

THE SHEFFIELD PHILHARMONIC CHORUS

England & Wales · Charity number 1175185

Details

Other names	SHEFFIELD PHILHARMONIC CHORUS
Status	Registered
Legal form	CIO
Registered	2017-10-17
Register	View on the Charity Commission register

Contact

Address	Sheffield Civic Trust 33 Rockingham Lane Sheffield S1 4FW
Phone	01142343537
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Website	www.sheffieldphil.org

Activities

Objects: TO ADVANCE THE EDUCATION OF THE GENERAL PUBLIC IN CHORAL MUSIC BY THE REGULAR PERFORMANCE OF SUCH MUSIC FROM THE WIDEST POSSIBLE REPERTIORE AND SUCH MENAS AS THE COMMITTEE SHALL THINK.

Activities: The objects of Sheffield Philharmonic Chorus are to advance the education of the general public in choral music by the regular performance of such music from the widest possible repertoire and such means as the Committee see fit. SPC is based in Sheffield, draws it membership from a wide area and regularly performs at Sheffield City Hall as well as other national and international venues.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- France
- Germany
- Barnsley
- Doncaster
- Rotherham
- Sheffield City

Finances

Period end	Income	Expenditure	Assets	Employees
2025-07-31	£50,830	£44,662	-	-
2024-07-31	£47,588	£51,385	-	-
2023-07-31	£41,007	£41,266	-	-
2022-07-31	£80,869	£50,169	-	-
2021-07-31	£38,118	£27,493	-	-

Trustees

Name	Role	Appointed
Joanne Marie Briddock	Chair	2022-11-15
Alan Anderson		2021-11-24
Alexandra Claire Walton		2025-10-07
Anita Beverley McKay		2025-10-07
Annabel Park		2024-10-07
Christine Pennington		2025-12-01
Georgina Sarah Hulse		2016-11-15
JONATHAN PAUL DUFFIELD		2016-11-15
Jane Parkin		2021-11-24
KATHARINE JANE TOWERS		2022-11-15
Marianne Duff Grayson		2019-11-19
Patricia Wake		2025-10-07
Rebecca Hutten		2025-10-07
Rosalind Frances Victoria Hobson		2025-10-07
SALLY TURNBULL		2016-11-15

THE SHEFFIELD PHILHARMONIC CHORUS

England & Wales - Charity number 1175185

Accounts

Sheffield Philharmonic Chorus

TRUSTEE ANNUAL REPORT for the period 1st August 2024 to 31st July 2025

Sheffield Philharmonic Chorus – Who we are and what we do

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

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

Positive reviews and audience feedback confirm that we present high quality and innovative performances that are pleasurable cultural experiences for both audience and participants, even when we select difficult works that extend everyone’s musical knowledge. Concerts are open to everyone, with accessible venues and concession prices for young people and those in receipt of benefits. Chorus members greatly value the opportunity to engage in creative, enjoyable and fulfilling performances and recordings that help them to develop their vocal technique and musical repertoire. Singing membership is open to anyone who can sing to the required standard, and we do not exclude people on any other basis than their ability to sing. Registered blind people and wheelchair users are valued members of the Chorus, and we have ensured that members with limited mobility are able to sing from the rather steep City Hall choir risers by regularly using a stair-climber, which we obtained using Lottery funding. We offer special arrangements to those unable to pay the full subscription fee.

As can be seen from the Chair’s Report, we presented a full season of concerts which, together with the evidence listed above, enables Trustees to be confident that our activities meet the public benefit requirements set out in section 4 of the Charities Act 2006.

SPC was an unincorporated charity (registration number 518073) until 17 October 2017 when it was registered as a Charitable Incorporated Organisation (CIO) registration number 1175185. The unincorporated charity was wound up in accordance with the procedure required by the Charity Commission by the end of August 2022, with assets transferred in 2024

Our Constitution was agreed by the members at the Annual General Meeting (AGM) held on 15 November 2016. It is based on the Charity Commission's 'Association' model and can only be amended at a meeting of all the members, which last happened in November 2022.

