

# **Sheffield Philharmonic Chorus**

# **TRUSTEE ANNUAL REPORT 2020**

## Sheffield Philharmonic Chorus – Who We Are and What We Do

Sheffield Philharmonic Chorus (SPC or the Chorus) is a local music making charity which is also a member of Making Music, a national charity which supports music-making individuals and organisations, and Classical Sheffield, a local umbrella organisation for classical music-making in Sheffield.

Our Constitution sets out our charitable objects *'to advance the education of the general public in choral music by the regular performance of such music from the widest possible repertoire and such means as the Committee think fit'*.

Positive reviews and audience feedback confirm that we present high quality and innovative performances that are pleasurable cultural experiences for both audience and participants, even when we select difficult works that extend everyone's musical knowledge. Concerts are open to everyone, with accessible venues and concession prices for young people and those in receipt of benefits.

Chorus members greatly value the opportunity to engage in creative, enjoyable and fulfilling performances and recordings that help them to develop their vocal technique and musical repertoire. Singing membership is open to anyone who can sing to the required standard, and we do not exclude people on any other basis than their ability to sing. Registered blind people are valued members of the Chorus, and we have ensured that members with limited mobility are able to sing from the rather steep City Hall choir risers by regularly using a stair-climber, which we obtained using Lottery funding and which we therefore share with the Montgomery Theatre. We offer special arrangements to those unable to pay the full subscription fee.

We are therefore confident that our activities meet the public benefit requirements set out in section 4 of the Charities Act 2006.

## Sheffield Philharmonic Chorus – How We Operate

SPC was an unincorporated charity (registration number 518073) until 17 October 2017 when it was registered as a Charitable Incorporated Organisation (CIO) registration number 1175185. HMRC have now processed the Gift Aid claim covering the 2019/20 and previous seasons allowing the unincorporated charity to be wound up in accordance with the procedure required by the Charity Commission.

**Our Constitution** was agreed by the members at the Annual General Meeting (AGM) held on 15 November 2016. It is based on the Charity Commission's 'Association' model and can only be amended at a meeting of all the members, which happened in October 2017 and again in November 2018.

**Our Rules** are not part of the formal Constitution, but form an Appendix to it. The Rules include arrangements for appointing the Music Director and Accompanist and for auditions and re-auditions, minimum attendance requirements, concert procedure, and the chorus dress code. The Rules were last updated in May 2018.

**Our Trustees** plan what we do, ensuring our activities benefit the public by meeting our charitable objects. Anyone can stand as a Trustee, as long as they are eligible under Charity Commission requirements and have been a member of the Chorus for at least a year. Trustees are normally elected by the members at the AGM, but may also be appointed by the existing Trustees.

The Trustees form a Chorus Committee, which meets approximately five times a year to plan and manage Chorus affairs. Trustees receive a Trustee Pack which includes guidance documents produced by the Charities Commission to help them understand and meet their responsibilities.



So to begin at the beginning, on 21st October we joined with the Black Dyke Band to make a recording of Rutter's wonderful *Gloria* for the Band's latest CD. Thank you to everyone who took part. It went very well and took a lot less time than we thought that it might thanks to the discipline of the Chorus. The disc is out on the Naxos label as RUTTER, J.: Anthems, Hymns and Gloria for Brass Band (Sheffield Philharmonic Chorus, Black Dyke Band, N. Childs, Battiwalla)

On the 9th November we gave an 'After Hours' Concert of Scandinavian music in the City Hall ballroom following the SIV concert in the main hall. Our programme consisted of two beautiful songs by Grieg, one in Norwegian, and pieces by two twentieth century Scandinavian composers Ola Gjeilo and Eriks Esenvalds. We sang to a packed ballroom and there were many very complimentary comments from the audience. We were also privileged to have the Lord Mayor and Lady Mayoress of Sheffield in attendance, who were there to accept the picture of the Town Hall from Bochum on behalf of the City. Philip Andrews in the Sheffield Telegraph wrote, among other very complimentary points about the pieces that we sang: '*The standout was a shimmering version of Amazing Grace by Latvian Eriks Esenvalds, hugely atmospheric and beautifully and intricately rendered by the choir.*'

