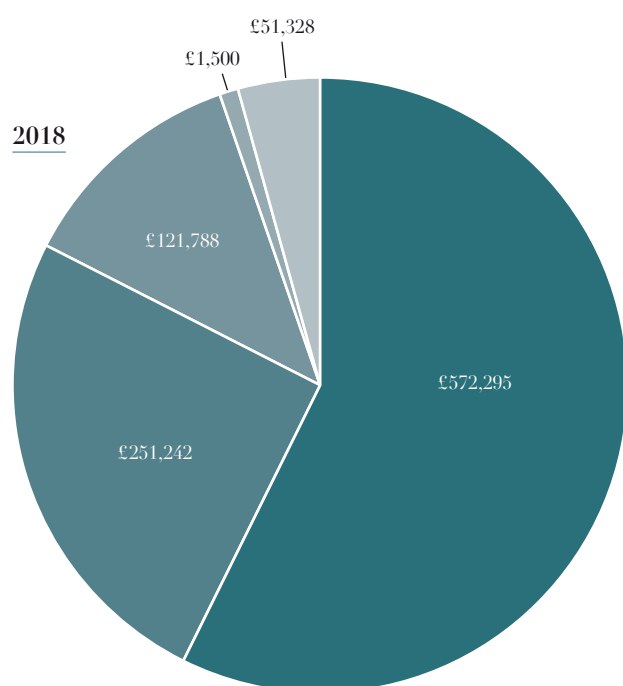


ACCOUNTS SUMMARY

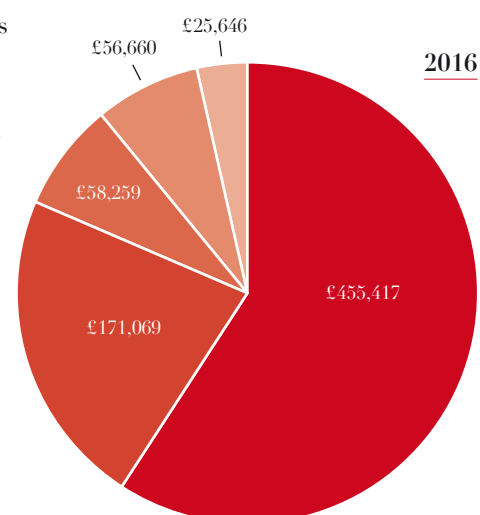
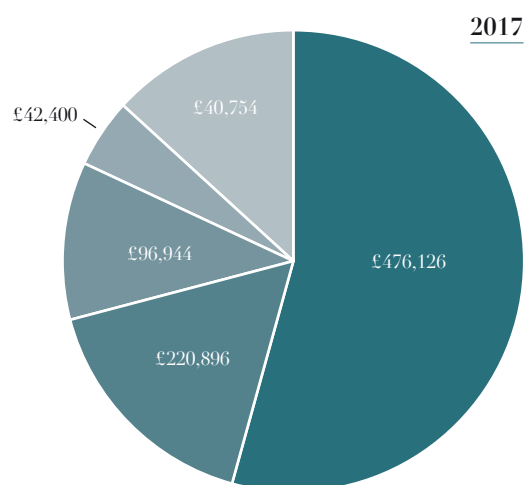
For the Year Ended 31 August 2018.



