

Sheffield Philharmonic Chorus

TRUSTEE ANNUAL REPORT for the period 1st August 2020 to 31 July 2021

Sheffield Philharmonic Chorus – Who we are and what we do

Sheffield Philharmonic Chorus (SPC or the Chorus) is a local music making charity which presents choral concerts in Sheffield and beyond. It is 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.

The Covid-19 pandemic curtailed many of the concerts we had planned for the 2019-20 season. However, we re-commenced rehearsals via Zoom very quickly, and created an on-line Christmas concert with the Black Dyke Band, all recorded from home and compiled by our Music Director and Accompanist. This, our first attempt to record from home, was made freely available on YouTube, with links from our website, Twitter feed and Facebook page. We commenced small-group rehearsals as soon as Covid-19 restrictions allowed, and performed a short, socially-distanced live concert to a reduced audience in June 2021.

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

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.

The Trustees appointed in November 2020 were:

Chair: Paul Henstridge	Administrator: Anne Adams
Finance Officer: Graham Dawson	Membership Officer: Marianne Grayson
Librarian: VACANCY	Rehearsals and Concerts Manager: James Oliver
Minutes Secretary: VACANCY	New Members' Officer: Sally Turnbull
Social Events Officer: Helen Kirk	Marketing and Publicity Officer: VACANCY
Transport Officer: Paul Duffield	Education and Outreach Officer: Georgina Hulse
Members' Representatives: Anne Burleigh, Allan Lacey, Ben Stone	

Our Professionals The Trustees are responsible for appointing the Music Director, Accompanist and Voice Coach, whose expertise and commitment play a huge part in enabling the Chorus to meet its' charitable objectives. In addition, from time to time the general membership elects a President in recognition of her/his special contribution to the work of the Chorus. During 2020-21 our professionals were:

President: Rachel Copley	Music Director: Darius Battiwalla
Accompanist: Rachel Fright	Voice Coach: Margaret McDonald

Our helpers Other than Trustees, various other members helped the Chorus meet its' objectives:

Voice Reps: Katrina Hulse, Pat Hall, Rachel Rowlands, Kate Reece, Jim Monach, Richard Salt, Allan Lacey.

Graphic Designer: Paul Boardman	Website: Anne Adams, Matthew Morgan, Bill Best
Independent Examiner: Richard Pike	Making Music Representative: Jim Monach

Stairclimber: Bill Best, Rachel Mallaband, John Morgan, Kate Reece.

Zoom hosting: Marianne Grayson and Georgina Hulse

Zoom recording edits: Kath Eadon **YouTube channel:** Matthew Morgan

Home recording compilation and editing: Darius Battiwalla and Rachel Fright

The Trustees are most grateful for the work of these generous and committed individuals.

The 2020-21 season

The continued pandemic ensured that 2020-21 was a strange, disjointed season. It began with Zoom rehearsals for the Rachmaninov *All Night Vigil* and the Faure *Requiem* for our planned concerts later in the season. All the rehearsals were recorded and uploaded to the Chorus website for those members unable to attend via Zoom.

On 12th October South Yorkshire was placed in tier 2 of the Government's new tier system, which meant that we could start live rehearsals, limited to 30 singers in a well-ventilated space indoors.

After much hunting about we settled on the Wesley Hall in Crookes, which proved to be an ideal location. Matt Irons, the manager of the building, could not have been more helpful. In addition to remarkably good acoustics, Wesley Hall has an excellent WiFi which meant that we could live-stream the rehearsal with all our members over the internet.

Unfortunately on 26th November Sheffield was put into tier 3 and our all too brief sojourn into live music making had to come to a halt. However, we continued with our Zoom rehearsals, and following requests from several members, sang music chosen by the members just for the sheer pleasure of singing. This included excerpts from Handel's *Messiah* and Verdi's *Requiem*, and other pieces by Monteverdi and Lotti. One memorable week's Zoom rehearsal was taken by the Halle Chorus Musical Director Matthew Hamilton, who led us through all the choruses from Mozart's *Requiem*.