Our two Christmas Concerts with the Black Dyke Band were on Saturday 14th December with a reception for Friends and Associate Members between the two concerts. Many thanks to Helen Kirk, our Entertainments Officer, for organising and hosting this event. Our Comperé this year was Tom Redmond of Radio 3, making a welcome return visit. On the programme was *Ring the Bells*, a new carol by Paul Fincham, the royalties for which were donated to the homelessness charity Crisis. There were also three local carols, Egypt, Tyre Mill and Hail Smiling Morn, as well as perennial favourite *O Holy Night*, which was selected as a winning carol in the Making Music / Classic FM Drive carol competition. This is the fourth time one of the carols from our Christmas CD has been selected by Classic FM. The earlier starting time for the evening performance may have contributed to the relatively poor audience and it seems, at least as far as we know, that the revised times will continue in the future, although, of course not for this year.

As in previous years we put on a series of elective events in the run-up to Christmas. On 27th November a group sang a few carols for an appreciative audience at the Millenium Gallery under the excellent direction of 1st Soprano Georgina Hulse. Many thanks, Georgina, for taking this on. On Sunday 8th December we contributed to the St Luke's Carol Service from the Anglican Cathedral under the direction of our own Rachel Copley. Many thanks, Rachel. On that weekend, a small group of us visited Bochum to take part in their Carol Concert on the Saturday. As before the Bochum choir members made us very welcome. We were taken to a rather spectacular Christmas fair and out on the town for gluhwein after the concert. I can thoroughly recommend it! On Tuesday 17th we performed carols for the travelling public at Sheffield Station and on Thursday 19th December 2019 we undertook the Tickhill Carol Concert, again under the direction of our wonderful Rachel Copley and, as in previous years, the members who attended were invited to Janet Bower's house in Tickhill for a post-concert bring-and-share meal. Many thanks Janet for hosting this event, as you have for many years now. Sadly, for many reasons we feel that this will be the last time we do Tickhill. Thanks to all those members who took part in the events. It does so much for the spirit and life of the Chorus and to raise our profile in Sheffield and South Yorkshire.

Sadly our remaining concerts for the last season were postponed due to the pandemic - so no Verdi *Requiem* on 2nd May, no Mahler 8 on 20th June in the Bridgewater Hall and no *Messiah* with the Black Dyke Band and the German and French choirs in the Cathedral on 18th April.

However, the Mahler concerts and the *Messiah* have been postponed until 2022 and we have the Faure *Requiem* on 20th June 2021 as a replacement concert, part funded by the Halle, to look forward to. In addition there will, we hope, be the Rachmaninov *All Night Vigil* on 15th May 2021. Before that however we've got Darius's new piece *Resonet in Laudibus* and the Rutter *Gaelic Blessing* to practise for virtual performances which we hope will be presented by Patron Petroc

Trelawny with reading from our other Patron Sam West. Each of us will record ourselves singing the pieces and submit them via the internet, when Darius and Rachel will meld them all into a recording. Darius' piece will be recorded along with the Black Dyke Band.

In conclusion, I would like to express the thanks of the Chorus to our Committee who have been meeting through Zoom, almost as much as normal! Particular thanks to Marianne Grayson for hosting the on-line rehearsals and of course to Anne Adams for keeping us all up-to-date with her amazingly thorough Updates and all the other things that she does to keep the show on the road. Thanks also to Graham Dawson for all the work on our finances.

Before I finish I should like to let everyone know that our longest serving member, Bill Smylie, has decided to resign from the Chorus, after an astonishing 73 years! We hope to commemorate his outstanding contribution, both as a singing member but also his invaluable stint as Chorus Chairman, in the not too distant future.

Now a special thanks to our three professionals - to Maggie McDonald for her inspiring warm-ups, including the two in August, and to Rachel Fright for her help in our on-line rehearsals and her wonderful playing at our "live" rehearsals. Rachel is also undertaking the reorganization of our library, an invaluable task! Finally, our thanks to our Music Director Darius Battiwalla without whose skill, patience and good humour none of this would be possible.

**Paul Henstridge September, 2020**

### **Administrator's Report**

The Chair's report celebrates the music the Chorus managed to sing before lock-down last season, and sets out our musical plans for the coming year. My report aims to outline the extent to which the Chorus fulfilled its stated objectives and public benefit requirements, improved administrative arrangements and met the targets set last year.

The Chorus objects are to '*advance the education of the general public in choral music by the regular performance of such music from the widest possible repertoire*', and the people who benefit are chorus members, concert-goers in Sheffield and the surrounding area, and the wider listening public.