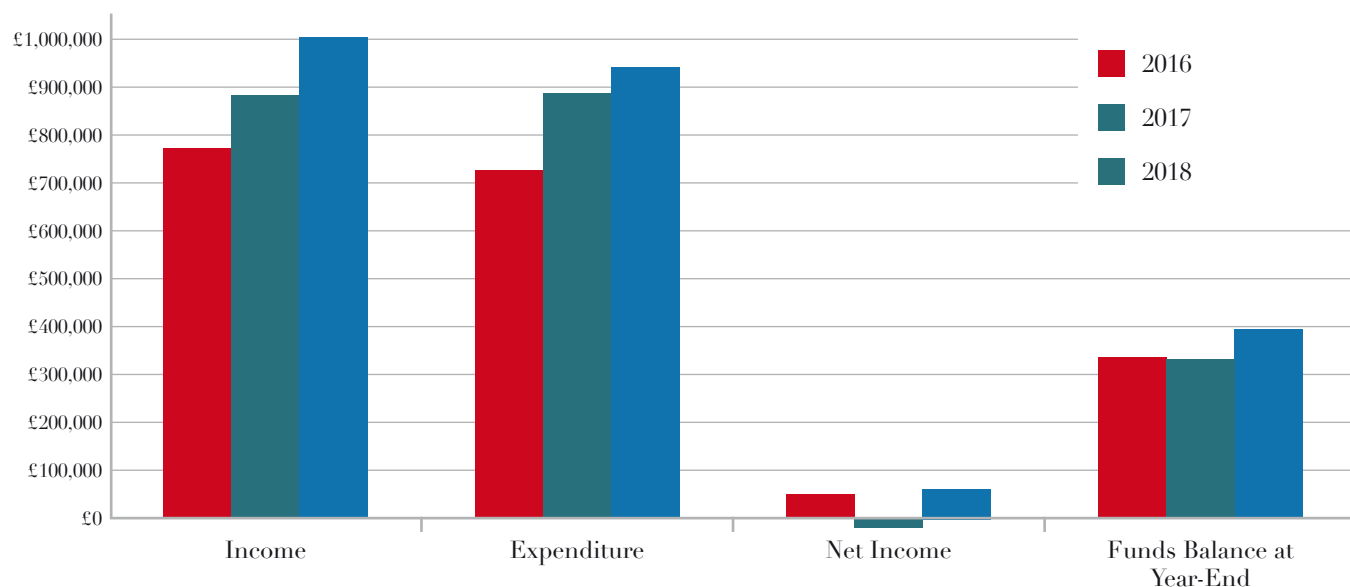
INCOME SOURCES



- Concert Fees & CD Sales
- Trips & Education
- Donation & Gifts
- Grants
- Gresham Centre



EXPENDITURE



HOW CAN YOU HELP?

DURING OUR 2017-18 season the VCM Foundation raised just under one million pounds to further its charitable aims. By far the largest part of this income came from professional concert fees generated by our two professional ensembles, demonstrating the enduring appeal of their music making to a wide audience..

OVER THE NEXT THREE SEASONS THE VCM FOUNDATION AIMS TO GROW ITS INCOME TO £1.2M.

We will use this money to...

- Continue to deliver our programme of world class performance from our two professional groups.
- Inspire future professionals through our VOCES8 Scholars programme, and by coaching young ensembles at schools and universities.
- Become a leader for resources, research, methodology and training by creating high-quality audio, visual and downloadable content to be offered free or at low cost.
- Continue to develop the Gresham Centre as a centre for excellence and outreach by completing physical renovations and by further developing and promoting our annual activities at the Centre.
- Widen the scope of our aspirational and inclusive outreach programme by cementing existing partnerships and forging new long term, sustainable relationships with like-minded Music Hubs, festivals, concert halls and churches.



To turn these ambitions into reality we will in large part rely on the generosity of individuals who share our love of vocal music and our ambition to make it universal.



WHAT DO WE NEED TO SUCCEED?



Here are some ways in which you could make a tangible, practical difference to our work across our three strands:

Performance

Sponsor the production of one or more online music videos from VOCES8 or Apollo5.

Sponsor a part or all of the Foundation's annual staff professional development programme.

Fund a member of the VOCES8 Scholars for one year, including their travel, tuition and accommodation when working with VOCES8, as well as the Foundation's associated administration costs.

Become an annual sponsor or part-sponsor of a singer in VOCES8 or Apollo5. Choose to have your name included in the group's biography and printed materials; enjoy personal invitations to concerts and access to the group; and help further a young singer's career by contributing to their training opportunities throughout their time with the VCM Foundation.

Education

Enable us to commission further research, through our partnership with the Institute of Education, into the benefits of singing for the whole community.

Make a gift to support our creation of education resources, such as a new composition, online video or edition for our Resource Centre.

Donate to our general education fund to support one of our series of VOCES8 Method Workshops, Young Leader's Programmes or Teacher Training workshops. We will also gratefully accept gifts to fund a specific project and would be happy to discuss this with you in more detail.

Community

Sponsor a concert in the Gresham Centre's annual programme of events.

Fund a VCM-led workshop in your own community.

THANK YOU!

WE WOULD LIKE to extend a heartfelt **Thank You** to everyone listed on these pages who has supported us throughout the past year.

This booklet contains examples of people whose lives have been immeasurably improved by being introduced to the joys of singing through the work of the VCM Foundation; and there are many, many more like them. This would not have been possible without your generous help.

VCM FRIENDS

Cognoscente

Annie Cygler
Anonymous
Chris and Linda Haines
Katie & Colin Johnson
Matthew & Libbi Johnson
Adrian Melrose

Aficionado

Nick Brown
Helene Cox
Daniel & Katherine Creamer
Ian Garner
Mikael Georgii
Bill Grose
Mr & Mrs Mark Holford
Ian Stewart
Judy Stewart
Stephanie Walker
Ilana Wigfield
Judith Wilson

Under 30 Friend

Marlene Bast
Miriam Laycock
Sofia Laycock
Sophie Madden
Imogen Melrose
Clara Melrose
Jonathan Meyns
Lenia Marie Störbrauck

Supporter

Derek Bailey
Annabelle Baird
Thorsten Bast
Neil Caplan
Nelleke Dansen
Patrick Fagan
Lyn Gage
Jayne Gould
Christopher Halliday
Katie Hanson
Lucy Hart
Tom Holliday
Kathryn & Tom Mangold
Peter Maxwell-Brown
Graham & Penny Merriam
Petra & Peter Moelders
Richard Munro
Libby Percival
Chris & Caroline Thompson
Helena Tinker
Carol Ward
Janet Wardle
John Wardle
Tony Willenbruch

