



LGMC Annual Report 2018

London Gay Men's Chorus Limited
(A company limited by guarantee)

Report and Financial Statements
Year ended 31 December 2018

Company Number 4390145
Charity Number 1092827

Contents

1.	Foreword from the Chairman	3
2.	Legal information	Error! Bookmark not defined.
3.	About the LGMC	4
4.	Chorus structure	7
5.	Chorus performances and other notable events in 2018	8
6.	Our members.....	12
7.	Education and Outreach	14
8.	Business Development and Fundraising.....	13
9.	Marketing	14
10.	Information Systems	14
11.	Financial statement from the Treasurer	18
12.	Report of the Independent Examiner	18

1. Foreword from the Chairman

The London Gay Men's chorus offers a unique perspective to our audiences. As one of the largest LGBT+ choirs in the world, we are able to draw upon our collective knowledge, experiences and insight of living as members of the LGBT+ community.

Since our establishment in 1991, we have continued to grow and adapt with the community around us. We have seen social, political and legal changes for the better and the worse.

Throughout the years we have remained focused on our mission to represent the idea that diversity and inclusion is something that can benefit us all – that those who are different from us do not provide a threat to our values, but an opportunity for enrichment.

We continue to deliver this message through our commitment to musical excellence – seeking to inspire and entertain our audiences, presenting ideas and perspectives through song. Throughout the year, we have continued to diversify and expand our audiences - ensuring we not only continue to support and galvanise our own communities, but reach out to include our allies and those with limited insight or understanding of the LGBT+ community.

As you will see through this report, our leadership team has remained devoted to safeguarding the strength of our organisation to support our mission and growth. In the face of multiple legislative changes and challenges faced by the charitable sector in the UK, our operations have seen another strong year of refinement and development while maintaining continued financial growth to support our future challenges, plans and aspirations.

Having served as the Chairman of our organisation for the past two years, It is with sadness that I will retire my position this year, but also with the pride that our leadership team continues to drive us forward into another year on a solid foundation and path of growth.

With the many changes and challenges happening in the world around us, we look forward to continuing driving forward with our audiences, allies and wider communities inspiring inclusion, diversity and unity through music.

Mark Kember

Chairman, London Gay Men's Chorus

2. Legal information

London Gay Men's Chorus Limited - a company limited by guarantee.

2.1 Report of the Board of Directors for the year ended 31 December 2018

The Board of Directors of the London Gay Men's Chorus presents its report and audited financial statements for the year ended 31 December 2018.

2.2 2018 Board of Directors / Charity Trustees

Position	Trustee	Date of Appointment / Retirement
Chairman	Mr Mark Kember	Appointed 26 June 2017 (Chairman) Appointed 29 November 2016 (Trustee)
Vice-Chairman	Mr Edo Avraham	Appointed 26 June 2017 (Vice-Chairman) Appointed 29 June 2015 (Trustee)
Treasurer	Mr Anthony J. Hull	Appointed 26 June 2017 (Treasurer) Appointed 30 November 2015 (Trustee)
Secretary	Mr Mark D. Andrewes	Appointed 25 July 2017 (Trustee and Secretary)
Members without pre-defined portfolio	Mr Donald F. G. Mullis Mr Andrew D. Levey Mr Francis Christeller Mr Andrew Doe Mr Stephen Gray Mr Anthony Jones Mr Michael McAuliffe Mr Peter Ptashko Mr Scott Harrison Mr Nigel Newton-Sawyer Mr Paul Came	Appointed 12 March 2011 (Trustee and MWPDP) Appointed 30 January 2018 (Trustee and MWPDP) Appointed 31 January 2017 (Trustee and MWPDP) Appointed 26 June 2017 (Trustee and MWPDP) Retired 25 September 2018 Appointed 26 June 2017 (Trustee and MWPDP) Retired 2 July 2018 Appointed 26 June 2017 (Trustee and MWPDP) Retired 25 September 2018 Appointed 17 July 2017 (Trustee and MWPDP) Retired 30 January 2018 Appointed 17 July 2017 (Trustee and MWPDP) Appointed 31 October 2017 (Trustee and MWPDP) Retired 2 July 2018 Appointed 2 July 2018 (Trustee and MWPDP) Appointed 2 July 2018 (Trustee and MWPDP)

2.2.1 Company name

London Gay Men's Chorus Limited

2.2.2 Company registration number

4390145

2.2.3 Charity registration number

1092827

2.2.4 Registered office

The Old Town Hall, 213 Haverstock Hill, London NW3 4QP.

2.3 Independent Examiner

Powdin & Co Limited, Hampshire House, 204 Holly Road, Aldershot, Hampshire, GU12 4SE

2.4 Steering Committee

The company is run by a Steering Committee that consists of the elected directors and trustees listed above.

This Report and Financial Statements were approved by the Directors on 23rd June 2019 and signed on behalf of the company by:

Mark Kember

Chairman

3. About the LGMC

The London Gay Men's Chorus (LGMC) began life in December 1991 as an informal social group to sing for pleasure and has evolved into an internationally recognised, high quality, inspirational chorus numbering over 200 members.

It is a performance chorus that aims to practice the art of choral music to a high level of excellence with an eclectic repertoire that, by performing as a self-identified gay group, challenges preconceptions both musical and cultural, and demonstrates that diverse and confident minorities can contribute to the enrichment of society as a whole.

3.1 Why do we exist?

The Chorus's mission, as set out in the objects clause of the Memorandum of Association, are the study and practice of choral music in order to foster public knowledge and the appreciation of music by means of public performance.

3.2 What is our vision?

The LGMC aims to be at the forefront of pushing the boundaries of what a gay chorus can be.