The Chorus again met our aim of presenting choral music from a wide repertoire, even though concerts were limited by the coronavirus to just two (the After Hours and the Christmas concerts). We sang sacred and secular works by composers from across Norway, Latvia and the UK, and from the 19th, 20th and 21st centuries. As in previous years we introduced our audiences to new works and more intimate works designed to be sung in smaller spaces. We sang unaccompanied, and with the world famous Black Dyke brass band, in Latin, English and Norwegian, to live audiences in Germany and Sheffield, in a recording setting and on national radio. Venues included a ballroom, a railway station, a museum, and churches in and around Sheffield.

Audience feedback and official reviews again confirmed that members of the public enjoyed our concerts (see Chair's report for details), and our involvement in recording with the Black Dyke Band, plus broadcasts on Classic FM, widened our reach beyond Sheffield.

Given the cancellation or postponement of much of the season, this report won't include the customary analysis of tickets sales, except to say that the After Hours concert was extremely well attended, with the Christmas concerts slightly down on last year, perhaps due to the earlier concert start times of 2pm and 5.30pm imposed by the City Hall.

We made further improvements to the website, building on the achievements highlighted in the Making Music report of 2018, namely good use of social media posts, good homepage, quick and

easy navigation, good section for new members, and live Twitter feed. The report suggested the addition of more photographs, which we implemented.

Seventeen articles were featured in the News area, compared to 12 last year and 16 in 2017-18. The password-protected Members Area was updated to include links to the recorded on-line rehearsals enforced by the coronavirus pandemic, and a new library of links to rehearsal tracks and YouTube videos. Both of these resources aim to help members practice at home. The area also lists concert arrangements and singing opportunities as well as weekly updates and official documents such as Chorus Rules, AGM papers and the minutes of trustee meetings.

Engagement with the website was higher than in 2018-19, with 8,539 visits (clicks on a page) compared to 7,848 last year, an average of 711 visits per month (654 last year) which is an increase of 9%. The visits were from 5,514 individuals (unique devices) compared to 4,704 last year, an average of 459 individual visitors per month (437 last year), which is a healthy 17% increase. The pages visited most frequently were, as last year, those in the Members Area, followed by those advertising concerts.

We updated and simplified the Concert Planner, developed an Equality Policy, a Reserves Policy and a new Trustee Induction Pack, and a schedule via which Trustees can ensure that our batch of policies is regularly reviewed and updated as required by the Charity Commission.

Alto Marianne Grayson, our new Membership Officer, took on the role of hosting on-line rehearsals, and we are very grateful to her for doing so with such efficiency and cheerfulness, and to alto Kath Eadon for editing the recorded sessions so professionally.

The Chairman's report sets out our musical plans for the 2020-21 season, and our key aim is to stay together as a Chorus, singing on-line if we can't come together in live rehearsals, and to give at least one virtual performance – a completely new venture forced upon us by the pandemic.

We have also made a commitment to seek ways to increase diversity across both the committee and the Chorus itself, and are exploring ventures via which the Chorus might support young musicians in Sheffield and the wider area. Administratively, we aim to complete the policy bundle by adding a Recruitment and Selection Policy and a set of financial procedures.

I would like to express my sincere and heartfelt thanks to all Chorus members, our professionals and my fellow committee members, for their unstinting support, endless patience and generous, friendly enthusiasm.

**Anne Adams September 2020**

## Financial review - Finance Officer's Report

The accounts presented on pages 11 to 13 reflect all the financial activities from 1st August 2019 to 31st July 2020 inclusive. Echoing the format introduced a couple of years ago, the accounts are shown in two tables reflecting the style of account reporting appropriate for a CIO. First, on page 11 there is a Summary of Fund Movements 2019-20, which lists where all the funds are held and shows totals of all the movements during the financial period to 31st July 2020. There are 5 bank accounts held with HSBC and a COIF Charities Deposit Fund held with CCLA Investment Management Ltd. All interest earned in the COIF account is paid into the HSBC general bank account.