Since we were unable to perform live, we decided to put together a recording of Christmas music to be released on YouTube. Several beautiful carols were chosen, accompanied by our good friends the Black Dyke Band and presented by BBC Radio 3's Petroc Trelawny, with Darius on the organ. Bass Dick Williams was a great help with the pronunciation for one of the carols, *Suo Gan*, which we sang in Welsh. A special part of the concert was the performance of a new arrangement of *Resonet In Laudibus* put together for Chorus and brass band by our Music Director Darius Battiwalla.

Accompanist Rachel Fright and Music Director Darius Battiwalla put all the home recordings together to form a rather glorious whole. This was the first time most members had made home recordings of themselves singing to a guide track, and it was challenging but rewarding for most of us. Members also contributed photos of themselves and their families enjoying Christmas in many different ways. These were put together by Georgina Hulse to form a beautiful background to the carols. The programme was released on 12th December, the date that we would have been performing in our Carol Concert at the City Hall.

The New Year saw us back to Zoom rehearsals with Rachmaninov, Faure and other music for fun. We also enjoyed two weeks of home-grown Desert Island Discs when Music Director Darius and our President Rachel Copley took it in turns to be interviewer and interviewee and play us their favourite music, which proved to be extremely enjoyable, informative and relaxing.

On 17th May the country entered stage 3 of the Government's 'roadmap' and we were able to resume limited live rehearsals. However, the Government's rather strange and unfortunate interpretation of the risk to singers meant that we were now restricted to six members singing and the rest humming! We therefore held sectional rehearsals to prepare for our planned concert on 4th July at St Mark's, Broomhill, and managed two rehearsals for 30 singers when stage 4 was introduced on 21st June. Given the continued risk, we used 2m separation for both rehearsals and performance, which made fitting both Chorus and audience into the church very tricky. Since the audience was limited to a maximum of 50, tickets were restricted to one per Chorus member on request. The concert went off extremely well, with sections from the Rachmaninov *All Night Vigil* and the Faure *Requiem*, and it was such a great relief to at last come together to sing to a live audience.

Sadly we lost several members this year; Denis Cuthbert from the 2nd basses, Chris Lockett from the tenors who tragically died far too young. They will be greatly missed by the Chorus and, of course, by their section members. Our thoughts are with their family and friends.

Achievements and performance

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 restrictions arising from the coronavirus pandemic obviously hindered our aim of presenting choral music from a wide repertoire. However we sang sacred and secular works by composers from the 19th, 20th and 21st centuries and from the UK, Russia, France and Germany. We sang unaccompanied, and with the world famous Black Dyke brass band, in Latin, English and Welsh, to a restricted live audience spaced 2m apart, and to on-line audiences via YouTube.

In terms of achievements against targets set last year, we achieved our key aim of staying together as a Chorus, singing on-line whenever we were unable to come together in live rehearsals. Members willingly learned how to use Zoom, and how to record themselves singing at home with a recorded guide track, with around half of the members submitting contributions (see Appendix). We also achieved our aim of giving at least one virtual performance – a completely new venture forced upon us by the pandemic.

Weekly updates continued throughout the pandemic, despite the fact that we often met only virtually. A library of recorded on-line rehearsals was compiled in the Members Area of the website, available to those who had missed a Zoom rehearsal or who wished to go over a particular rehearsal. Our AGM was held on-line over Zoom, the success of which has prompted us to consider on-line AGMs in the future – though we did miss the annual cheese and wine event that follows.

Unsurprisingly, given the pandemic, engagement with the website was lower than in 2019-20, with 7,123 visits (clicks on a page) compared to 8,539 last year, an average of 593 visits per month (711 last year), a decrease of 17%. The visits were from 3,736 individuals (unique devices) compared to 5,514 last year, an average of 311 individual visitors per month (459 last year), which is a 32% decrease.

We began to explore ventures via which the Chorus might support young musicians in Sheffield and the wider area once the pandemic is over, and we added a Recruitment and Selection Policy to our policy bundle. We also updated the organisational risk section of our Risk Management Policy – and of course we gained much experience compiling specialised Risk Assessments for Covid-19, both for rehearsals and concerts.

Targets and plans for the 2021-22 season

The 2021-22 season begins with an After Hours concert in the City Hall ballroom in November, a welcome return to the Sheffield International Concert Season. Our annual Christmas concert with Black Dyke Band, again presented by our Patron Petroc Trelawny, is on Saturday 18 December, but sadly just one performance at 2.30pm. January 2022 sees us return to the City Hall for a performance of Faure's *Requiem* with Manchester Camerata, and the season ends in June with Walton's fantastic *Belshazzar's Feast* in the City Hall.