3.3 How do we achieve this?

The LGMC achieves its vision through a number of aims:

- entertain, educate and inspire through song;
- take risks – make unexpected and surprising programming decisions, performing in unusual spaces;
- perform a diverse range of music to the highest technical standard;
- provide a safe, supportive community for gay men to socialise, exchange ideas, and have fun;
- work with school children, teachers and parents to eradicate homophobic bullying; and
- believe that a diverse society is a strong society; that all people, regardless of sexuality, are equal and should be treated as such, and works with other community groups and individuals who share our vision.

3.4 How do we deliver?

Decisions of the Steering Committee are taken in accordance with our vision and mission. In our annual review we look at what we have achieved and the outcomes of our work over a calendar year, the success of each key activity and the benefits these activities have brought to the public. This review also helps us to ensure our vision and mission remains focussed on our stated purposes.

We have referred to the Charity Commission's general guidance on public benefit when reviewing our aims and objectives, and in planning our future activities. In particular, the directors consider how planned activities will contribute to the aims and objectives they have set.

4. Chorus structure

4.1 Governing Documents (Constitution)

The LGMC is a charitable company limited by guarantee, incorporated on 8 March 2002 and registered as a charity on 5 July 2002. The company is established under a memorandum and articles of association, as amended by special resolution of the company dated 22 May 2006.

4.2 Organisation

The company is governed by directors, appointed by its members in accordance with the provisions of the Companies Acts and the company's constitution. The directors are also trustees of the Chorus for the purposes of charities legislation. The board of directors comprises the Chairman, Vice Chairman, Treasurer and Secretary, together with up to seven further directors without a pre-defined portfolio. Individuals may be co-opted on an ad hoc basis.

Directors are elected at the Annual General Meeting for a period of two years, or may be elected at an Extraordinary General Meeting when a mid-term vacancy needs to be filled.

The Artistic Director and Assistant Musical Director are appointed by the Steering Committee, employed on a freelance basis. The General Manager is appointed by the Steering Committee and is employed by the company to handle day-to-day administrative matters and other duties as assigned. The company hires additional staff on an ad hoc basis, such as accompanists, choreographers and/or performers for both rehearsals and performances.

4.3 Responsibilities of the Directors and Trustees

The directors are responsible for preparing an annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practices).

The Companies Acts require the directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the company and of the incoming resources and application of resources, including the income and expenditure, of the company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on a going concern basis unless it is inappropriate to assume that the company will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the company and enable them to ensure that the financial records comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the company, and for taking reasonable steps to ensure the prevention and detection of fraud, or other irregularities.

5. Chorus performances and impact in 2018

During 2018, we continue to develop and grow our impact through our continued musical advancement, increased education & outreach and by increasing the range & diversity of the audiences we reach.

We deliver a wide variety and number of performances throughout the year across public shows, festivals, private events, corporate functions, television performances and our outreach workshops. To ensure we can meet as many of the appearance requests as possible, we utilise our 200+ singing members and our smaller group of ensemble members where size and space is restricted.

Public appearances are key in delivering our objectives and missions. Our visibility gives positive and constructive representation for LGBT people, diversity, pride and acceptance. By always striving to engage with new audiences, we are able to embrace those outside of our community while we offer comfort and inspiration to those who feel isolated, afraid or unsure of their place within our community.

Between January and December 2018, the LGMC delivered

- 67 Live appearances – an average of more than five each month

- 7 education and outreach workshops

- Reached over 3.7 million audience members

When planning and managing our public appearances, we have maintained a key focus on the following areas:

- The opportunities and development for our members.

- Maximising the reach and diversity of our audiences.

- Ensuring we utilise opportunities to generate income for our charitable work while ensuring affordability is not a barrier to access.

- Supporting the positive work of others within our communities.

Throughout the year, we have been able to achieve the above through a vast variety of performance opportunities including:

- The British summertime festival

- London Fashion week with Designer Anya Hindmarch

- Liberty department store Christmas launch

- NSPCC Gherkin challenge event



The first annual London Landmarks Half Marathon

Katherine Ryan's Glitter room tour

Switchboard LGBT+ helpline LGBT history month celebrations

The West London Synagogue World Aids Day service

GQ men of the year, lifetime achievement award for HRH The Prince of Wales

Sky Arts documentary celebrating the life of Judy Garland with Marc Almond

The Great British Bake Off

Lorraine on ITV

Six schools across London through our education workshops

As well as our public appearances, we added six LGMC produced performances with two sell out London shows.

In the summer we returned to Cadogan Hall in Chelsea to present Polyphonica. The show attracted an audience of over 1,300, presenting a pure celebration of choral music and the power of voice and song.

Our Christmas Show, Oom Pah Pah saw us venture to a new venue for four sell out performances at The Grand, Clapham. An audience of over 2,000 experienced the styles of Victorian music hall, exploring some of the earlier manifestations of music as a way to entertain, inform and unite.

6. Our members

6.1 Changes to Membership Portfolio

Ant Jones continued from 2017 as Head of Membership until much increased work commitments led him to step down from the role and as a Trustee in August 2018. Nigel Newton Sawyerr, who had been elected a Trustee in July, took on the role from September 2018. However, following discussions at Steering and Membership committees about the recently increased size of the role, Nigel consulted further with Section reps to consider whether the role should be shared. A paper proposing the creation of a position focusing on Wellbeing and Social activities was approved by the Membership and Steering committees and James Johnson was appointed for the six months from January 2019 until the AGM.

6.2 Member Administration and Bursaries

The Membership Committee met on a monthly basis to ensure sufficient new members were recruited into the singing membership to enable the chorus to operate optimally particularly performing at the Summer and Winter concerts. The committee also deliberated on issues related to member attendance, readiness to perform, payment of member subscriptions and applications for reduced subs for those in financial hardship. Bursaries were also made available for the LGMC trip to the Various Voices convention in Munich. Steven Wagner continued as Deputy Head of Membership monitoring member subscriptions and managing the January and August member intakes.