Friend

Genevieve Aubert
Jeremy Badcock
Howard Christopher
Nicola Colchester
Jill Copenhagen
Penny & Michael Craven
Nigel & Claire Cutts
Hywel Davies
Friederike & Frank-uwe Dill
Muff Dudgeon
Helena Durham
Alyson Elliman
Garth Emrich
Louise Follin
Tony Glazebrook
Yvonne Hutzler
David & Jan John
Guy Laycock
Anne Le Feuvre
Carl Leaf
Ursula Lehmkueler
Rowena Mitchell
Kinga Rytel-Laycock
Mary Spencer
Jilly Steventon & Chas Pell
David and Wendy Veasey
Nick Viner
Chris Wardle
Alan Wilbourn
Stefan Winterstein

The Foundation would like to thank the members of the VCM100 for helping us to further our outreach work with children and young people, whilst crucially ensuring that our unique education programme remains sustainable:

VCM 100

Vernon Anderson,
in memory of Beryl Anderson

David Bradley

John Brookes

Peter & Annette Dart

Dr Andrew Duncombe

Richard Harris, on behalf of the L.G.
Harris Trust

Sarah & Mark Holford

Alison & Ed King

Lord Lisvane KCB DL & The
Reverend Lady Lisvane

Mr & Mrs Peregrine Massey

Adrian Melrose

Emma Nixon & Phil Hallwood

Lord Northampton

Anne & John Smith

Eleanor Wardle

Gilly & Iain Webb-Wilson

We are grateful for the financial support
of the following organisations:



LOTTERY FUNDED



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



THE MERCHANT
TAYLORS' COMPANY



THE TEAM

VCM UK

Paul Smith	CEO	Jan Keliris	Director of the Gresham Centre
Barnaby Smith	Artistic Director	Ann Wright	Director of Education
Chris Wardle	Director of External Relations	Thomas Webb-Wilson	Administrator
Clare Stewart	Artistic Director of Apollo5	Louise Hughes	VOCES8 Project Development



VOCES8

Andrea Halsey
Eleonore Cockerham
Barnaby Smith
Katie Jeffries Harris
Sam Dressel
Blake Morgan
Chris Moore
Jonathan Pacey

APOLLO5

Clare Stewart
Penelope Appleyard
Josh Cooter
Oliver Martin-Smith
Greg Link



SINGING AND EDUCATION LEADERS

Harry Bennett	Laurel Neighbour
Charlotte Brosnan	Emily Owen
Emily Dickens	Laura Rodriguez-Lopes
Jacob Ewens	Neil Valentine
Alex Haigh	

TRUSTEES

Roy Blackwell, Chair	John Smith
Sally Cantello	Duncan Souster
William Conner	William Wallace
Peter Dart	Ellie Wardle
Sarah Holford	

Charity Registration No. 1126785

Company Registration No. 05907481 (England and Wales)

VOCES CANTABILES MUSIC LIMITED

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2018

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Sarah Holford Lord William Wallace of Saltair John Smith Roy Blackwell Duncan Souster Peter Dart Eleanor Wardle Sally Cantello Lord Robert Lisvane
Secretary	Barnaby Smith
Charity number	1126785
Company number	05907481
Principal address	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Registered office	St Anne and St Agnes Church Gresham Street London EC2V 7BX
Independent examiner	A G Rich c/o H W Fisher & Company Chartered Accountants Acre House 11-15 William Road London NW1 3ER
Bankers	NatWest Bank 64 Bury Old Road Manchester M8 5NW

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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VOCES CANTABILES MUSIC LIMITED (COMPANY LIMITED BY GUARANTEES) TRUSTEE'S REPORT

FOR THE YEAR ENDED 31 AUGUST 2018

The trustees present their report and accounts for the year ended 31 August 2018

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the trust deed, the Companies Act 2006 and the Statement of Recommended Practice "Accounting and Reporting by Charities", issued in March 2005.

Objectives and Activities

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

1. To stage and perform professional vocal concerts of classical genre that attract a diverse audience.
2. To lead singing based workshops and masterclasses for young people of all ages and abilities.
3. To work with schools in developing creative initiatives that combine music with core studies.
4. To inspire people through music.

During the course of the year the Trustees met with the senior executive officers to translate these general aims and objectives statements into a concrete business plan for the coming period. A summary is set out below.

Strategic Plan at a Glance:

VISION:

- The VCM Foundation will inspire people through music
- The VCM Foundation will reach out to communities around the world and use choral singing to inspire people and contribute to social change
- Those who work for the VCM Foundation will feel empowered, proud and secure.

MISSION:

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

VALUES:

- As musicians, we are driven by: excellence, co-operation, partnership, inclusivity and creativity

1 Strategic Objective: World Class Performance

KPIs:

- A strong programme of concerts each season in leading concert halls, festivals and churches around the world.
- An ongoing programme of recordings and successful albums

2 Strategic Objective: Inspiring future professionals

KPIs:

- An established VOCES8 Scholars programme
- Young professional singers developing their own ensembles

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

KPIs:

- Continuing publications of online resources and sheet music

VOCES CANTABILES MUSIC LIMITED
(COMPANY LIMITED BY GUARANTEES)
TRUSTEE'S REPORT (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2017

- Development of a VCM 'Pathway' to reach singers of all ability levels
- Partnership with IoE to publish research alongside the work of the foundation.

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

KPIs:

- A successfully completed programme of renovation at the Gresham Centre
- A fully developed plan for annual activity by the VCM Foundation
- A strong group of partnerships to ensure that the Gresham Centre is used by vocal groups for rehearsals, workshops and performances.