Our Rules are not part of the formal Constitution but form an Appendix to it. The Rules include arrangements for appointing the Music Director and Accompanist and for auditions and re-auditions, minimum attendance requirements, concert procedure, and the Chorus dress code. The Rules were last updated in January 2025.

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

The Trustees form a Chorus Committee, which meets approximately six times a year to plan and manage the charity’s affairs. Trustees receive a Trustee Pack which includes guidance documents produced by the Charities Commission to help them understand and meet their responsibilities. A smaller Repertoire Planning Group led by the Music Director organises the programme for each season, and the Event Planning Group led by the Event Planning Officer follows through with the detailed planning.

The 2024-25 season – Chair’s Report

I am pleased to report that the Chorus is making good progress towards our strategic aims and targets. My report focuses on our goals and highlights some of the successes we have achieved this year.

Bigger: Continue to grow into a large, diverse and friendly chorus, equally strong in each voice part.

Targets: Expand and develop the Voice Exchange. Seek member views on ways to increase diversity.

In May we held our second Come and Sing event, in Upper Chapel. These events offer an opportunity for visiting singers and former members to join us and experience singing with a large choir with high quality musical leadership. This assists with recruitment and promotion because bring and sing events are advertised widely across the country.

We have widened our Voice Exchange to include other choirs and continued the Tenor Bursary Scheme. This has provided support and added to the overall development and quality of the choir. A comprehensive survey was developed via which member views will be collected in September 2025. Membership grew from 167 to 177.

Better: Build on our reputation as a high-quality chorus that sings a wide repertoire to a professional standard and responds to a range of projects with enthusiasm and reliability

Targets: Develop hire agreements for our professionals. Sing more works from under-represented composers

We continue to hold auditions for prospective new members and reauditions for existing members to maintain our standards. Attendance at rehearsals and concerts improved to 78% and 77% respectively; for further details please see the Membership Officer’s Report.

We are indebted to our music professionals. Every year the committee reviews the fees we pay our professional musicians to ensure that we are keeping pace with industry standards and that these are appropriate for the nature and profile of the chorus. A hire agreement is in place for the Chorus MD and other agreements are at an advanced stage of development.

We used part of the Stella Jockel legacy to launch an exciting new project, supporting a local young person seeking a career as a choral conductor. The recipient, Joe Banerjee, was provided with a year of valuable experience including mentoring from our MD. Both Joe and the Chorus benefitted greatly, and very much enjoyed working together.

This year we have performed works that were new, challenging, by female composers and underrepresented groups. In March we performed four world premieres of new works at the closing concert of the Classical Sheffield Weekend. We sang three new compositions by Stephen Johnson with texts by poet Fiona Sampson plus the winning entry in the Stella Jockel Young Composers Competition.

At the start of the season, we performed *Psalm 130* by Lili Boulanger, conducted by award-winning conductor Delyana Lazarova. Whilst this work was challenging to learn it was a very evocative piece to perform. At our Christmas Concert with the Black Dyke Band, we performed a new arrangement of *Christus Natus Est* by African- American composer Rosephanye Powell as well as a long-neglected carol by Barnsley composer, Arthur Godfrey. This concert was recorded for World of Brass and was accessible online to a wide audience.

Popular: Increase the numbers and diversity of our audience

Targets: Seek out a reviewer and add reviews and positive audience comments to our website. Make effective use of a paid marketing professional and increase social media presence and website engagement.

Whilst increasing the diversity of our audience is an ongoing challenge, we have performed some repertoire this year which attracted good audiences, particularly the Fauré *Requiem* in St Marie's Cathedral as part of the Classical Sheffield Weekend. We dedicated this performance to our former long-standing member Peter Miles who passed away shortly before the concert.

Our marketing output, social media presence and engagement with the website all increased substantially over the season due to Kirsty Christer's excellent work. Reviews and positive comments were added to the website, and engagement improved for the fifth year in a row, with 60,998 visits (clicks on a page) compared to 47,768 last year, an average of 5,083 visits per month (3,980 last year), an increase of 27%. The visits were from 9,877 individuals (unique devices) compared to 7,497 last year, an average of 823 individual visitors per month (625 last year), which is a 31% increase.