The second table, on pages 12 to 13, is a statement of all the financial activities between 1st August 2019 and 31st July 2020. It shows a comparison of the income and expenditure categories between this financial accounting period and the previous one. This table also shows where funds are being held or used for restricted purposes. Taking advantage of the facilities available within the accounting package, I have continued the process of presenting the figures in a more meaningful way. Income/costs for events have been grouped together to give individual concert income/expenditure information. For income this includes sale and hire of music, ticket and programme sales etc. Event costs include chorus master and accompanist rehearsal and concert fees, artistic costs, sale and hire of music, printing and publicity etc. In these days of having to self-fund some concerts as well as rising contributions to City Hall concerts, the committee feels that it is more appropriate to know how much each concert costs and raises rather than looking at alternative cost breakdowns.

These changes enabled us to draw up a Concerts Finance Summary, shown on page 9, to show the balance of income and expenditure for each of our concerts. I have used the same format to develop a budget sheet for the season which will greatly aid our ability to plan effectively. Most amateur choirs make a loss on their concerts, and the table on page 9 clearly shows that this was the case for each of our concerts last season. Fortunately chorus income, mainly from subscriptions, was able to cover these financial losses as well as our annual fixed costs.

In line with the accrual system of accounting I have also entered the gift aid income tax expected as estimated by the accounting system. A gift aid claim was submitted before the end of our financial year and HMRC have subsequently paid SPC just over £25,000 which will show in next year's accounts. Obviously this will give SPC a significant financial buffer for the time being.

For each self-promoted concert the Committee pays particular attention to producing and maintaining a risk assessment document which, amongst other factors, covers financial aspects of risk. Appropriate actions are taken depending on circumstances including taking out additional insurance cover when necessary.

Over the last financial year the figures show a net increase of £6,854.51. This sum reflects the curtailment of concerts and live rehearsals because of the Covid-19 lockdown. Overall the finances are in a satisfactory position currently. However, we cannot be complacent in these challenging times as the Chorus will have to pay a larger contribution towards the costs of future concerts. We do not know when we will be able to resume concerts and Covid-19 safety measures could dramatically restrict audience sizes and, hence, ticket sales.

**Reserves** Sheffield Philharmonic Chorus has a reserves policy which recognises significant financial risks and aims to hold sufficient funding to cover all activities in the current season and any firm commitments in the following season. The current level of funding meets this reserves policy. In rough terms at current rates of income and expenditure we need a reserve of around £20,000, which we clearly have.

**Income** The principal funding sources are membership subscriptions, friends, supporters and donations. I am immensely grateful to members for making arrangements to pay subscriptions fees promptly and for generous donations which have helped fund self-promoted concerts. Completing

the gift aid claim for SPC really brought home to me just how generous our members, friends and supporters are with so many deliberately paying much more than is required. Subscriptions totaled over £20,000 and it is important that we try to maintain our membership level both for the ability to perform demanding works and to bring in an appropriate level of funding. Members can choose a payment method which suits them best from the following: cheque, cash, standing order and internet bank transfer. There is a concessionary rate for students and those that cannot afford the full amount. This is in line with our policy of inclusion and I am happy to speak in confidence to anyone that might be concerned about paying their subscription. I am very mindful of the financial challenges that many are currently facing and can assure such members that they should not worry about paying subscription fees for the time being if that is a problem.

Sincere thanks are expressed to friends and supporters of the Chorus who continue to provide much appreciated help financially and in a variety of practical ways. Thank you too to all those colleagues that have helped in a huge way throughout the year with various tasks that involve collecting and banking money from activities such as the purchase and hire of music, the organising and running of social events, the selling of concert tickets, programmes, advertising space, CDs, folders, scarves etc. Our Librarian, Els Pearse, has a particularly difficult task in searching for the best music hire or purchase deals and for ensuring that members pay for and return music in a timely fashion.

**Expenditure** Principal regular items of expenditure during the financial year include paying for the services of the Music Director, Accompanist and Voice Coach. Their fees are reviewed by the Committee annually. The fee structures for the Music Director and the Accompanist include a retention element. The expenditure for room-hire includes the costs associated with rehearsals and auditions. Artistic costs for concerts can be significant, with soloists for self-promoted concerts being chosen to meet the necessary artistic requirement and agreed budget availability. Such expenditure is now added to the appropriate event costs. City Hall concerts provide a level of financial income to off-set artistic costs dependent on a ticket sales formula, but year on year we seem to have to pay a greater contribution to each concert. The agreement with the Montgomery Hall to share use of the stair-climber continues, and has significantly reduced our costs.