We also plan to present two self-funded concerts, Rachmaninov's *All Night Vigil* in March 2022, and the re-scheduled Handel *Messiah* concert with Black Dyke Band in the City Hall, hopefully with choirs from Bochum and Perigueux. We also plan our usual raft of elective events, starting with a memorial service for our long-time Membership Officer's late wife in Firth Hall, our usual concert for the Friends of Sheffield Museums in the Millennium Gallery in December, and of course the annual carol sing at the Midland Station.

We hope to grow our membership, to increase diversity across both the committee and the Chorus itself, and to explore ways in which the Chorus might support young musicians in Sheffield and the wider area. Administratively, we aim to complete the policy bundle by adding a set of financial procedures.

However our key aim is to support one another as we emerge from the pandemic, following our route map through to a successful return to full rehearsal in as safe a way as we can. We also plan to have a celebratory social event as soon as restrictions are lifted such that we can eat, drink and be merry together.

Financial review

The accounts presented here reflect all the financial activities from 1st August 2020 to 31st July 2021 inclusive. The accounts are shown in two tables reflecting the style of account reporting appropriate for a CIO. The Summary of Fund Movements 2020-21 lists where all the funds are held and shows totals of all the movements during the financial period to 31st July 2021. The statement of all the financial activities between 1st August 2020 and 31st July 2021 shows a comparison of the income and expenditure categories between this financial accounting period and the previous one and where funds are being held or used for restricted purposes.

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. The Concerts Finance Summary shows the balance of income and expenditure for each of our concerts.

The same format has been used to develop a budget sheet for the current season and a predicted budget sheet across the next 3 seasons where information is known. Most amateur choirs make a loss on their concerts and this would have been the case for the Chorus even if the concerts had taken place.

Gift Aid

In line with the accrual system of accounting, the gift aid income tax expected has been entered as estimated by the accounting system. The gift aid claim submitted in July 2020 included information from the accounting system and 3 years before that from which HMRC paid SPC just over £25,000 including interest in August 2020. This gave SPC a significant financial buffer over the season and this will be needed to help fund future events.

Risk Assessment

For each self-promoted concert the Committee produces 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.

Reserves

SPC 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. At current rates of income and expenditure we need and have a reserve of around £20,000.

Income

The principal funding sources are membership subscriptions, friends, supporters and donations and people's extreme generosity ensures we can fund self-promoted concerts, so many

deliberately paying much more than is required. Despite reducing the previous subscription rate by half because of Covid, subscriptions totalled over £12,000 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. In line with our policy of inclusion, members can choose a payment method which suits them best from cheque, cash, standing order and internet bank transfer. There is a concessionary rate for students and those that cannot afford the full amount.

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.

Subscription Rates

It has been really disappointing to have so many concerts cancelled or postponed because of Covid-19. One effect on expenditure has been the continued use of IT to maintain rehearsals etc. Members have really appreciated the Zoom sessions to keep our voices going and to rehearse ready for the lifting of restrictions to allow concert events to take place. Whilst halving subscription rates and a Gift Aid boost has kept the finances on an even keel over the last year, we are faced with a significant programme in future seasons that requires adequate financing. Having given much thought to the situation and, recognising that the subscription rate has not been increased for 6 years, the Committee recommends raising the full annual subscription to £144.

Thanks are due again to Richard Pike for providing the independent examiner function in a thorough and professional manner. Finance Officer Graham Dawson would like to thank Committee members and all the membership for the help, support and encouragement he has received during the past and previous years. It is much appreciated.