6.3 Section representatives

An increased focus on the roles of section representatives, music captains and dance captains led to all roles being filled across all four singing sections of the chorus. Section reps and Deputy reps performed a vital role as a member's first port of call for support and information. Each section had at least two Music captains providing specific support to enable members of each section to learn the repertoire for their respective voice part. There were also at least two Dance captains per section enabling members to learn the choreography for their voice part.

6.4 Semitones

The Semitone section comprises only of chorus members who wish to participate the chorus in ways other than singing. More former singers and some prospective singers joined the Semitones over the year resulting in it becoming the largest section of the chorus. Matt Peake served as Section rep and Dom Perry as Deputy during 2018.

6.5 Volunteering

Volunteering is a fundamental element to enable the chorus to function. In addition to the Trustees who serve on the LGMC Steering Committee and manage individual portfolios, and the Section reps and captains, volunteers took on a myriad of other essential roles. These included serving refreshments at rehearsals, carrying out front of house duties at concerts,

overseeing elections, fundraising and organising events and performances (such as the chorus involvement in the annual LGBT Pride parade).

The Semitone rep continued to carry out the Volunteer Co-ordinator function.

6.6 Alumni

The LGMC Alumni Group was successfully launched during the year overseen by former singing member Bob Hillis.

6.7 Social Activities and Groups

The Social committee organised after parties for both Summer and Winter concerts. They also organised the Annual Chorus Awards Event at the Two Brewers public house and the Annual Summer Social at Lincoln's Inn Fields (including a chorus tennis tournament).

The Runners Group continued to be active participating in various events. The Book group and Vegan groups also met. Five intrepid members of the chorus also participated in the Annual Vauxhall Sports tournament raising money for GMFA

6.8 Wellbeing

Chorus wellbeing had a higher profile and members reiterated the need for a focus on this in the in depth choir member survey in August 2018. The LGMC+ group continued to meet regularly and provide mutual support for members living with an HIV diagnosis.

LGMCa was launched in the Autumn as a confidential mutual support group for chorus members experiencing addiction issues.

7. Education and Outreach

This year has continued to grow our focus on ensuring we help educational establishments to create supportive and inclusive spaces for young people.

Across the year we have increased our work in schools, delivering workshops in six institutions across London including Lewisham, Hackney, Lewisham and Greenwich.

We have successfully nurtured a network of schools where our team led by our Trustee, Peter Ptashko, and Artistic Director, Simon Sharp deliver a combination of singing workshops, assembly performances and bespoke collaborations for school performances.

The independently funded LGMC Schools Project and the positive feedback from young people, teachers and education leaders has encouraged the LGMC to look at expanding the support of young people further. Following work throughout 2018 to research agree how best to deliver our ambition, In 2019 we plan to launch a London-based LGBT youth chorus. Through this we plan to both inspire young LGBT people through song as well as providing a safe, social space for them to build their confidence and sense of self.

Progress on the youth chorus and further development of the schools partnerships will continue as key areas into 2019.

8. Business Development and Fundraising

The London Gay Men's Chorus continues to thrive and grow with the support and belief of so many to whom we have to be grateful. Throughout 2018, we remained focused on nurturing these relationships that continue to inspire and facilitate our work and impact.

We continue to hold diversifying the income of the LGMC as a key objective, ensuring we continue to not only grow our income to support our growth both artistically and in our impact, but also galvanise our future to continue serving our members, audiences and community.

Continuing to educate and inform audiences and the public about our charitable status and work has ensured we continue to grow financial support from the public to progress our charitable mission.

During 2018 we received a significant contribution to the chorus following the sad passing of an alumni member who bequeathed a gift in their will to the LGMC. We are honoured to receive their gift to help ensure their contribution to our community is continued through our work.

Due to limited use of direct marketing, the LGMC do not subscribe to any industry bodies or any external professional services for fundraising. The majority of funds are generated from performances, public appearances, member subscriptions and unsolicited income. No complaints were recorded relating to our fundraising activity and no direct marketing approaches that could compromise potentially vulnerable members of the community.

9. Marketing

As always, marketing's prime focus is to engage existing and new audiences to drive attendance at core shows for the LGMC, as well as additional performances throughout the year. For all performances we continue to promote through our social media channels (predominantly Twitter and Facebook) and our mailing list, and for core performances we additionally take advantage of free Facebook and Google advertising available to charities.

For our two main shows each year, marketing also continues to create engaging, professional standard collateral and programmes. As always, marketing endeavours to ensure that these elements are created in a timely fashion, and on budget. For Polyphonica and Oom-Pah-Pah this included the usual digital and 'business card' printed materials, as well as printed posters and flyers.

Marketing also continues to engage with audiences through social media after shows, personally responding to messages of support, thanks and praise to strengthen relationships and create true fans who want to return to future shows. This is particularly important for those attending first-time audience members.

For the newsletter, marketing continues to take responsibility for show launch emails and some additional newsletters to help remind people of the core shows. We continue to achieve high engagement with our audience, with open and click through rates remaining well above industry standards.

Following the enactment of the General Data Protection Requirements (GDPR) in May 2018, marketing undertook the required work to ensure users had 'opted-in' to receive our communications and therefore ensure compliance with the regulations for a core element of data processed by the LGMC. Following this work, our database dropped to just over 1,000 subscribers. It is important to note, however, that these are engaged subscribers who have specifically agreed to receive our communications.