It has been really disappointing to have so many concerts cancelled or postponed because of Covid-19. This has played a major part in the accounts for 2019/20 showing a net surplus. Refunds are still available for Messiah concert tickets whether they were purchased directly from SPC or at the Anglican Cathedral. One effect on expenditure has been the increased use of IT to maintain rehearsals etc. The Committee unanimously took the decision to try to continue using the services of our Music Director, Accompanist and Voice Coach during and after the lockdown period. Members have really appreciated the Zoom sessions to keep our voices going and we all look forward to being able to perform Darius's newly arranged pieces for future Christmas and Messiah concerts. However, in consideration of the loss and postponement of planned events in the 2019/20 and 2020/21 seasons, and given the strength of our reserves, the Committee proposes halving the membership fees for the 2020/21 season. Despite lowering subscription fees, it is estimated that we will retain financial resources within the reserves policy set.

Thanks are due again to Richard Pike for providing the Independent Examiner function in a thorough and professional manner. Thank you too to all the membership for the help, support and encouragement that I have received during the past year. It is much appreciated.

**Graham S Dawson, Finance Officer, September 2020**



<b>SPC CONCERT FINANCE SUMMARY 2019/2020 as at 31 July 2020</b>							
	After Hrs 09/11/19	Xmas 14/12/19	Tickhill 19/12/19	Messiah 18/04/20	Verdi Req 02/05/20	Mahler 8 20/06/20	TOTALS
<b>EXPENDITURE</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Orchestra							-
Instrumentalists							-
Conductor	500.00		150.00				650.00
Soloists			50.00		525.00		575.00
Chorus Master	984.50	626.50		805.50	805.50	447.50	3,669.50
Accompanist	492.25	313.25		402.75	402.75	223.75	1,834.75
Voice training							-
Refunds				1,285.00			1,285.00
Venue hire			120.00				120.00
Staging							-
Sale/hire music	334.08	776.24			301.88	471.19	1,883.39
Publicity	5.00						5.00
Printing	387.00	16.00	50.00	28.90			481.90
Transport							-
Social			103.83	500.00			603.83
Donation			42.17				42.17
Contingency							-
<b>Totals</b>	<b>2,702.83</b>	<b>1,731.99</b>	<b>516.00</b>	<b>3,022.15</b>	<b>2,035.13</b>	<b>1,142.44</b>	<b>11,150.54</b>
<b>INCOME</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Ticket sales				1,495.00			1,495.00
Programmes			430.00				430.00
Performance inc							-
Sale/hire music	278.15	430.00		125.00	490.00	767.00	2,090.15
Social							-
Donations							-
Raffle			86.00				86.00
<b>Totals</b>	<b>278.15</b>	<b>430.00</b>	<b>516.00</b>	<b>1,620.00</b>	<b>490.00</b>	<b>767.00</b>	<b>4,101.15</b>
<b>Income - Expenditure</b>	<b>-£2,424.68</b>	<b>-£1,301.99</b>	<b>£0.00</b>	<b>-£1,402.15</b>	<b>-£1,545.13</b>	<b>-£375.44</b>	<b>-£7,049.39</b>

**Independent Examiner's report**

Please note that the Independent Examiner's duty is to report to trustees; a copy of his report follows.

**Independent Examiner's report to the trustees of Sheffield Philharmonic Chorus**

I report to the trustees on my examination of the accounts of Sheffield Philharmonic Chorus ('the Trust') for the year ended 31 July 2020.

**Responsibilities and basis of report**

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

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

**Independent examiner's statement**

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

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

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

Signed:



Richard Pike, 12 October 2020

195A Springvale Road, Sheffield, S6 3NT

**Richard Pike, Independent Examiner, October 2020**

<b>BALANCE SHEET: SUMMARY OF FUND MOVEMENTS 2019-20</b>		<b>01/08/2019 to 31/07/2020</b>				
	<b>Balances brought forward</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers</b>	<b>Gains &amp; Losses</b>	<b>Balances carried forward</b>
<b>Fund Name</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
General Bank Account	5,540.01	27,778.28	28,696.37	5,000.00		9,621.92
Concert Account	174.14	2,442.85				2,616.99
Savings Account	69.21	0.11				69.32
Friends of SPC	453.50	650.00				1,103.50
Friends of SPC Savings	5,928.29	4.60		-5,000.00		932.89
COIF Deposit Account	46,000.00					46,000.00
<b>Balances Total</b>	<b>58,165.15</b>	<b>30,875.84</b>	<b>28,696.37</b>	<b>0.00</b>	<b>0.00</b>	<b>60,344.62</b>
Gift Aid due 18/10/2018 to 31/07/2019	<b>4,337.64</b>					9,012.68
<b>Total Funds</b>	<b>62,502.79</b>					<b>69,357.30</b>

