



TRUSTEES' ANNUAL REPORT AND ACCOUNTS

Year ended 31st August 2018

Registered Charity No. 277544

Trustees' Annual Report for the year ended 31st Aug 2018

Reference and Administration details

Charity Name: North London Chorus

Registered Charity Number: 277544

Principal Address: 31 Meadow Place, London SW8 1XZ

Trustees & Elected Committee Members: Yoav Landau-Pope (Chair), Joan Reardon (Hon Secretary), Alan Chandler (Hon Treasurer), Gary Bilkus, Viv Canter, Sue Heaney, Judith Schott, Alan Wills

Co-opted Committee Members: Sue Heaney, Judith Schott (until Jan 2018 when elected)

Musical Director: Murray Hipkin (also present at Committee)

Committee Members for part of choir year: Nicola Bartlett, Eloise Beckles, David Loxley-Blount

Principal Bankers: CAF Bank Limited, 25 Kings Hill Avenue, Kings Hill, West Mailing, Kent, ME19 4JQ

Independent Examiner: H Forster

Structure, Governance and Management

Governing Document

Constitution as amended 25th January 2018.

Organisational Structure

The Chorus is managed by a committee as detailed above. All members of the committee are elected by the chorus at its Annual General Meeting and hold office until the following AGM. All committee members offer their services on a voluntary basis. The chorus employs no staff but contracts for the services of the Musical Director and Accompanist. The chorus is not connected to other charities. New Trustees / Elected Committee Members are recruited within the ranks of the choir and are encouraged to stand for Committee at the AGM. According to the December 2017 Constitution, a maximum of 6 out of 10 Committee Members can remain without standing for re-election the following year. This encourages rotation of membership and "new blood" within the ranks of the Committee. All elected committee members are Trustees also.

Objectives and Activities

In accordance with the Constitution, the Chorus aims to promote, develop and maintain the public's appreciation and education in the art and science of music. Focusing on choral music, it performs concerts, and holds workshops for its members. In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. The Chorus relies on income subscriptions to cover its operating costs. In setting the level of subscriptions, the trustees give careful consideration to the accessibility of the Chorus for those on low incomes and in these circumstances reduced subscriptions are available.

North London Chorus is a Public Benefit Entity and as such is committed to enabling as many people as possible to benefit through choir membership, participation in workshops and concert attendance. To this end, a varied programme of music is undertaken to appeal to as wide an audience as possible. The Trustees have given due consideration to the Charity Commission's published guidance on the Public Benefit requirement under the Charities Act 2011. More specific details of our activities, which benefit the public, can be found in our Musical Director's and Chairman's reports.

These objectives remain the same for the coming year. We have had recruitment drives which led to open rehearsals that were well attended by potential candidates.

Financial Position

The Financial Statements and accompanying notes on pages 6-10 give a detailed account of the main drivers of the finances of the Chorus. In summary, we started the year with net assets of £16,356 and ended with £4,738 making a deficit of £11,618. The Committee managed the reserves in accordance with the policy described below, through careful cost control, realistic concert budgets and contributions from outside and within the choir.

Reserves Policy

Reserves are needed to bridge the gap between the spending and receiving of resources, to cover other costs including unplanned emergency cancellation of concerts at short notice resulting in costs but no revenue and to fund new developments as agreed by the Trustees, from time to time. The Trustees' policy is thus to ensure normal expenditures are matched by a sufficient level of income and that an appropriate level of reserves is maintained to enable the Chorus to function, to allow for unforeseen contingencies and to fund new initiatives to develop its work in accordance with its aims and objectives in a manner that does not present undue risk to the choir's financial position. The Trustees will act to increase the level of reserves where significant expenditure or increased risks are foreseen.

Chairman's Annual Report

Sept 2017 – Aug 2018

This year has been a very ambitious and intensive year for NLC. We have taken upon ourselves several projects, which required a huge investment and at times put the choir under considerable pressure. It required us to work exceptionally hard, be focused and determined, face some of our weaknesses and shortcomings. It also required us to invest a considerable part of our financial reserves. It was a deliberate choice, and certainly a worthwhile investment. We did six very special concerts this season, in five different venues and performed to our highest standard ever. We proved that we can take on new challenges, continue to develop and grow, expand our repertoire and ability. This year has brought out the best of NLC.

The Autumn Term started with a collaboration with Contrapunto Chor from Zurich. We gave two concerts together, on 11 November 2017 in Zurich and on 25 November in London.