The simple concept for Polyphonica, combined with it being a summer show, made it slightly more challenging to 'sell' to potential audiences. However, with strong yet simple visuals, combined with an early and successful Facebook advertising campaign, we managed to achieve ticket sales in excess of 90%.

Oom-Pah-Pah also had challenges in that it was a new venue, the first time we would attempt four performances and that the show was on the weekend directly before Christmas. However, with a very strong concept, visuals and another successful Facebook advertising campaign we achieved sell out of the Thursday night over a month before the show.

Following release of more tickets at various stages we then went on to 'sell out' a number of times before the show.

With Oom-Pah-Pah we also had the opportunity to sell our own tickets for the show, using the TryBooking system. This allowed us the opportunity to ask some questions of our ticket buyers during the purchasing process. In total, there were 762 orders placed, 115 of which were by Chorus members. Excluding these, we gleaned the following information from the survey:

- 27% (175) of those buying tickets did not know anyone in the Chorus.
- 44% (287) were from central London, 33% (212) from greater London and 23% (148) were from outside of London.
- 28% (181) of those booking had not seen the Chorus before.
- 9% (68) of those booking had not seen the Chorus before and did not know anyone in the Chorus.

We also had the opportunity to survey the audience after the event, which gave us insight into the show that we rarely have the opportunity to get. 185 people completed the survey and were not current members. From this:

- New audiences:
 - 23% had never been to an LGMC show before, so were new audience members.
 - 11% had not seen an LGMC show before and did not know anyone in the Chorus, so were new audience members that were not friends or family of members.
 - Top 3 ways people heard about the show:
 - 54% found out about the show from a Chorus member.
 - 11% from Facebook.
 - 8% from our mailing list.
 - We also had people find out about the show via the Elaine Paige show, from the Ensemble performances at the Katherine Ryan shows and our YouTube channel.
- Experience:
 - 95% of respondents rated Oom-Pah-Pah good or excellent (78% saying it was excellent).
- Some of the great comments we received:

- “Been to 3. Always come away feeling cheered up though always some tears at some of the numbers which can be quite emotional. Thought their rendition of 'This is me' was nothing less than superb. Better than the original.”
- “Always find the Chorus very entertaining and life-enhancing.”
- “I was stunned at the quality of the production.”
- “Best thing we saw over the Christmas period.”
- “Nothing more than fabulous in every way.
- “It's become an annual tradition. We love it.”
- “The chorus obviously work hard to perfect their performances and it shows. It's just great entertainment.”
- “We come every year in memory of Nick Alger. He'd be pleased to see the progress.”
- “Loved the whole thing and looking forward to seeing the June show.
- “Keep it up guys. You're an inspiration!”

In addition to promotion of our performances, marketing continues to maintain the LGMC website to ensure that all performances are correctly promoted and archived, and that the site remains fresh and updated. Marketing also continues to manage the technical aspects of the both the website and the public/member store, also ensuring that all items for purchase are presented on the site in a timely manner.

10. Information Systems

2018 was the first full year using the new version of Groupanizer, the Members' internal management system. The migration completed in 2017 proved successful with stable performance, with the chorus tittering on the cusp of breaking the 300 members mark.

As mentioned in the previous Annual Report, the Chorus Google Drive went into full operations in May 2018, with the creation of a set of Team Drives that allow all functions of the Chorus to save their documents and collaborate on the platform.

This was done also around the time that EU General Data Protection Regulation (GDPR) went live and so policies and procedures were refreshed amongst users to ensure compliance.

11. Financial statement from the Treasurer

Financial statement from the Treasurer

This statement is based on two elements: the first summarises the income and expenditure activities directly related to 2018 activity. The second is the Report of the Independent Examiner in the pages that follow, which reviews all balance sheet activity across the year, including income and expenditure, cash flows and changes in assets and liabilities.

The different focus of the two documents means that they do not directly correlate with one another and should be read and considered separately.

Key financial observations from the year

- The Chorus has established a good relationship with Zendesk, who continue to provide both substantial direct funding and support-in-kind through the provision of sponsored t-shirts. Whilst the relationship looks set to continue, there should be greater clarity given on what the funding will be used for in order to continue being able to make the case for support.
- With the gap in core funding continuing to be reduced and a strong financial performance throughout the year, the Steering Committee decided not to raise subscriptions in 2018. They have not been increased since 2013 and the levels that members are asked to pay will continue to be reviewed at various points to ensure a balance is struck between what members are asked to contribute against the financial security of the Chorus.
- Steering agreed that £48,000 should be set aside from reserves to form a 'bedrock' reserve. Based on a number of documented assumptions, this is the minimum amount required in the bank account in order for the Chorus to remain operational for at least 6 months. This is the first time that this has been undertaken and is something that will be kept under regular review to ensure that it neither ties up too much money nor is insufficient.
- The Ensemble continue to provide a substantial portion of income to the Chorus and there is a budgeting process in place for shows that are put on aside from performances requested by clients.
- Expenses and various costs often come to the Chorus a long time after they have been incurred, which means that it is not always possible to understand the full picture around financial performance as the year progresses. This has improved through the introduction of an app to record-as-you go on Expenses and also drafting of an Expenses Policy that will ensure that the cut-off date for expenses submission gives more certainty around the finances throughout the year.
- There is not always a clear understanding of what performances have been agreed to and what the income or expenditure is going to be, which makes financial forecasting difficult and does not give the Board of Trustees the full ability to understand the financial picture as the year is progressing. Steering should continue to have a pipeline view of what is planned and the balance of finance expected.
- Whilst there is a very detailed budgeting process in place for the two main shows each year, based on a good understanding of previous shows and planning for activities, there are inevitably last-minute surprises that change expectations. Whilst there are always additional costs that will occur, there needs to be a greater focus on planning for risks that could occur in venues that the Chorus is not so familiar with. This will allow less pressure on the music and production team in the lead up to the show and give

the Board of Trustees a fuller understanding of the financial issues surrounding productions and put in place any mitigations earlier in the season.