5 Strategic Objective: An aspirational and inclusive outreach programme

KPIs:

- a wide range of outreach, learning and participation activity - local, national and international.
- Ongoing partnerships with music hubs, festivals, concert halls and churches that ensure long term, sustainable impact.

Achievements and Performance

A leading weekend newspaper last year characterised an article on the work of the charity with the headline, "They want to teach the world to sing". This captures in large part the driving objective of VCM but to it should be added the commitment to excellence to which the vocal ensembles strive. The chief executive has a straightforward view that the role of the Trust is inspire others to sing and find their voice and that this is best achieved through encountering excellence both in performance and teaching.

This has been a very good year for the trust particularly in terms of progress on strategic objectives.

At the heart of the trust is the vocal ensemble VOCES8 and it is the quality of their performance and place in the market that underpins the charitable activity of the trust. VOCES8 continues to evolve as a group with a healthy balance of stability and turnover. At the beginning of the year the group welcomed a new singer to the ensemble, Eleonore Cockerham. The continuous development of this ensemble is evidenced by their strengthening order book and increase in performance fees, which is evidenced in the accounts. This improvement in their position in the market place is in no small part due to the ongoing relationship with Edition Peters and the endeavours of Robin Tyson the head of the Artist Management section there. He is assiduous in his promotion of VOCES8 and the reward for his efforts are now obvious. An important element is the appointment of 'Local Agents' to promote the group worldwide and this year has seen the benefits of the appointment of an established relationship with the manager company for North America, Opus3. This is already resulting in improved proposals for next year's tours.

Apollo5, the second ensemble within the Trust, increasingly contributes to the programme of education work and has a flourishing performance programme with an ever growing number of international performances. During the year the group has become a more flexible and larger group of singers and educators, with individuals working for the Trust on a project basis. This model is proving very successful and the group is now successfully pursuing a mixed programme of concerts, tours and education work. It is good to report on solid developments in the concert programme for this group with their first tour of the USA in 2018 a particular success. Having a second ensemble has strengthened the capability of the Trust significantly and is a major factor in the expansion of the education programme linked to the development of the Gresham Centre and strengthening of management/administration resources.

Edition Peters continues to act as the publisher of the Trusts output including VOCES8 arrangements, compositions by Paul Smith and the VOCES8 Method. VOCES8 continues to be a Decca Artist and the group has been active in recording and preparing albums for release under the Signum Classics label and VCM's own label. They are frequently heard on radio across the world, with many of their concerts being broadcast live.

The Trust has been working for some years with Sue Hallam of the Institute of Education – part of London University – on the impact of singing on broader educational engagement and attainment. Looking into 2018-19, the Trust will be working with Graham Welch, another highly regarded member of the same team, to lead a research project in Hackney with Key Stage One students.

VOCES CANTABILES MUSIC LIMITED
(COMPANY LIMITED BY GUARANTEES)
TRUSTEE'S REPORT (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2017

The Gresham Centre is now firmly established in partnership with the Diocese of London as the home of the Trust. The Centre was closed for several months to allow for essential maintenance work and the installation of a new lighting system. Now reopened, with the benefit of both heating and lighting, the activity within the Centre is steadily increasing in line with our vision for creating a centre of excellence for choral singing in the City of London. The ongoing development of The Gresham Centre remains a key strategic objective.

It has been recognised for some time that the organisational capability of the Trust needs to be strengthened at all levels if we are to expand our programme of work. A significant change and development here is Paul Smith's change of role. He stepped down from his place as Baritone in VOCES8 in 2016 to concentrate his energies on the CEO role and the development of the educational offering of the Trust. During the past two years Paul has developed his own portfolio of work as an conductor, workshop leader, recording artist and composer. This stream of activity has helped to consolidate the Trust's international reputation as a leader in choral education and advocate of the role of singing in wider education.

Jan Kerilis has further developed her role as Manager of the Gresham Centre. She is an energetic and dynamic person who will make a difference! I am pleased that we are now able to offer her a more appropriate salary.

Anne Wright is now firmly established as the director of our educational programme. The focus of her activity is building up the programme of education projects, increasing the level of grants and donations to support this programme and then managing delivery. She has been very successful in this role and achieved significant grants from the Arts Council and several of the liveried Companies of the City of London which enable us to work in areas where lack of funding had proved an insurmountable barrier.

For many years we have commented upon the need to improve the remuneration of those working for the Trust. Working for a charity is no excuse for low pay and I am pleased to note that significant progress has again been made for all roles within the Trust.

Another strategic objective was to increase the level of donations to the Trust. Much activity has taken place during the year in this direction. A Friends scheme, together with a VCM100 club for those who wish to make more substantial donations continues to make a valuable contribution. Building upon supportive relationships with several city institutions a second fund raising dinner was held which generated sufficient monies to finance a Gresham Centre festival which involved children from several of the London School outreach projects and showcased the wider work of the Trust. The trustees have played an active and central role in this activity.

This has established a firm base upon which to build a strategy for increasing further the level of donations to the work we do. The chief executive has also been working with the chairman to establish a not-for-profit organization in the USA. The long term plans for this organization will focus on providing support, financial and otherwise, for the activities of the Trust in the UK and the USA.