On 5th December 2017 we did a charity concert raising money for 'West London Mission', supporting people affected by homelessness. We sang excerpts from Handel's *Messiah* together with the Orion Orchestra, conducted by Sue Perkins.

Before Christmas The NLC carol singers raised £364 for the Parent House Trust at Kings Cross Station and £506 for Noah's Ark Children's Hospice at East Finchley Station - a total of £870.

Immediately after we entered an ambitious series of individual 'voice checks.' This assessment process was carried out by our Musical Director Murray Hipkin together with our Vocal Consultants Andrea Brown and Mark Oldfield. It did raise some anxiety amongst all those involved but proved to be very helpful for improving our musical abilities.

The Spring Term had its special projects as well. We had our annual Residential Weekend Workshop on 2-4 February 2018 at Denham Grove. On 15 February 2018 we sang at New North London Synagogue (NNLS). The concert, in collaboration with NNLS, was in memory of our member David Berle who passed away in January 2017. Our Spring Concert followed on 17 March 2018 at St James Church in Muswell Hill. The retiring collection at this concert was in support of the Chickenshed Theatre Trust, raising £504. On 28 April 2018 we held the annual quiz night, our main fundraising event for the year, at which we raised a net of £2,072.

The Summer Term was fully dedicated to the preparation for our summer concert on 14 July 2018, which was a highlight both as a musical and a financial success. We put a lot of emphasis on local presence, distributing leaflets on the high street in Muswell Hill, appearing in local publications and we also had a stall at the East Finchley Festival on 24 June 2018.

The list of those who have contributed to the success of NLC this year is very long. NLC exists and thrives through the commitment and hard work of each and every member. The Committee coordinates and ensures the smooth-running of the choir. The choir is professionally led by our inspiring Musical Director Murray Hipkin, together with our Accompanist Catherine Borner and our Vocal Consultants Andrea Brown and Mark Oldfield. We are blessed with the support of our Patrons Janis Kelly and Laurence Cummings, by Friends of NLC and its Patron Sally Silver, who sadly passed away at the end of November 2018. Our biggest support comes from our loyal audience.

A huge thank you to each and every one of you!

Yoav Landau-Pope - Chair
January 2019

Musical Director's Review (2017/18 Season)

2017-2018 was an exciting and challenging season with two major projects as well as our regular series of London concerts. After welcoming several new members at the start of term, our first concert of the season was on 11 November in Citykirche St Jakob, Zurich in collaboration with Contrapunto-Chor and conducted by their Director Beat Dähler. Two weeks later, on 25 November, we repeated the same programme in London at Shoreditch Town Hall, a venue that was new to NLC. As with our previous exchanges, this proved to be a very fruitful and inspirational time, made all the more special by the fact that we were able to give first the world, then UK premieres of a piece specially composed for the occasion by Beat Dähler, *Byzantium*. NLC member Paul Filmer worked with Beat to find a suitable text and the result was an atmospheric and highly accessible opening to the first half. The rest of the programme comprised three pieces, thematically linked. Mendelssohn's *Die erste Walpurgisnacht* and Vaughan Williams *In Windsor Forest* were ideal choices for the partnership as we were singing with a German-speaking group who specialise in English music. In London, the orchestra also played Saint-Saëns *Danse Macabre*.

While it is undoubtedly true that the risk we chose to take by performing this programme, as well as the new location, had a disappointing effect on ticket sales, both concerts were an artistic triumph and those that made the journey to Shoreditch were rewarded with a rare chance to hear two dramatic choral pieces that deserve more exposure, with 120 voices in the choir, a trio of excellent soloists and the Meridian Sinfonia.

In December 2017 we were invited to take part in a charity concert with Orion Orchestra in Marylebone. Excerpts from *Messiah* were conducted by Sue Perkins.

Following the concert we embarked on our three-yearly skills audit, otherwise known as "voice checks". Maintaining of high musical standards has been a mainstay of the choir's policies since its foundation and as a result of the process, I and the Vocal Consultants were able to assess each member individually, and offer constructive advice for vocal and musical development.

February saw the choir taking part in a memorial concert for a much-missed member of our bass section, David Berle. We were joined by Patron Janis Kelly and Accompanist Catherine Borner for excerpts from *Elijah* at the New North London Synagogue.

Our residential weekend provided an opportunity to explore repertoire that we would not normally get a chance to perform and in 2018 we looked at Elgar *The Music Makers*. A performance of this piece at Alexandra Palace was being considered and although this has not materialised to date, the choir enjoyed working on extracts. Tuition was provided by our Patron, Janis Kelly, both in groups and one-to-one, and we also had a visit from opera singer and Speech and Language Therapist Lori Lynn who gave a very informative talk on vocal hygiene and the effects of time on the vocal apparatus.