A concert reviewer is proving difficult to secure and this target will be rolled over. Our Come and Sing events are reaching a wide network of those interested in these types of events, which may cross over into other interest or support.

Secure: Develop sustainability, agility and resilience

Targets: Adopt a set of financial procedures. Set up a sub-group to focus on repertoire. Develop ways of using members to help trustees.

This year we have reviewed and revised the committee and trustee roles. Some roles have been amended, and new roles have been created. The aim of the changes is to ensure that all roles are doable and that responsibilities and accountabilities are clear. We set up the Repertoire Planning Group (RPG) to forward-plan future seasons; the group includes the Chorus Music Director as well as key trustees, plus two member representatives who are replaced every two years to ensure the involvement of the wider membership.

Our finances are in good order, and we continue to manage our commitments very prudently. For more details, please see the Finance Officer's Financial Report. We follow a set of financial procedures recommended by the Charity Commission; this is being worked into a formal document. Of concern going forward is the cost incurred by the chorus for concerts as part of the International Concert Series in the City Hall.

We have been fortunate to receive several donations to the chorus during the year. Two of these were anonymous, so I express my thanks here, on behalf of the Chorus. These donations supported the Tenor Bursary scheme, and tickets for refugees to the St Marie's concert under a scheme organised by the charity Sheffield City of Sanctuary.

We also received a donation to the choir from Jane Monach in memory of her husband Jim Monach who died in May. Jim was a very well-known, long-standing member of the chorus who carried out stage management responsibilities at our concerts and was a member of the committee. We intend to use this donation to continue to support the tenor bursary scheme.

And finally, I want to thank all the committee members and trustees who work to maintain and develop the chorus. In particular I want to record my thanks to our Administrator Anne Adams who is stepping down after ten years of outstanding work which has transformed our governance and increased our profile with initiatives such as the Stella Jockel Young Composers Competition.

Joanne Briddock, Chair

Plans and targets for the 2025-26 season

The 2025-26 season begins with a special choral and organ celebration concert in St Marie's cathedral, featuring Lili Boulanger's *Hymne au Soleil* and the rarely performed *Messe Solennelle* for choir and two organs by Jean Langlais, as well as the world premiere of *for music like the sea* by Cassie White, who came second in the Stella Jockel Young Composer Competition. In December the Chorus will sing the

soundtrack to the popular film 'Home Alone' at the City Hall with the Hallé – a first for the choir. This will be followed by our annual Christmas carol concert with Black Dyke Band, presented this year by Josie D'Arby from the BBC Proms.

In February we will sing Arvo Pärt's *Adam's Lament* with Manchester Camerata in the City Hall, and in March we'll be hosting our third Come and Sing in Upper Chapel. May sees the choir helping the Brigantes orchestra present a 'Last Night of the Proms' extravaganza in Sheffield cathedral, and the season ends in June with a much-awaited performance of Mendelssohn's *Elijah* with the Hallé in the City Hall.

In terms of targets, we aim to achieve the following:

1 Bigger: Continue to grow into a large, diverse and friendly chorus, equally strong in each voice part. In this second year we aim to continue to expand and develop the Voice Exchange, support two tenors and a bass via the Tenor and Bass Bursary scheme, and to continue to grow the membership and attract more younger singers.

2 Better: Build on our reputation as a high-quality chorus that sings a wide repertoire to a professional standard and responds to a range of projects with enthusiasm and reliability. Our year two targets are to expand the use of hire agreements to all our professionals, continue to seek out and make use of a reviewer for all our concerts, and support a second young conductor throughout the season, funded by the Stella Jockel legacy.

3 Popular: Increase the numbers and diversity of our audience. In 2025-26 we want to develop the use of reviews and positive audience comments on our website, continue to increase our social media presence and website engagement, and develop a strong working partnership with the marketing team at the City Hall with the aim of developing new audiences.