Perhaps the most important strategic objective is to increase the level of our charitable activity and the reach of our education programme. The factors mentioned above with Apollo5, the Gresham Centre, the broad OD programme and increase in donations are all contributing to the delivery of this strategic objective. The VOCES8 Method is now established internationally as a core methodology in working with children of all ages and introducing them to singing. The Trust aims to support young people through their whole singing journey from primary school to college, and then across their adult lives. The VOCES8 Scholars programme established last year for university level students, has been further developed and Sam Dressel, a member of VOCES8 now leads on the development of the scholars programme and supports the individual scholars through it.

Public Benefit Statement

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the company should undertake.

The public benefit of the work of the Trust is evidenced within the report of this year's activities. There is extensive research on the positive life and health benefits of making music and in particular of group singing. This year has seen VCM enrich the opportunities for music making for 40,000 young people in some of the most deprived areas in the country as well as harnessing the resources of public schools for the wider public benefit. The work of the Trust aims to achieve sustainable improvement in access to personal growth through music by engaging in programmes of work rather than single isolated contacts. Significantly many programmes also include developmental workshops with the local teaching staff so that during

VOCES CANTABILES MUSIC LIMITED
(COMPANY LIMITED BY GUARANTEES)
TRUSTEE'S REPORT (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2017

the project they are both contributing to the outcomes and developing the skills to continue with the teaching and engagement techniques they have learnt through the programme.

Financial Review

This has been a very solid period for the Trust when the work of previous years has matured into an overall very significant improvement in the financial position. The net contribution to the reserve fund of £62k represents 6.3% of total income, increasing the reserve fund to over £390k. This total represents 42% of total income and is a very positive step in the direction of achieving a reserve fund of 50% of annual expenditure.

A number of factors have contributed to this. Income rose by 14%. Concerts income increased by 19%, reflecting the generally higher fees obtained by Edition Peters; education income and donations remained broadly stable.

Expenditure rose by a lower level of approx. 6%. The most significant elements of increased expenditure were staff and artists' fees.

Whilst progress has been made on raising salaries and fees to appropriate levels there is still scope for further improvement in the coming year, although we might expect this matter to be resolved within the next two years.

We are satisfied that proper financial controls are in place.

Greater detail on the financial management of the Trust is available in the annual audited accounts.

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose is maintained at a level equivalent to between three and six months expenditure. The trustees consider that reserves at this level will ensure that in the event of any significant drop in funding we shall be able to continue the charity's current activities while consideration is given to ways in which additional funds can be raised. The level of funds has been maintained throughout the year.

Structure, Governance and Management

Voces Cantabiles Music was established on 16 August 2006, in line with the published memorandum and articles of association. During the year, Andrew Morris, one of the founding Trustees stepped down from the Board and we should like to record our thanks to him for the enormous contribution he has made to the establishment and development of this charitable Trust. We look forward to an ongoing relationship with him. The 9 Members, who are trustees for the purposes of charity law and directors for the purposes of company law, and who served during the year were:

Lord William Wallace of Saltaire (chairman)
Roy Blackwell (deputy chairman)
Sally Cantello
Peter Dart
Sarah Holford
Lord Robert Lisvane
John Smith
Duncan Souster
Eleanor Wardle
William Conner

The Board of Trustees meets at least four times a year and is responsible for the legal operation of the trust. All Board meetings work to a pre-published agenda and minutes are kept and reviewed.

The CEO and the Musical Director attend all or part of the meeting to deliver their reports on the operation of the Trust.

The board has appointed a finance subcommittee which meets with the executive prior to Board meetings to review the Trusts accounts in detail and to report back to the Board.

Roy Blackwell has served as chairman of the board of trustees for this accounting period and will continue to do so in the next period.

VOCES CANTABILES MUSIC LIMITED (COMPANY LIMITED BY GUARANTEES) TRUSTEE'S REPORT (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2017

Plans and Strategies for Managing Risk

Change and development in an uncertain world is a theme this reporting period, not just for arts organisations but for the world more widely. Yet in spite of these challenges, the executive team and ensembles have continued to thrive in this difficult environment, as evidenced by the solid financial numbers and the ever increasing work of the Trust.

The Trustees and the Executive are aware of the risks of the current climate, with obvious question marks around Brexit and the implications for foreign travel and continuing work in Europe one of the key concerns. With that in mind, the Executive team continues to budget with an intention to build the reserves of the Trust. In addition, it is pleasing to see that the order book through to April 2020 is stronger than at any point in the history of the Trust, and plans are in place to continue building relationships that protect the future financial stability of the Trust. A particular area of focus is the work in the USA, which is now showing significant financial benefits to the Trust. A 501(c) 3 has been founded with the intention of working further in this area in the coming three to five years, and Roy Blackwell has been appointed to the board of the US charity to ensure that the VCM Foundation and VCM USA progress with joint goals.

The largest clear risk to the Trust is the relationship with key clients and partners in France, Germany and Belgium. The executive is working to strengthen these ties and it is pleasing to note that a number of long term contracts carrying through to 2020 and 2021 are now being finalized.