Summary of the 2018 Financial Review

There was a net income to the Chorus of £110,297 in 2018. This is £107,881 higher than 2017 and was the result of a generous legacy donation from the estate of Lionel Reed. When excluding this figure and focussing on the direct activity of the Chorus, the net income was £23,028.

The total reserves of the Chorus recorded in the accounts stood at £193,777 which is an increase of £107,382 in comparison to 2017.

There are five areas of financial activity which drove this year-end result:

- Lionel Reed Legacy** – the Chorus was fortunate to receive an **£87,269** donation from the estate of Lionel Reed, who was a former member of the Chorus
- **Fundraising** - of **£11,957** saw the Chorus once again receive a grant from Zendesk, an impromptu donation from Katherine Ryan and a generous workplace donation from HSBC, courtesy of Tenor 2 member Adrian Ryder.
- **Oom Pah Pah!** – the winter show recorded a net income of **£10,456**, which was the highest total from a production since *Big Gay Swing* in December 2015.
- **The Ensemble** – generated a net income of **£9,703**, continuing a strong financial contribution.
- **Cost reductions** – core costs were reduced once again by a further **£5,228** in comparison with 2017, through a mixture of additional revenue from an increased membership as well as reductions in the need for expenditure on music rights.

Key cost pressures of 2018

- **Core costs** – whilst reduced by **£5,228** there continues to be a structural deficit in the core costs in much the same way that there was up until 2014 when membership subscriptions were last increased. This is principally because of a lack of music rights required in the year, with the overall budget continuing to be covered from other areas.
- **Various Voices (Munich)** - resulted in a net expenditure to the Chorus of **£4,758** a significant portion of which was the lack of take-up on the pre-registered places paid in advance by the Chorus.

Assumption

Gift Aid – income assumption of £15,000 was made in the database for accrued Gift Aid 2018 which had not been received by the year-end.

Key findings from the Report of the Independent Examiner

Core income

Membership subscriptions and Gift Aid continue to be the two key sources of core income to the Chorus and go towards covering core costs. These were recorded in the report as generating a total of £101,545. The £1,065 increase compared to 2018 is due to an increased total membership, particularly Semitones.

Charitable Activity

Income from Charitable Activity includes gig performance fees charged and show income, £131,848, which was a £40,711 decrease from 2017, while the cost of Charitable Activity was £237,564; a decrease of £68,746. The resulting £105,716 deficit was, however, £27,855 lower than that recorded for 2017

The increased income was largely because of the lower total revenue from shows compared with 2017. The corresponding decrease in cost was largely due to the lower venue hire at the Clapham Grand and associated production costs.

Reserves

The overall balance of income and expenditure undertaken in 2018 resulted in an increase to Chorus reserves of £107,382 from 2017.

Reserves are split between Restricted and Unrestricted Funds:

- Unrestricted Funds increased by £109,632 due mostly to the legacy fund and overall surplus generated through Chorus activity.
- Restricted Funds decreased by £2,250 that was due to reduction in the Bursary Fund.

The Chorus operates two Restricted Funds:

- The Derek Butler Trust Fund derived from a grant in 2012 from the Derek Butler Trust and is used to fund education and outreach activities. £0 from this fund was spent in 2018.
- A Bursary Fund established from a legacy received in 2013. The fund provides bursaries to Chorus members who are unable to bear the personal financial cost of performing in concerts. £2,250 was utilised from this fund in 2018.

Investment Policy

Under the Memorandum and Articles of Association, the Steering Committee has the power to make investments however it sees fit, in line with the furtherance of its objectives. The majority of Chorus funds are spent in the short term, with show costs having to be borne up to 6 months in advance of show income being received. As a consequence, some cash is regularly deposited in a short term savings account. It is not a large investment and does not tie the money into any long-term investment vehicle, but the Chorus does receive interest payments from it.

Anthony Hull

Treasurer



12. Report of the Independent Examine

COMPANY REGISTRATION NUMBER: 4390145

CHARITY REGISTRATION NUMBER: 1092827

London Gay Men's Chorus
Company Limited by Guarantee
Unaudited Financial Statements
31 December 2018



London Gay Men's Chorus

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report)

Year Ended 31 December 2018

The trustees, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 December 2018.

Reference and Administrative Details

Registered charity name London Gay Men's Chorus

Charity registration number 1092827

Company registration number 4390145

Principal office and registered office Hampstead Town Hall Centre
213 Haverstock Hill
LONDON
NW3 4QP

The Trustees Mr Mark Kember
Mr Edo Avraham
Mr Mark Andrewes
Mr Anthony Hull
Mr Nigel Newton-Sawyer
Mr James Johnson
Mr Peter Ptashko
Mr Andrew Levey
Mr Donald Mullis
Mr Paul Came

Company Secretary Mr Mark Andrewes

Independent Examiner Mr L J Powell BSc FCA
Hampshire House
204 Holly Road
ALDERSHOT
Hampshire
GU12 4SE

Structure, Governance and Management

Governing Document

The organisation is a charitable company limited by guarantee, incorporated on 8 March 2002 and registered as a charity on 5 July 2002. The company was established under a Memorandum and Articles of Association incorporated on 8 March 2002 as amended by special resolution of 22 May 2006.



London Gay Men's Chorus

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report) *(continued)*

Year Ended 31 December 2018

Structure, Governance and Management *(continued)*

Organisation

The organisation is governed by elected Trustees who are also the directors of London Gay Men's Chorus for the purpose of company law. Trustee roles include Chair, Vice-chair, Treasurer and Secretary plus up to seven elected officers, who are elected from and by the members as per the terms and conditions contained in the Memorandum and Articles of Association. The elections take place at the Annual General Meeting or an Extraordinary General Meeting when a mid-term vacancy needs to be filled.