<b>STATEMENT OF FINANCIAL ACTIVITIES 2019-20</b>		<b>01/08/2019 to 31/07/2020</b>		
	<b>Unrestricted funds (£)</b>	<b>Restricted funds (£)</b>	<b>Total funds (£)</b>	<b>Previous year funds (£)</b>
<b>INCOME FROM</b>				
<b>Voluntary income</b>				
Members subscriptions	20,493.17		20,493.17	20,761.67
Friends and supporters	679.95		679.95	970.00
<b>Fundraising income</b>				
Folders and scarves	150.00		150.00	165.00
Book sales etc	12.35		12.35	40.50
CD sales	1,008.80		1,008.80	901.00
Amazon sales				66.82
<b>Investment income</b>				
Investment and interest	231.77		231.77	223.58
<b>Charitable activities income</b>				
Sale and hire of music				1,806.00
Event inc – Bach Bmin April 2019	2529.41		2529.41	
Event inc – Wilby June 2019	195.00		195.00	1,468.40
Event inc – Rutter CD Oct 2019	278.15		278.15	
Event inc – After Hours Nov 2019	278.15		278.15	
Event inc – Christmas 2019	430.00		430.00	
Event inc – Messiah April 2020	1620.00		1620.00	
Event inc – Verdi Req May 2020	490.00		490.00	
Event inc – Mahler June 2020	767.00		767.00	
Social donations	608.09		608.09	451.96
Tickhill concert	516.00		516.00	672.00
SIV concerts				110.40
Classical Sheffield				850.00
Stair climber refund				78.00
Performance fees	500.00		500.00	
TDF 2018	88.00		88.00	87.58
<b>Totals</b>	<b>30,875.84</b>	<b>0.00</b>	<b>30,875.84</b>	<b>28,692.91</b>
Gift Aid tax income due	4,675.04		4,675.04	4,337.64

<b>STATEMENT OF FINANCIAL ACTIVITIES 2019-20</b>		<b>01/08/2019 to 31/07/2020</b>		
	<b>Unrestricted funds (£)</b>	<b>Restricted funds (£)</b>	<b>Total funds (£)</b>	<b>Previous year funds (£)</b>
<b>EXPENDITURE ON</b>				
<b>Voluntary Income Costs</b>				
Subscription repayments	199.26		199.26	275.00
<b>Charitable Activities Costs</b>				
Charitable donations	42.17		42.17	205.21
Social (inc Messiah Cutlers Hall)	1,315.77		1,315.77	156.64
Chorus Master miscellaneous	629.00		629.00	7,987.50
Chorus Master Messiah arr	900.00		900.00	
Accompanist miscellaneous	1,642.50		1,642.50	3,665.00
Voice Coach	1,610.00		1,610.00	1,264.00
Voice Training	-		-	440.00
Tickhill	473.83		473.83	439.94
Volunteer expenses	-		-	50.40
Artistic costs – SIV	-		-	110.40
Event costs – After Hours Nov 2018	-		-	790.00
Event costs – Bach Bmin April 2019	-		-	6,002.05
Event costs – Wilby June 2019	4,997.90		4,997.90	9,327.95
Event costs – Rutter CD Oct 2019	1,365.45		1,365.45	
Event costs – After Hours Nov 2019	2,702.83		2,702.83	
Event costs – Christmas 2019	1,731.99		1,731.99	30.16
Event costs – Messiah 2020	2,522.15		2,522.15	
Event costs – Verdi Req May 2020	2,035.13		2,035.13	
Event costs – Mahler June 2020	1,142.44		1,142.44	
Event costs – Christmas 2020	532.00		532.00	
Classical Sheffield	125.00		125.00	2,314.58
Insurance & PRS performing rights	634.80		634.80	641.22
Publicity/PR	470.00		470.00	435.00
Purchase and hire of music	-		-	50.00
Room hire	2,113.00		2,113.00	3,561.50
Admin and IT costs	1,511.15		1,511.15	254.00
Stair climber	-		-	303.84
TDF 2018	-		-	50.00
<b>Totals</b>	<b>28,696.37</b>	<b>0.00</b>	<b>28,696.37</b>	<b>38,354.39</b>
<b>Net income/(expenditure)</b>	<b>6,854.51</b>	<b>0.00</b>	<b>6,854.51</b>	<b>-5,363.84</b>