Our spring concert was a performance of Parts 1 & 2 of Haydn *The Creation* which was prefaced with his motet *Insanae et vanae curae*. It was a short term and the repertoire was chosen with this in mind. The performance was enjoyed both by those who had sung *The Creation* many times before and by those coming to it for the first time.

The summer concert mixed some well-known repertoire with one hardly known piece when we paired Salieri *Requiem* with Puccini *Messa di Gloria*. This was a very enjoyable programme for choir and audience alike. Once again, our professional soloists and orchestra lifted the standard of the choir's performance and we finished the season on an artistic high.

My thanks to the committee, in particular to Yoav (Chair), Joan (Secretary) and Judith (Vice Chair) for their support, also to our Vocal Consultants Mark Oldfield and Andrea Brown and Accompanist Catherine Borner. At the end of the summer term we said goodbye to Andrea and thanked her for her invaluable contribution to the choir's musical life.

*Murray Hipkin - Musical Director,
January 2019*

 north london chorus
 Contrapunto
 Meridian Sinfonia

 SHOREDITCH TOWN HALL
 NEW STREET, LONDON, E1C

Die erste Walpurgisnacht MENDELSSOHN
In Windsor Forest VAUGHAN WILLIAMS
Byzantium BEAT DÄHLER Text W B Yeats
Danse Macabre SAINT-SAËNS

Saturday
25 November 2017, 7.30pm
Shoreditch Town Hall
EC1V 9LT

Emma Carrington mezzo-soprano
 Collin Judson tenor
 James Cleverton baritone
 Murray Hipkin conductor
 Beat Dähler conductor

North London Chorus
 Contrapunto Chor, Zurich
 Meridian Sinfonia

Book online:
www.shoreditchtownhall.com
 £10 to £26



 north london chorus
 Meridian Sinfonia

patrons Janis Kelly • Laurence Cummings
 musical director Murray Hipkin

HAYDN
Insanae et vanae curae
The Creation
 Parts I and II

Saturday 17 March 2018
7.30pm
St James Church
Muswell Hill N10 3DB

Charlotte Beament soprano
 William Morgan tenor
 James Cleverton baritone
 Murray Hipkin conductor

North London Chorus
 Meridian Sinfonia

Book online:
northlondonchorus.org/tickets
 £23 • £19 • £11
 Concessions £2 reduction
 Also available from St James Church Bookshop
 and Les Aldrich Music Shop, 98 Fortis Green
 Road, Muswell Hill



 **NIMROD**
 www.northlondonchorus.org
 NLC is a registered charity (no. 277544)
 Photo: NASA/STScI

 GOODMAN JONES
 CHARTERED ACCOUNTANTS

 north london chorus
 Meridian Sinfonia

patrons Janis Kelly • Laurence Cummings
 musical director Murray Hipkin

Saturday 14 July 2018
7.30pm
St James Church
Muswell Hill N10 3DB

REQUIEM in C minor
salieri
MESSA DI GLORIA
puccini

Yvette Bonner soprano
 Martha Jones mezzo
 Christopher Turner tenor
 James Cleverton baritone
 Murray Hipkin conductor
 North London Chorus
 Meridian Sinfonia

Book online:
northlondonchorus.org/tickets
 £23 • £19 • £11
 Concessions £2 reduction
 Also available from:
 St James Church Bookshop and
 Les Aldrich Music Shop, Muswell Hill



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 GOODMAN JONES
 CHARTERED ACCOUNTANTS

Statement of Financial Activities - Summarised

North London Chorus

For the year ended 31 August 2018

	2018	2017
Rehearsals and Administration		
Subscriptions related income		
Subscriptions received	16,867	16,487
Income tax recovered on deeds of covenant	3,778	3,787
Total Subscriptions related income	20,646	20,273
Hall hire - rehearsals	(4,622)	(4,390)
Professional fees - rehearsals	(13,982)	(10,236)
Insurance and Making Music membership	(804)	(589)
Administration & Other	(1,436)	(721)
Depreciation expense	(117)	(300)
Net incoming / (outgoing) resources	(314)	4,038
Concerts		
Tickets, programmes and advertising	17,156	18,893
Concert-specific funding	3,600	200
Professional fees - concerts	(26,644)	(21,170)
Instrument & music hire	(790)	(1,437)
Concert venue costs	(7,774)	(4,279)
Flowers	(197)	(193)
Printing & publicity	(1,539)	(1,713)
Concert - other costs	(1,016)	(1,425)
Net incoming / (outgoing) resources	(17,203)	(11,125)
Other		
Other donations and net fundraising income	2,284	2,082
Other income incl. coffee & raffles	1,828	2,097
Annual sponsorship	1,250	1,250
Friends of NLC Revenue	538	290
Net incoming / (outgoing) resources	5,899	5,719
Total surplus / (deficit)	(11,618)	(1,368)

The Statement of Financial Activities details the expenditure incurred and revenues received by the Chorus during the year to 31 August 2018.