The organisation is run by a Steering Committee that consists of the elected trustees plus individuals co-opted on an ad hoc basis again as per the terms and conditions contained in the Memorandum and Articles of Association.

The Musical Director, Assistant and Deputy Musical Directors are appointed by the Steering Committee and are employed on a freelance basis. The General Manager is appointed by the Steering Committee and is employed by the company to handle day-to-day administration matters and other tasks as required from time to time.

Objectives and Activities

About the London Gay Men's Chorus

The London Gay Men's Chorus began life in 1991 as an informal social group to sing for pleasure and has evolved into an internationally recognised high quality inspirational chorus numbering upwards of 200 members. We are a performance chorus who practice the art of chorus music to a high level of musical excellence, with a very eclectic repertoire, which by performing as a self-identified gay group, challenges preconceptions both musical and cultural, and demonstrates that diverse and confident minorities can contribute to the enrichment of society as a whole.

Purpose

Our charity's purposes as set out in the objects contained in the company's memorandum of association are: the study and practice of choral music in order to foster public knowledge and appreciation of such music by means of public performance.

Our Vision

The London Gay Men's Chorus aims to be at the forefront of pushing the boundaries of what a gay chorus can be.



Our Mission

The London Gay Men's Chorus:

- . entertains, educates and inspires through song
- . takes risk - making unexpected and surprising programming decisions, performing in unusual spaces
- . performs a diverse range of music to the highest technical standard
- . provides a safe, supportive community for gay men to socialise, exchange ideas and have fun
- . works with schoolchildren, teachers and parents to eradicate homophobic bullying
- . believes that a diverse society is a strong society; that all people, regardless of sexuality are equal and should be treated as such and works with other community groups and individuals who share our vision.



London Gay Men's Chorus

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report) *(continued)*

Year Ended 31 December 2018

Objectives and Activities *(continued)*

Ensuring we deliver our aims

With every decision taken at our monthly Steering Committee meetings we ensure decisions taken are in line with our vision and our mission. In our annual review we look at what we have achieved and the outcomes of our work in the previous twelve months, the success of each key activity and the benefits that they have brought to the public. The review also helps us to ensure our vision and our mission remain focused on our stated purposes.

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

Financial Review

Refer to the separate report titled *Financial Review 2018*, which details income and expenditure activities for the year.



London Gay Men's Chorus

Company Limited by Guarantee

Trustees' Annual Report (Incorporating the Director's Report) *(continued)*

Year Ended 31 December 2018

Small Company Provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

The trustees' annual report was approved on 24 June 2019 and signed on behalf of the board of trustees by:

Mr Anthony Hull
Trustee



London Gay Men's Chorus

Company Limited by Guarantee

Independent Examiner's Report to the Trustees of London Gay Men's Chorus

Year Ended 31 December 2018

I report to the trustees on my examination of the financial statements of London Gay Men's Chorus ('the charity') for the year ended 31 December 2018.

Responsibilities and Basis of Report

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

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

Independent Examiner's Statement

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

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

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by



charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Mr L J Powell BSc FCA
Independent Examiner

Hampshire House
204 Holly Road
ALDERSHOT
Hampshire
GU12 4SE

24 June 2019

London Gay Men's Chorus

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year Ended 31 December 2018

			2018		2017
	Note	Unrestricted funds £	Restricted funds £	Total funds £	Total funds £
Income and endowments					
Donations and legacies	5	202,160	—	202,160	115,416
Charitable activities	6	131,848	—	131,848	172,559
Other trading activities	7	11,066	—	11,066	7,327
Investment income	8	46	—	46	8
Other income	9	1,066	—	1,066	18,252
Total income		<u>346,186</u>	<u>—</u>	<u>346,186</u>	<u>313,562</u>
Expenditure					
Expenditure on raising funds:					
Costs of raising donations and legacies	10	—	—	—	212
Costs of other trading activities	11	1,240	—	1,240	1,217
Expenditure on charitable activities	12,13	235,314	2,250	237,564	306,310
Total expenditure		<u>236,554</u>	<u>2,250</u>	<u>238,804</u>	<u>307,739</u>
Net income and net movement in funds		<u>109,632</u>	<u>(2,250)</u>	<u>107,382</u>	<u>5,823</u>
Reconciliation of funds					
Total funds brought forward		80,614	5,781	86,395	80,572
Total funds carried forward		<u>190,246</u>	<u>3,531</u>	<u>193,777</u>	<u>86,395</u>

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.



London Gay Men's Chorus

Company Limited by Guarantee

Statement of Financial Position

31 December 2018

	Note	2018 £	£	2017 £	£
Fixed Assets					
Tangible fixed assets	19		537		1,073
Current Assets					
Debtors	20	60,775		55,490	
Cash at bank and in hand		164,615		85,087	
		<u>225,390</u>		<u>140,577</u>	
Creditors: amounts falling due within one year	21	<u>32,150</u>		<u>55,255</u>	
Net Current Assets			<u>193,240</u>		<u>85,322</u>
Total Assets Less Current Liabilities			<u>193,777</u>		<u>86,395</u>
Net Assets			<u>193,777</u>		<u>86,395</u>
Funds of the Charity					
Restricted funds			3,531		5,781
Unrestricted funds			190,246		80,614
Total charity funds	23		<u>193,777</u>		<u>86,395</u>

For the year ending 31 December 2018 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

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



These financial statements were approved by the board of trustees and authorised for issue on 24 June 2019, and are signed on behalf of the board by:

Mr Anthony Hull
Trustee



London Gay Men's Chorus

Company Limited by Guarantee

Statement of Cash Flows

Year Ended 31 December 2018

	2018 £	2017 £
Cash Flows from Operating Activities		
Net income	107,382	5,823
<i>Adjustments for:</i>		
Depreciation of tangible fixed assets	536	755
Other interest receivable and similar income	(46)	(8)
Accrued income	(6,150)	(660)
<i>Changes in:</i>		
Trade and other debtors	865	23,030
Trade and other creditors	(23,105)	27,798
Cash generated from operations	79,482	56,738
Interest received	46	8
Net cash from operating activities	79,528	56,746
Net Increase in Cash and Cash Equivalents	79,528	56,746
Cash and Cash Equivalents at Beginning of Year	85,087	28,341
Cash and Cash Equivalents at End of Year	164,615	85,087



London Gay Men's Chorus
Company Limited by Guarantee
Notes to the Financial Statements
Year Ended 31 December 2018

1. General Information

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Hampstead Town Hall Centre, 213 Haverstock Hill, LONDON, NW3 4QP.

2. Statement of Compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting Policies

(a) Basis of Preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

(b) Going Concern

There are no material uncertainties about the charity's ability to continue.

(c) Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Significant judgements

The judgements (apart from those involving estimations) that management has made in the process of applying the entity's accounting policies and that have the most significant effect on the amounts recognised in the financial statements are as follows:

N/A

Key sources of estimation uncertainty

Accounting estimates and assumptions are made concerning the future and, by their nature, will rarely equal the related actual outcome. The key assumptions and other sources of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are as follows:

N/A



London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

3. Accounting Policies *(continued)*

(d) Fund Accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal.

(e) Incoming Resources

All income is included in the statement of financial activities when entitlement has passed to the charity, it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from performances is recognised when the performance has taken place. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.
- Income from charitable trading activity is accounted for when earned.

(f) Resources Expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.



London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

3. Accounting Policies *(continued)*

(g) Tangible Assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

(h) Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Office equipment	-	3 Years
Musical Instruments and equipment	-	3 Years

(i) Impairment of Fixed Assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

(j) Financial Instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.



London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

3. Accounting Policies *(continued)*

Financial Instruments *(continued)*

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

(k) Defined Contribution Plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided.

4. Limited by Guarantee

The company is limited by guarantee, and the liability of members is limited to £1.

5. Donations and Legacies

	Unrestricted Funds £	Total Funds 2018 £	Unrestricted Funds £	Total Funds 2017 £
Donations				
Donations	11,534	11,534	3,941	3,941
Gift Aid	15,000	15,000	16,069	16,069



London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

5. Donations and Legacies *(continued)*

	Unrestricted Funds £	Total Funds 2018 £	Unrestricted Funds £	Total Funds 2017 £
Legacies				
Legacies	87,269	87,269	—	—
Grants				
Grants receivable	1,812	1,812	9,995	9,995
Subscriptions				
Membership Subscriptions	86,545	86,545	85,411	85,411
	<u>202,160</u>	<u>202,160</u>	<u>115,416</u>	<u>115,416</u>

6. Charitable Activities

	Unrestricted Funds £	Total Funds 2018 £	Unrestricted Funds £	Total Funds 2017 £
Income from Events	103,813	103,813	142,000	142,000
Programme Advertising Sales	(150)	(150)	400	400
Performance Fees	27,510	27,510	29,984	29,984
Education Programme Events	675	675	175	175
	<u>131,848</u>	<u>131,848</u>	<u>172,559</u>	<u>172,559</u>

7. Other Trading Activities

	Unrestricted Funds £	Total Funds 2018 £	Unrestricted Funds £	Total Funds 2017 £
Fund Raising events	75	75	1,478	1,478
Merchandising Income	10,991	10,991	5,849	5,849
	<u>11,066</u>	<u>11,066</u>	<u>7,327</u>	<u>7,327</u>

8. Investment Income



	Unrestricted Funds	Total Funds 2018	Unrestricted Funds	Total Funds 2017
	£	£	£	£
Bank interest receivable	46	46	8	8



London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

9. Other Income

	Unrestricted Funds	Total Funds 2018	Unrestricted Funds	Total Funds 2017
	£	£	£	£
Other income	–	–	2,066	2,066
Employment Allowance	768	768	1,042	1,042
Members contribution to travel costs	298	298	15,144	15,144
	<u>1,066</u>	<u>1,066</u>	<u>18,252</u>	<u>18,252</u>

10. Costs of Raising Donations and Legacies

	Unrestricted Funds	Total Funds 2018	Unrestricted Funds	Total Funds 2017
	£	£	£	£
Donations - Event Costs	–	–	212	212
	<u>–</u>	<u>–</u>	<u>212</u>	<u>212</u>

11. Costs of Other Trading Activities

	Unrestricted Funds	Total Funds 2018	Unrestricted Funds	Total Funds 2017
	£	£	£	£
Merchandising costs	252	252	–	–
Credit card fees	988	988	1,217	1,217
	<u>1,240</u>	<u>1,240</u>	<u>1,217</u>	<u>1,217</u>

12. Expenditure on Charitable Activities by Fund Type

	Unrestricted Funds	Restricted Funds	Total Funds 2018
	£	£	£
Cost of Events	127,772	2,250	130,022
Educational Activities	150	–	150
Jubilee Fund	–	–	–
Support costs	107,392	–	107,392
	<u>235,314</u>	<u>2,250</u>	<u>237,564</u>



	Unrestricted Funds £	Restricted Funds £	Total Funds 2017 £
Cost of Events	191,114	—	191,114
Educational Activities	75	—	75
Jubilee Fund	—	20,981	20,981
Support costs	94,140	—	94,140
	<u>285,329</u>	<u>20,981</u>	<u>306,310</u>