SPC CONCERT FINANCE SUMMARY 2020/2021 as at 31 July 2021							
	Xmas 2020	Brahms Jan 2021	Vespers May 2021	Faure Jun 2021	St Marks Jul 2021		TOTALS
EXPENDITURE	£	£	£	£	£		£
Orchestra							-
Instrumentalists	660.00				200.00		860.00-
Conductor					360.00		360.00
Soloists				50.00			50.00
Chorus Master	2,625.50	271.50	2,184.50	452.50	1,086.00		6,620.00
Accompanist	1,228.75	135.75	950.25	226.25	543.00		3,084.00
Voice Coach	1,222.50	244.50	815.00				2,282.00
Refunds							
Venue hire	100.00		60.00		220.00		380.00
Staging							
Sale/hire music	494.70		887.40				1,382.10
Publicity							
Printing							
Transport							
Social							
Donation							
Contingency							
Totals	6,331.45	651.75	4,897.15	728.75	2,409.00		15,018.10
INCOME	£	£	£	£	£		£
Ticket sales					100.00		100.00
Programmes							
Performance inc							
Sale/hire music							
Social							
Donations							
Raffle							
Totals					100.00		100.00
Income - Expenditure	-6,331.45	-651.75	-4,897.15	-728.75	-2,309.00		-14,918.10

**TRUSTEE ANNUAL REPORT for the period
1st August 2020 to 31 July 2021**

CHARITY 518073/1175185 BALANCE SHEET: SUMMARY OF FUND MOVEMENTS 2020-21 01/08/2020 to 31/07/2021

	Balances brought forward	Income	Expenditure	Transfers	Gains & Losses	Balances carried forward
Fund Accounts	£	£	£	£	£	£
General Bank Account	9,621.92	12,413.17	27,493.45	10,000.00		4,541.64
Concert Account	2,616.99	64.22				2,681.21
Savings Account	69.32	25,050.34		-10,000.00		15,119.66
Friends of SPC	1,103.50	590.00				1,693.50
Friends of SPC Savings	932.89	0.12				933.01
COIF Deposit Account	46,000.00					46,000.00
Balances Total	60,344.62	38,117.85	27,493.45	0.00	0.00	70,969.02
Gift Aid due	9,012.68					2,668.84
Total Funds	69,357.30					73,637.86

CHARITY 518073/1175185 STATEMENT OF FINANCIAL ACTIVITIES 2020-21 01/08/2020 to 31/07/2021

	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
INCOME FROM				
Voluntary income				
Members subscriptions	12,122.70		12,122.70	20,493.17
Friends and supporters	620.00		620.00	679.95
Gift Aid received from HMRC	25,048.40		25,048.40	-
Fundraising income				
Folders and scarves	35.00		35.00	150.00
Book sales etc	22.50		22.50	12.35
CD sales	127.63		127.63	1,008.80
Amazon sales	28.59		28.59	-
Investment income				
Investment and interest	13.03		13.03	231.77
Charitable activities income				
Sale and hire of music				
Event inc – Bach B min April 2019				2529.41
Event inc – Wilby June 2019				195.00
Event inc – Rutter CD Oct 2019				278.15
Event inc – After Hours Nov 2019				278.15
Event inc – Christmas 2019				430.00
Event inc – Messiah April 2020				1620.00
Event inc – Verdi Req May 2020				490.00
Event inc – Mahler June 2020				767.00
Social donations				608.09
Tickhill concert				516.00
Event – St Marks July 2021	100.00		100.00	-
Performance fees				500.00
TDF 2018				88.00
Totals	38,117.85	0.00	38,117.85	30,875.84
Gift Aid tax income due	2,668.84		2,668.84	4,675.04

CHARITY 518073/1175185 STATEMENT OF FINANCIAL ACTIVITIES 2020-21 01/08/2020 to 31/07/2021

	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
EXPENDITURE ON				
Voluntary Income Costs				
Subscription repayments				199.26
Charitable Activities Costs				
Charitable donations	-		-	42.17
Social (inc Messiah Cutlers Hall)	152.77		152.77	1,315.77
Chorus Master miscellaneous	3,431.50		3,431.50	629.00
Chorus Master Messiah arr	-		-	900.00
Accompanist miscellaneous	1,519.75		1,519.75	1,642.50
Voice Coach	2,765.00		2,765.00	1,610.00
Voice Training	-		-	-
Tickhill	-		-	473.83
Event costs – Wilby June 2019	-		-	4,997.90
Event costs – Rutter CD Oct 2019	-		-	1,365.45
Event costs – After Hours Nov 2019	-		-	2,702.83
Event costs – Christmas 2019	-		-	1,731.99
Event costs – Messiah 2020	80.00		80.00	2,522.15
Event costs – Verdi Req May 2020	71.94		71.94	2,035.13
Event costs – Mahler June 2020	-		-	1,142.44
Event costs – Christmas 2020	6331.45		6331.45	532.00
Event costs – Brahms Jan 21	651.75		651.75	-
Event costs – Vespers May 21	4,897.15		4,897.15	-
Event costs – Faure Jun 21	728.75		728.75	-
Event costs – St marks Jul 21	2,409.00		2,409.00	-
Event costs – Messiah Apr 22	1,328.75		1,328.75	-
Classical Sheffield	125.00		125.00	125.00
Insurance & PRS performing rights	537.96		537.96	634.80
Publicity/PR	-		-	470.00
Room hire	20.00		20.00	2,113.00
Admin and IT costs	2,442.68		2,442.68	1,511.15
Totals	27,493.45	0.00	27,493.45	28,696.37
Net income/(expenditure)	4,280.56	0.00	4,280.56	6,854.51
+ Gift Aid from previous years	9,012.68	0.00	9,012.68	-