The total expenditure incurred by the Chorus during the year was £58,920. Of that amount £20,960 was spent on rehearsals and administration and £37,960 on concerts. Income during the year was £47,302. Of this, £20,646 was from subscriptions related income, £20,757 from concerts and concert-specific funding and £5,899 from fundraising and sponsorship.

Professional fees for rehearsals include the cost of our Musical Director, Accompanist and Vocal Consultants, all which increased by the previous year in line with inflation and because of the costs of a Saturday workshop where one had not been held the previous year. Additionally, £2,575 was invested in the voice check process (see Musical Director's Report).

Administration costs include £453 cost for the Shoreditch concert (providing food to the joint choirs and gifts of mugs to the visiting Zurich choir), £238 for the costs of accounting software, a nominal fee of £100 for the Independent Examination of the accounts, as well as a range of other small expenses to support the running of the choir.

Depreciation £117 represents the annual allocation of the cost of the Yamaha keyboard, some stage lighting and additionally a conductor's stand, spread over its estimated period of use.

Of the £20,756 concert revenues for this year, £14,661 was generated from ticket sales, £1,221 from programme sales, £1,128 from programme advertising revenue, £3,600 was from concert specific funding (see below) and £146 from the bar. Ticket sales were approximately £1,900 down on the previous year (which peaked as premium price tickets were sold to support an expensive venue in Winter 2017), the level of 2018 ticket sales was similar to 2016 (not shown).

The majority of the £26,644 professional fees for concerts relates to orchestra fees (£18,720) and soloist fees (£5,314). The type of costs in "concerts – other costs" have always included a small crew at the venues to help with the heavy lifting (humpers) and extra choral support (bumpers) as well as our licence to operate a bar. In addition this year, venue costs have increased by approximately £3,500 compared to the previous year as the Shoreditch venue for the Winter 2017 concert at almost £5,800 was more expensive than the previous Winter's venue of Artsdepot by that amount. The other two concerts were performed at St James Church, similar to the previous year.

Other donations of £2,284 relate to the surplus we made on our fundraising quiz evening (including £555 of donations from members who could not attend) plus approx. £200 of other general donations. Other income of £1,828 consists of funds raised from the sale of beverages at our rehearsals (£1,501) and from regular raffles (£327). The Friends of NLC initiative launched in the summer of 2017 brought in net revenue of £538.

The Chorus gratefully acknowledges receipt of £1,250 from its ongoing sponsors Goodman Jones and Nimrod Capital, as well as £3,600 to support our Zurich concert from the Vaughan Williams Charitable Trust (£2,000) and BIA Financial Planning (£1,600).

Balance Sheet - Summarised

North London Chorus
As at 31 August 2018

	31 AUG 2018	31 AUG 2017
Fixed Assets		
Equipment	84	89
Current Assets		
Cash at bank and in hand	5,350	11,024
Amounts recoverable by NLC	2,066	1,434
Prepayments and deferred income	-	3,909
Total Current Assets	7,416	16,367
Current Liabilities		
Amounts payable by NLC	2,762	100
Net Assets	4,738	16,356
Total Reserves		
Net resources brought forward	16,356	17,724
Current Year Earnings	(11,618)	(1,368)
Total Reserves	4,738	16,356

Approved by the Committee on 12th January 2019 and signed on its behalf by

Alan Chandler (FCCA)
Treasurer

The Balance Sheet lists the Chorus’s assets and liabilities as at the close of the financial year on 31 August 2018.

Fixed Assets

The Chorus owns a Yamaha keyboard, some stage lighting and a conductor’s stand. These assets are included in the balance sheet at cost less accumulated depreciation.

Current Assets

Amounts recoverable by NLC is £2,066 of which £787 relates to scores the choir has purchased to sell back to its members for the Winter 2018 concert, £756 relates to the venue deposit for 2019 Residential Weekend which ultimately is paid back to the Chorus as the Residential Weekend is funded by its participants – this is just a timing issue as the deposit was paid in April 2018 and participants pay their fees later largely in December 2018; £448 of programme advertising revenue relating to the financial year, and £75 damage deposit with St James Church.