Another risk to the Trust would be a drop in funding for UK based arts organisations for work in the UK. The executive team and trustees continue to work to build a broad collection of partners and individual donors to allow the work of the Trust not only to continue, but to flourish.

Recruitment and Appointment of New Trustees

The power to appoint new or additional Trustees is vested in the Board of Trustees. The Board of Trustees considers prospective new trustees and if it is decided to approach a potential trustee, this is done by the Chief Executive Officer and Chairman of the Board. Prospective board members are given the opportunity to experience the work of the charity, and are shown a copy of the accounts. Board Members will also have the opportunity to talk with prospective new trustees in advance of them joining the board. In the year ended 31 August 2018 there was one new appointment to the Board of Trustees – William Conner. We very much welcome them to the Board and both are already very active in supporting the development and delivery of the Trust's Objectives and Strategies.

Executive structure of the Trust

Chief Executive Officer – Paul Smith -full time post
Musical Director – Barnaby Smith – full time post
Education Programme Director – Anne Wright – full time post
Education Programme administrator – Thomas Webb-Wilson - 3 days a week
Clare Stewart – Director of Apollo5 – full time post
Jan Keliris – Manager of the Gresham Centre – full time post
Louise Hughes – special events/friends scheme - 2 days a week

Relationships

There are two critical partnerships in the operation of the Trust.

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

The second is with Edition Peters who act as Artists Manager (agent) for both VOCES8 and Apollo5. They also act as publishers for VCM publications such as The VOCES8 Method, and mediate relationships with composers whose work they publish. This is a hugely creative relationship for which we are very grateful.

Remuneration

All decisions on remuneration are made by the full Board of Trustees. The board has recently decided to appoint a remuneration sub committee to assist with this process.

VOCES CANTABILES MUSIC LIMITED
(COMPANY LIMITED BY GUARANTEES)
TRUSTEE'S REPORT (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2017

Plans for the Future

Strategic Objective - 1 World Class performance

VOCES8:

The concert diary for the group is close to full until April 2020 and there are solid bookings in place beyond that. Particular highlights will be inaugural tours to Australia and New Zealand. UK concerts with Rachel Podger (Kings Place, London; St George's, Bristol) with world premieres of new work by Owain Park and Jonathan Dove and concerts at the Vienna Konzerthaus in May 2019 with local students performing alongside VOCES8 in one of these concerts.

As well as two tours of the USA the group will be performing in Norway, Sweden, France, Spain, Germany, the Netherlands, Japan, China and Lithuania.

In January 2018 the group released "Equinox" under the VCM Records label. This disc features "the Passing of the Year" by the current composer in residence, Jonathan Dove. It reached No. 1 in the UK Specialist Classical Chart. The fourth disc with Decca Classics will be recorded in late Spring with a target date for release in early 2019.

Auditions are ongoing for a new alto/counter tenor and Baritone—several hundred applications were received, of which c.70 will be seen in person in the UK and USA.

Apollo5:

The group has undergone personal changes and the new team members are settling in well. Concert bookings for the group are increasing, and a large US tour with 20 concerts was a success in March 2018. A number of international tours are now planned for 2018-19. The group is involved with much of our excellent education work happening in the UK and France this year.

The group released a disc of music by Josquin Des Prez in 2018. This album reached No 4 in the UK Specialist Classical Charts – a career high for Apollo5. The next album for the group will be released in 2019 and is called 'O Radiant Dawn'.

Strategic Objective - 2 Inspiring future professionals

VOCES8 Scholars and the VCM Education Team

Applications for the 2018 scholars amounted to more than 170 singers, of which 60 came from the USA. Auditions for these scholarships are ongoing in the UK and USA.

4 of the scholars involved last year have been working with us to help deliver our education programme, and two of the young singers involved with us are now doing some performance work with Apollo5, while 1 of the 2015 scholars has done some performance work with VOCES8.

A parallel programme for scholars has been established in the USA. This is an exciting project for extending our objective of supporting graduate singers on the next stage of their musical careers.

In the UK, in partnership with the Music Department of Cambridge University plans are well advanced for VOCES8 to play a central role in devising and delivering a Masters level programme in singing.

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

Paul, now released from his heavy concert programme, will be working on new resources for massed singing events and educational activities; leading workshops and having more time to work on strategy; managing the teams; exploring new business opportunities and future business partnerships – all of this is now more possible because of the time that has been opened up by my departure from VOCES8.

An example of this is Paul working with massed choir of adults and students in Nantes for a performance of his new composition 'A New World' – premiered in Nantes for La Folle Journée with VOCES8 on 31 January 2018. A range of new educational videos were filmed by Paul, Barnaby and members of the VCM team at the Gresham Centre in June 2018. These will be released on social media throughout 2018-19.

The partnership with the Faculty of Music of Cambridge University is also evidence of progress on this objective.

VOCES CANTABILES MUSIC LIMITED
(COMPANY LIMITED BY GUARANTEES)
TRUSTEE'S REPORT (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2017

Sheet Music:

The team is working hard with Edition Peters to create an exciting and wide ranging resource centre for our sheet music. This will be available to download with a license or to be bought in sheet music form. This 'VOCES8 Singles' range will cover all types of music, from our classical editions through to our jazz, folk and pop arrangements, from simple sheet music to our most complex arrangements and, where possible, modern composers that we have commissioned to write for our ensembles.