Independent Examiner's report

Please note that the Independent Examiner's duty is to report to trustees; a copy of his report follows. Thanks are due to Richard Pike for providing the Independent Examiner function in a thorough and professional manner.

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.

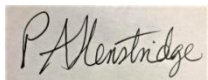

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed: 

Richard Pike, 21 October 2021
195A Springvale Road, Sheffield, S6 3NT

Trustee Declaration

On behalf of the SPC trustees, we declare that we have approved this Annual Trustees' Report.

Signed by the Chair:	
Date:	04 October 2021
Signed by the Finance Officer:	
Date:	04 October 2021

APPENDIX: Membership Report

Chorus Membership

The 2020-21 season was a very unusual one, with most rehearsals held online due to the pandemic. This had a significant impact on membership numbers, and on rehearsal and concert attendance, making our normal year-to-year comparisons less meaningful.

In September 2021 there were 158 singing members of the Chorus, down from 177 at the beginning of the previous season. There was an unusually high number of people on Leave of Absence (14), mostly for Covid-related reasons. There were only 5 resignations, but it remains to be seen whether a number of others not seen during the season will return this year.

The Alto and Bass sections have had the most net losses, at 7 and 6 members each. The tenors have lost 4 and the sopranos 2.

Membership	S	A	T	B	Total
2020-21	65	48	15	30	158
2019-20	67	55	19	36	177
2018-19	69	54	21	35	179
2017-18	71	53	25	36	185
2016-17	71	61	24	37	193
2015-16	73	52	26	38	189

Concert attendance

The pandemic meant we were able to hold just 2 performances during the season:

- a virtual Christmas concert in December 2020, for which 75 members submitted recordings (about half the singing members)
- a socially distanced concert in July 2021 of selections from Rachmaninov Vespers and Faure Requiem, at which 70 members performed, 44% of singing members.

Concert attendance	S	A	T	B	Total
Summer concert July 2021	30	19	7	14	70
	46%	40%	47%	47%	44%

Rehearsal attendance

The average attendance at rehearsals for the first two terms of the season, including fully online and hybrid live/online rehearsals was 103, 65% of the membership.

In the early part of the summer term, when pandemic restrictions were not eased as had been expected, we held a series of one-off virtual sessions, not designed as preparation for specific concerts, including 2 Desert Island Discs sessions and 2 “sing through” sessions (Renaissance music, and Bach’s *Magnificat*) which were attended virtually by an average of 110 people (70% of singing members).

For the remaining months of the summer term we focused on preparations for our live performance, and held sectional rehearsals with smaller groups, combined live and online, resulting in a lowered average attendance (60%) for the season as a whole. However, as not everyone attends every week, only 20 people (13% of current singing members ie, those not on leave of absence) did not attend at all during the season.

Average rehearsal attendance	S	A	T	B	Total
	61%	59%	41%	72%	60%

New Members

During a whole season of lockdown and Zoom rehearsals with only the occasional limited rehearsals for existing members it is very tricky to report new membership figures. We had 11 showing interest in autumn 2020, 6 of whom tried Zoom rehearsals, others opting to wait until the resumption of live, full rehearsals. Happily, two of the 6 passed an audition via Zoom, and another one who had attended before lockdown passed by submitting a recording.

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*	*11	* 11	*100%	*3	*27%
2021-22	20				

**figures affected by the Covid-19 pandemic*