Current Liabilities

Amounts payable by NLC of £2,762 include £1,595 of accruals for expenses incurred, but not yet billed, for the period, being £1,495 for the Summer 2018 term regarding hall hire for rehearsals, and £100 being the Independent Examiner’s fee to be paid in 2019 once the independent examination of the accounts has taken place. Also included is £957 of billed items paid shortly after year end and £210 being a single membership subscription received in advance of the 2018/19 financial year.

Net Resources

The Committee aims to maintain a level of net resources in accordance with the policy described in the Trustees’ report. The net resources carried forward at 31 August 2018 of £4,738 is lower than it has been for some time following a period of investment in an ambitious concert season and voice checks, and the Committee will continue to monitor reserve levels carefully.

Notes to the Accounts

1. Basis of preparation

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The accounts have been prepared in accordance with:

- the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and with
- the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and with
- the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

1.2 Going concern

The Trustees consider that there are no material uncertainties about the North London Chorus’s ability to continue as a going concern. There are no material uncertainties affecting the current year’s accounts.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note 2. A number of accounting policies have been added in accordance with FRS 102 but this is extra disclosure and does not represent a change in approach.

2. Accounting Policies

2.1 Income

a) Recognition of income

These are included in the Statement of Financial Activities (SoFA) when:

- the charity becomes entitled to the resources;
- it is more likely than not that the trustees will receive the resources; and
- the monetary value can be measured with sufficient reliability.

b) Tax reclaims on donations and gifts

Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.

Notes to the Accounts (continued)

2. Accounting Policies (continued)

2.2 Expenditure and Liabilities

a) Liability recognition

Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.

b) Deferred income

No material item of deferred income has been included in the accounts.

c) Creditors

North London Chorus has creditors which are measured at settlement amounts less any trade discounts.

d) Provisions for liabilities

A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date.

2.3 Assets

a) Tangible fixed assets for use by charity

These are capitalised if they can be used for more than one year, and cost at least £100. They are valued at cost. The depreciation rates and methods used are disclosed in note 5.

b) Debtors

Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.

3. Analysis of Income

All income received was unrestricted apart from £3.600 which is shown on the face of the accounts as concert specific funding and was raised specifically for the Winter 2017 concert, to support our collaboration with a Swiss choir including performances of Vaughan William's *In Windsor Forest*.

4. Details of certain items of expenditure

Independent examiner's fees were £100 (as per the prior year).

Notes to the Accounts (continued)

5. Fixed Assets

5.1 Cost or valuation

Fixed assets comprise a Yamaha keyboard (£1,305), stage lighting (£182) and a conductor’s stand (£112), the last which was added in the financial year.

5.2 Depreciation and impairments

Accumulated depreciation was brought forward of £1,248 relating to the Yamaha keyboard and £150 relating to the stage lighting. Depreciation was on a straight line basis and was £57 for the Yamaha Keyboard and £32 for the stage lighting (both now being fully depreciated) and £28 for the conductor’s stand, resulting in accumulated depreciation at the end of the year of £1,305 for the Yamaha keyboard, £182 for the stage lighting and £28 for the conductor’s stand.

5.3 Net book value

The Yamaha keyboard had a net book value of £0 (purchased in 2012), the stage lighting had a net book value of £0 (purchased in 2015) and the conductor’s stand had a net book value of £84.

6. Debtors and prepayments

These comprise of amounts recoverable by NLC and prepayments and are disclosed separately on the face of the balance sheet.

7. Creditors and accruals

These comprise of amounts payable by NLC and are disclosed separately on the face of the balance sheet.

8. Cash at bank and in hand

This comprises of only cash at bank and in hand as North London Chorus holds no short term cash investments or short term deposits.

9. Transactions with trustees and related parties

a) Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity.

b) Trustees’ expenses

No trustee expenses have been incurred.

c) Transaction(s) with related parties

There have been no related party transactions in the reporting period.

Independent examiner's report

Report to the trustees of North London Chorus (Registered Charity No. 277544) on accounts for the year ended 31 August 2018 which are set out on pages 6 to 10.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity’s trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (“the Charities Act”) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention

Basis of independent examiner’s statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a ‘true and fair’ view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

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

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

Signed: Hannah Forster

Name: Hannah Forster FCA

Date: 16th January 2019

Address: 22 Fortis Green, N2 9EL