Strategic Objective 4 - A Centre for excellence and Outreach in the City of London – The Gresham Centre:

The work at the Gresham Centre continues to develop well. The internal works have been positively received so far, and new chairs have made a positive impact. We are continuing to work hard to generate bookings for the Centre, and are looking for financial support to help us run this endeavor. Our focus is to create a clear path forwards for the Centre, with the intention of growing this space into a 'church for musicians'.

The Gresham Centre will host more activities organized by the Trust in 2018-19, as well as filling the space with workshops, concerts, rehearsals and recordings from all sorts of other musicians in London and beyond.

Strategic Objective 5 - An Aspirational and Inclusive Outreach Programme

Education work:

Our main projects this year will include:

- Local projects with schools in the City of London, Hackney, Tower Hamlets, Newham and Redbridge.
- National projects with Leicestershire Music Hub, Surrey Arts, Lincolnshire Music
- United Westminster and Grey Coat Foundation
- Bradfield College, St Benedict's, Ealing, Bedford School, Rugby School, Worksop College, Sherborne School
- European projects including BOZAR in Brussels, the Philharmonie in Paris, Heidelberg Frühling, LFJ in Nantes, Vivendi sponsored projects in Laon/Soissons/Cherbourg/Vezere
- US visits and residencies in Boston, Albuquerque, Houston, Dallas, Wisconsin, Virginia, Philadelphia and Michigan.

Future partnership discussions are ongoing with Vivendi in support of our French projects, with BOZAR in Brussels through to 2020 and with a number of US universities and churches.

Summer School

The VOCES8 Summer School at Milton Abbey is sold out for 2019. We have an exciting programme of events in place for the week, with some fabulous artists joining us to perform.

On behalf of the board of trustees

Roy Blackwell
Trustee
Dated:

Lord William Wallace
Trustee
Dated:

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF VOCES CANTABILES MUSIC LIMITED

I report to the trustees on my examination of the financial statements of Voces Cantabiles Music Limited (the company) for the year ended 31 August 2018.

Responsibilities and basis of report

As the trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the ICAEW which is one of the listed bodies.

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

- 1 accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

A G Rich

c/o H W Fisher & Company
Chartered Accountants
Acre House
11-15 William Road
London
NW1 3ER

Dated:

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 AUGUST 2018

	Notes	Unrestricted funds £	Restricted funds £	Total 2018 £	Total 2017 £
<u>Income from:</u>					
Donations and legacies	3	57,957	65,331	123,288	139,344
Charitable activities	4	874,866	-	874,866	737,776
Total income		932,823	65,331	998,154	877,120
<u>Expenditure on:</u>					
<u>Charitable activities</u>					
Music Performance	5	861,134	74,231	935,365	881,371
Total charitable expenditure		861,134	74,231	935,365	881,371
Net income/(expenditure) for the year/ Net movement in funds		71,689	(8,900)	62,789	(4,251)
Fund balances at 1 September 2017		318,856	8,900	327,756	332,007
Fund balances at 31 August 2018		390,545	-	390,545	327,756

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

All income and expenditure derive from continuing activities.

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

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 AUGUST 2018

	Notes	2018 £	£	2017 £	£
Current assets					
Stocks	11	2,663		3,000	
Debtors	12	49,907		63,062	
Cash at bank and in hand		359,611		320,848	
		<u>412,181</u>		<u>386,910</u>	
Creditors: amounts falling due within one year	13	<u>(21,636)</u>		<u>(59,154)</u>	
Net current assets			390,545		327,756
Income funds					
Restricted funds	14		-		8,900
Unrestricted funds			390,545		318,856
			<u>390,545</u>		<u>327,756</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 August 2018. No member of the company has deposited a notice, pursuant to section 476, requiring an audit of these financial statements.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on

.....
 Lord William Wallace of Saltaire
Trustee

Company Registration No. 05907481

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 AUGUST 2018

	Notes	2018 £	£	2017 £	£
Cash flows from operating activities					
Cash generated from/(absorbed by) operations	18		38,763		(823)
Net cash used in investing activities			-		-
Net cash used in financing activities			-		-
Net increase/(decrease) in cash and cash equivalents			38,763		(823)
Cash and cash equivalents at beginning of year			320,848		321,671
Cash and cash equivalents at end of year			359,611		320,848

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2018

1 Accounting policies

Charity information

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

1.1 Accounting convention

The financial statements have been prepared in accordance with the company's Memorandum and Articles of Association dated 16 August 2006 as amended by special resolution 9 November 2008, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The company is a Public Benefit Entity as defined by FRS 102.

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

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

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

1.4 Incoming resources

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

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

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

Investment income is recognised on a receivable basis.

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

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

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2018

1 Accounting policies

(Continued)

1.5 Resources expended

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

Expenditure relating to Music Performance are those elements of expenditure directly incurred in performing these activities.