**Membership Officer's Report****Chorus Membership**

In September 2020 there were 177 singing members of the Chorus, down slightly from 179 at the beginning of the previous season. Overall, the Tenor and Soprano sections have had net losses of 2 members each, while the Basses and Altos have gained 1 each.

Membership	S	A	T	B	Total
2020	67	55	19	36	177
2019	69	54	21	35	179
2018	71	53	25	36	185
2017	71	61	24	37	193
2016	73	52	26	38	189

**New members**

16 new members joined, up from 13 last year.

New members	S	A	T	B	Total
2020	4	7	0	5	16
2019	4	6	2	1	13
2018	2	4	0	2	8
2017	2	9	2	3	16
2016	9	3	3	2	17

**Leavers**

18 people left, one fewer than last year's 19.

Leavers	S	A	T	B	Total
2020	6	6	2	4	18
2019	6	5	5	3	19
2018	2	11	1	2	16
2017	4	0	3	4	11
2016	4	4	1	0	9

**Concert attendance**

The 2019-20 season offered members a total of 531 "performing opportunities" (members available x concerts/recordings scheduled), down from 1,110 in 2018-19 due to the enforced cancellation of 3 major concerts due to the covid-19 pandemic: the planned Messiah in April 2020, Verdi Requiem in May 2020 and Mahler 8 in June 2020. Had these taken place the number of performing opportunities would have equalled those offered in the 2018-2019 season. Alongside this programme, there was a significant number of elective events until the pandemic arrived.

The overall average attendance by chorus members at concerts was 69%, just above the 68% achieved in the previous season.

The concerts most highly attended by chorus members were the Christmas concerts (79%), followed by the recording of the Rutter *Gloria* (68%). The least well attended concert was the Scandinavian Ballroom concert, but at 60% this was significantly above the lowest attendance in the previous 2 seasons.

By section, the basses achieved the highest average concert attendance, at 78% (last year it was the altos). The tenors were again the lowest, at 61%, but this was a significant improvement on last year's low of 49%.

Concert attendance		S	A	T	B	Total
21-Oct 19	Rutter <i>Gloria</i> (Recording)	45	36	12	27	120
		67%	65%	63%	75%	68%
9-Nov-19	Ballroom Scandi	40	30	10	27	106
		60%	55%	53%	75%	60%
14-Dec-19	Christmas	55	42	13	30	140
		82%	76%	68%	83%	79%

Average concert attendance	S	A	T	B	Total
	70%	65%	61%	78%	69%

### Rehearsal attendance

The overall average attendance at live rehearsals went up to 75% (from 70% last season), with basses achieving the highest attendance, at 79%.

Average rehearsal attendance	S	A	T	B	Total
	75%	75%	71%	79%	75%

Very high attendance at rehearsals for the 3 cancelled concerts suggests that participation in those concerts would have been high, and brought the average significantly higher, both for rehearsals and the concerts themselves. Messiah and Mahler rehearsals both had 80% attendance, and Verdi had 82%.

### Virtual rehearsals

Covid-19 presented us all with new challenges, one of which was getting to grips with virtual rehearsals, after the committee took the decision to suspend live rehearsals. Our last live rehearsal was on 10 March 2020, ahead of the national lockdown later that month. The committee and Musical Director felt that virtual rehearsals were important as much for keeping our choir community going as for their musical content. With the help of advice from the Bournemouth Symphony Chorus, who

had been a first mover in online rehearsals, it was decided to test the format with our members towards the end of the season, so that we would be in a position to start the new season online should this be necessary.

Two full choir virtual rehearsals were duly held in June and July, followed by 2 summer voice training sessions. Attendance was impressive, with around 130 participants at the first rehearsal, only just below the average attendance at a live rehearsal (133). For some it was quite emotional, “seeing” each other for the first time after several months of lockdown. Enthusiastic feedback was most gratefully received, even though of course we all recognised that it was never going to be as good as gathering to sing in person. We also tested recording rehearsals, to enable further practice and catch up. Grateful thanks are due to alto Kath Eadon for taking on this task.