London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

13. Expenditure on Charitable Activities by Activity Type

	Activities undertaken directly	Support costs	Total funds 2018	Total fund 2017
	£	£	£	£
Cost of Events	130,022	106,912	236,934	284,624
Educational Activities	150	—	150	75
Jubilee Fund	—	—	—	20,981
Governance costs	—	480	480	630
	<u>130,172</u>	<u>107,392</u>	<u>237,564</u>	<u>306,310</u>

14. Analysis of Support Costs

	Cost of events	Governance	Total 2018	Total 2017
	£	£	£	£
Staff costs	16,047	—	16,047	17,467
Premises	8,587	—	8,587	6,234
Communications and IT	2,502	—	2,502	3,531
General office	908	—	908	1,256
Finance costs	60	—	60	71
Governance costs	—	480	480	630
Rehearsals and Bursaries	37,618	—	37,618	27,622
Music Team (Core)	38,176	—	38,176	34,772
Depreciation	536	—	536	755
Travelling expenses	2,478	—	2,478	1,802
	<u>106,912</u>	<u>480</u>	<u>107,392</u>	<u>94,140</u>

15. Net Income

Net income is stated after charging/(crediting):

	2018	2017
	£	£
Depreciation of tangible fixed assets	<u>536</u>	<u>755</u>

16. Independent Examination Fees

2018	2017
------	------



Fees payable to the independent examiner for:
Independent examination of the financial statements

£

£

480

480



London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

17. Staff Costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2018	2017
	£	£
Wages and salaries	13,923	15,698
Social security costs	768	1,042
Employer contributions to pension plans	696	727
Other employee benefits	660	—
	<u>16,047</u>	<u>17,467</u>

The average head count of employees during the year was 1 (2017: 1). The average number of full-time equivalent employees during the year is analysed as follows:

	2018	2017
	No	No
Management	<u>1</u>	<u>1</u>

Employment allowance of £1,325 (2015:- £767) was claimed against the above costs.

No employee received employee benefits of more than £60,000 during the year (2017: Nil).

18. Trustee Remuneration and Expenses

No remuneration or other benefits from employment with the charity or a related entity were received by the trustees.

19. Tangible Fixed Assets

	Fixtures and fittings £	Equipment £	Total £
Cost			
At 1 January 2018 and 31 December 2018	<u>1,110</u>	<u>5,300</u>	<u>6,410</u>
Depreciation			
At 1 January 2018	1,110	4,227	5,337
Charge for the year	<u>—</u>	<u>536</u>	<u>536</u>
At 31 December 2018	1,110	4,763	5,873



Carrying amount
At 31 December 2018

At 31 December 2017

—	537	537
—	1,073	1,073



London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

20. Debtors

	2018	2017
	£	£
Trade debtors	7,729	18,666
Prepayments and accrued income	7,812	4,438
Membership debtors	—	1,607
Income tax recoverable	45,000	30,000
Other debtors	234	779
	<u>60,775</u>	<u>55,490</u>

21. Creditors: amounts falling due within one year

	2018	2017
	£	£
Trade creditors	31,495	54,622
Accruals and deferred income	480	480
Social security and other taxes	89	98
Other creditors	86	55
	<u>32,150</u>	<u>55,255</u>

22. Pensions and Other Post Retirement Benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £696 (2017: £727).

London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

23. Analysis of Charitable Funds

Unrestricted funds

	At 1 January 2018	Income	Expenditure	At 31 December 2018
	£	£	£	£
General funds	76,509	258,917	(236,554)	98,872
LGMC + Group	50	—	—	50
Seebed Community Fund	4,055	—	—	4,055
Lionel Reed Legacy	—	87,269	—	87,269
	<u>80,614</u>	<u>346,186</u>	<u>(236,554)</u>	<u>190,246</u>

	At 1 January 2017	Income	Expenditure	At 31 December 2017
	£	£	£	£
General funds	49,705	313,562	(286,758)	76,509
LGMC + Group	50	—	—	50
Seebed Community Fund	4,055	—	—	4,055
Lionel Reed Legacy	—	—	—	—
	<u>53,810</u>	<u>313,562</u>	<u>(286,758)</u>	<u>80,614</u>

Restricted funds

	At 1 January 2018	Income	Expenditure	At 31 December 2018
	£	£	£	£
Derek Butler Trust Fund	1,921	—	—	1,921
Bursaries Fund	3,860	—	(2,250)	1,610
	<u>5,781</u>	<u>—</u>	<u>(2,250)</u>	<u>3,531</u>

	At 1 January 2017	Income	Expenditure	At 31 December 2017
	£	£	£	£
Derek Butler Trust Fund	1,921	—	—	1,921
Bursaries Fund	3,860	—	—	3,860
Jubilee Fund	20,981	—	(20,981)	—



<u>26,762</u>	—	<u>(20,981)</u>	<u>5,781</u>
---------------	---	-----------------	--------------

London Gay Men's Chorus

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year Ended 31 December 2018

24. Analysis of Net Assets Between Funds

	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £
Tangible fixed assets	537	—	537
Current assets	221,859	3,531	225,390
Creditors less than 1 year	<u>(32,150)</u>	<u>—</u>	<u>(32,150)</u>
Net assets	<u>190,246</u>	<u>3,531</u>	<u>193,777</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2017 £
Tangible fixed assets	1,073	—	1,073
Current assets	134,796	5,781	140,577
Creditors less than 1 year	<u>(55,255)</u>	<u>—</u>	<u>(55,255)</u>
Net assets	<u>80,614</u>	<u>5,781</u>	<u>86,395</u>