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

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

1.6 Tangible fixed assets

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

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

Plant and machinery	25% straight line
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1.7 Stocks

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

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

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

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

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

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

Basic financial assets

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

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2018

1 Accounting policies

(Continued)

Basic financial liabilities

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

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

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

1.10 Employee benefits

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

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

2 Critical accounting estimates and judgements

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

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

The trustees do not consider there to be any critical accounting estimates or judgements applied in the preparation of the financial statements.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2018

3 Donations and legacies

	Unrestricted funds	Restricted funds	Total 2018	Total 2017
	£	£	£	£
Donations and gifts	57,957	63,831	121,788	96,944
Grants receivable for core activities	-	1,500	1,500	42,400
	57,957	65,331	123,288	139,344
For the year ended 31 August 2017	89,414	49,930		139,344
Grants receivable for core activities				
Merchant Taylors' Company	-	-	-	10,000
Holman Fenwick Willan	-	-	-	10,000
Arts Council	-	1,500	1,500	13,500
Ernst Cook Trust	-	-	-	8,900
	-	1,500	1,500	42,400

4 Charitable activities

	2018 £	2017 £
Music performance	874,866	737,776
Included within income relating to music performance is as follows:		
Concert fees	561,761	473,173
CD Sales	9,801	2,349
Recording fees	733	604
Trip organising and training	86,566	29,585
Education	164,676	191,311
Gresham Centre	51,328	40,754
	874,866	737,776

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2018

5 Charitable activities

	2018	2017
	£	£
Music arrangement costs	6,570	3,813
Artist performance fees	338,310	383,797
Production costs	29,748	12,684
Other performance costs	281,942	215,494
Accommodation	30,536	46,302
Management fees	7,493	15,212
Consultancy Fees	2,835	175
Bank charges	548	470
Gresham Centre	58,189	52,675
	<u>756,171</u>	<u>730,622</u>
Share of support costs (see note 6)	171,704	142,964
Share of governance costs (see note 6)	7,490	7,785
	<u>935,365</u>	<u>881,371</u>
Analysis by fund		
Unrestricted funds	861,134	
Restricted funds	74,231	
	<u>935,365</u>	
For the year ended 31 August 2017		
Unrestricted funds		840,341
Restricted funds		41,030
		<u>881,371</u>

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2018

6 Support costs

	Support costs	Governance costs	2018	2017	Basis of allocation
	£	£	£	£	
Staff costs	171,704	-	171,704	142,964	Direct cost
Accountancy	-	7,490	7,490	7,785	Governance
	<u>171,704</u>	<u>7,490</u>	<u>179,194</u>	<u>150,749</u>	
Analysed between					
Charitable activities	<u>171,704</u>	<u>7,490</u>	<u>179,194</u>	<u>150,749</u>	

Governance costs includes payments to the independent examiner of £4,500 (2017 - £4,500) for Independent Examination fees, and £2,990 (2017 - £3,285) for other services.

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration during the year.

8 Employees

Number of employees

	2018 Number	2017 Number
Average employee numbers	<u>7</u>	<u>6</u>

Employment costs

	2018 £	2017 £
Wages and salaries	160,621	134,189
Social security costs	<u>11,083</u>	<u>8,775</u>
	<u>171,704</u>	<u>142,964</u>

There were no employees whose annual emoluments were £60,000 or more.

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2018

9 Tangible fixed assets

	Plant and machinery
	£
Cost	
At 1 September 2017	24,234
At 31 August 2018	24,234
Depreciation and impairment	
At 1 September 2017	24,234
At 31 August 2018	24,234
Carrying amount	
At 31 August 2018	-
At 31 August 2017	-

10 Financial instruments

	2018	2017
	£	£
Carrying amount of financial assets		
Debt instruments measured at amortised cost	4,603	2,619
Carrying amount of financial liabilities		
Measured at amortised cost	17,142	55,135

11 Stocks

	2018	2017
	£	£
CD's	2,663	3,000

12 Debtors

	2018	2017
	£	£
Amounts falling due within one year:		
Other debtors	4,603	2,619
Prepayments and accrued income	45,304	60,443
	49,907	63,062

VOCES CANTABILES MUSIC LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2018

13 Creditors: amounts falling due within one year

	2018	2017
	£	£
Other taxation and social security	4,494	4,019
Other creditors	549	549
Accruals and deferred income	16,593	54,586
	<u>21,636</u>	<u>59,154</u>

14 Restricted funds

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

	Balance at 1 September 2017	Incoming resources	Resources expended	Balance at 31 August 2018
	£	£	£	£
Music Education in London	8,900	31,595	(40,495)	-
Music Education in France	-	33,736	(33,736)	-
	<u>8,900</u>	<u>65,331</u>	<u>(74,231)</u>	<u>-</u>

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

Music Education in France - to undertake musical education in France.

15 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total
	£	£	£
Fund balances at 31 August 2018 are represented by:			
Current assets/(liabilities)	390,545	-	390,545
	<u>390,545</u>	<u>-</u>	<u>390,545</u>

16 Operating lease commitments

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

	2018	2017
	£	£
Within one year	5,478	13,125
Between two and five years	8,217	-
	<u>13,695</u>	<u>13,125</u>





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A Choral Music Foundation

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GRESHAM CENTRE
ST ANNE & ST AGNES CHURCH

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