As I write, the new season has begun with all rehearsals online so far, though preparations for blended live and online rehearsals are planned for as soon as circumstances allow. It is hoped that members will rise to the not inconsiderable musical challenges presented by singing alone as impressively as they have embraced the technology, and will resolve to use the new ways to rehearse and to perform to improve our musical skills. So that, when we do return to singing together, our music-making will be even better than before.

**Marianne Grayson, Membership Officer, September 2020**

### **Rehearsal and Concerts Officer's Report**

Thank you for your cooperation during the “live” rehearsals and performances of 2019 that included Rutter's *Gloria* at St Peter's and St Oswald's Church with The Black Dyke Band, and the After Hours and Christmas concerts held at the City Hall. During 2020, our planned activities have been curtailed and the Chorus have unusually attended rehearsals remotely using Zoom although at the time of writing we are planning a return to combined live and remote rehearsals thanks to the will and ingenuity of our professionals, committee and Chorus members. My thanks go in particular to Marianne Grayson who has been the rehearsal manager during 2020 by hosting and organising the Zoom rehearsals.

**James Oliver, Rehearsal and Concerts Officer, September 2020**

### **Social Events Officer's Report**

This has not been a good year for roles which including the word social in their title. The season began well with lots of exciting things planned, not least the visit by the French and German choirs when we had hoped to have some social gatherings. The usual post AGM cheese and wine took place and was well attended. The Christmas Concerts meant that once again sherry and mince pies were provided for the choir and band during the rehearsal of the evening concert. The Friends of the Chorus were invited to a shorter than usual sherry and mince pie reception between the concerts. I provided refreshments for the band during the recording but unfortunately due to limited time it wasn't required.

Then came the Corona virus. I invited the chorus to come together for a socially distanced stroll and picnic. Unfortunately I picked one of the few wet Sundays in the summer. 5 of us braved it and enjoyed a wet stroll in Endcliffe Park and a chance to catch up face to face but unsurprisingly the picnic was abandoned. I look forward to a time when my role has more purpose again.

**Helen Kirk, Social Events Officer, September 2020**



### New Member Officer's Report

In this very strange season, we have still had over 40 enquiries about SPC membership up to March 2020, most likely due to the programme which was very attractive to new members. Of the enquirers, 16 passed auditions, although 3 have since left. 3 were previous members who were happily returned to the choir. As usual, some attended rehearsals for a while, two failed auditions, and some are waiting to try again to audition. Two were about to audition on the evening of lockdown. The "bring a man" evening brought in a different set of people, but didn't actually result in new membership.

Season	Start-of-season queries	Whole-year queries	% start-of-season queries	New Members	Conversion Rate
2015-16	N/A	35	N/A	19	54%
2016-17	16	39	41%	18	46%
2017-18	10	23	44%	9	39%
2018-19	10	32	31%	13	41%
2019-20	10	40	25%	16	40%
2020-21	1				

Who knows what this season will bring, but thank you all for making all our visitors welcome.

**Sally Turnbull, New Member Officer, September 2020**

### Librarian's Report

No copying and pasting for the report this year. As face to face rehearsals had to stop and were moved to Zoom, the internet was the best feasible way to distribute the music we are rehearsing. To honor copyright rules, music which we did not already stock, was purchased and either distributed by post, collection or downloaded by members. The Leeds library is up to now not receiving the music that was loaned before the lock down, so the Verdi Requiem scores are still in my possession. Hoping for better times ahead.

**Els Pearse, Librarian, October 2020**

### Transport Officer's Report

We did have what was turning out to be an excellent season prior to the lockdown and I was particularly looking forward to the opportunity to sing in Bridgewater Hall. I was already dealing with the travel arrangements but it wasn't to be. At least we will perform the concert in the future. In the meantime at least we have the online rehearsals and I am sure that we all hope that we have a successful season this time. Best wishes. Paul.

**Paul Duffield, Transport Officer, September 2020**

**APPENDIX VOICE REPRESENTATIVES**

1st Sopranos

Katrina Hulse



2nd Sopranos

Pat Hall



1st Altos

Rachel Rowlands



2nd Altos

Kate Reece



All Tenors

Jim Monach



1st Basses

Richard Salt



2nd Basses

Allan Lacey