4 Secure: Develop sustainability, agility and resilience. In this second year we want to further develop the revised Chorus organisational structure with online documents and templates linked to key roles, continue to develop the Repertoire Planning Group, and ensure policies required by the Charity Commission are kept up to date.

Financial review

The accounts presented here reflect all the financial activities from 1st August 2024 to 31st July 2025 inclusive. The accounts are shown in two tables reflecting the style of account reporting appropriate for a CIO. The Summary of Fund Movements 2024-25 lists where all the funds are held and shows totals of all the movements during the financial period to 31st July 2025. The statement of all the financial activities between 1st August 2024 and 31st July 2025 shows a comparison of the income and expenditure categories between this financial accounting period and the previous one and where funds are being held or used for restricted purposes.

Income/costs for events have been grouped together to give individual concert income/expenditure information. For income this includes sale and hire of music, ticket and programme sales etc. Event costs include chorus master and accompanist attendance and concert fees, artistic costs, purchase and hire of music, printing and publicity etc. The Concerts Finance Summary shows the balance of income and expenditure for each of our concerts.

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

Gift Aid

The amount shown as "Gift Aid received from HMRC" is the actual amount received in the year (relating to the previous year) while the amount shown as "Gift Aid tax income due" is the amount the accounting

system estimates is due for the current year. Where members are able to gift-aid this provides a significant additional income stream and helps keep subscription rates down.

Risk Assessment

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

Reserves

SPC has a reserves policy which recognises significant financial risks and aims to hold sufficient funding to cover all activities in the current season and any firm commitments in the following season. The current level of funding meets this reserves policy. At current rates of income and expenditure we need and have a reserve of around £10,000.

Income

The principal funding sources are generally membership subscriptions, friends, supporters and donations and people's extreme generosity ensures we can fund self-promoted concerts, with many members deliberately paying much more than is required. Some new members have joined this year and subscriptions totalled over £26,000 during the year; it is important that we try to maintain our membership level both for the ability to perform demanding works and to bring in an appropriate level of funding. In line with our policy of inclusion, members can choose a payment method which suits them best though we encourage them to use internet bank transfer or standing order. There is a concessionary rate for students and those that cannot afford the full amount.

Expenditure

Principal regular items of expenditure during the financial year include paying for the services of the Music Director, Accompanist and Voice Coach. Their fees are reviewed by the Committee annually and will be increased for the 25-26 season in line with increase in average annual earnings. The fee structures for the Music Director and the Accompanist include a retention element. The expenditure for room-hire includes the costs associated with rehearsals and auditions; this has increased considerably as we have moved to a new location with higher rates. Artistic costs for concerts can be significant with soloists for self-promoted concerts being chosen to meet the necessary artistic requirement and agreed budget availability. Such expenditure is added to the appropriate event costs. City Hall concerts provide a level of financial income to offset artistic costs dependent on a ticket sales formula, but year on year we seem to have to pay a greater contribution to each concert. There has been one SICS concert this year for which we have to pay over £5,000 for the artistic costs; this has not yet been paid which means that the total expenditure figure is underestimated. We have also not yet paid for the last 2 months' room hire. This year we used some of the general bequest from Stella Jockel to continue to fund the young conductor who was mentored by our Music Director and to run another young composer competition.

Subscription Rates

As costs are expected to increase significantly in the 2025-26 financial year, the committee has approved an 8.9% increase to £183 p.a. (less than £5 per week) but keeping the reduced rate at £42.

Thanks are due again to Richard Pike for providing the independent examiner function in a thorough and professional manner. We also wish to thank the previous Finance Officer, Graham Dawson, for stepping in when the current Finance Officer became ill. She is grateful to Committee members and all the membership for the support she has received during the year. It is much appreciated.

Jane Parkin, Finance Officer

SPC CONCERT FINANCE SUMMARY 2024/2025 as at 31 July 2025							
	Boulangier SICS Nov 2024	Christmas 2024	Young Composer Comp	Classical Sheffield March 2025	Come & Sing May 2025	Haydn Creation SICS June 2025	TOTALS
EXPENDITURE	£	£	£	£	£	£	£
Instrumentalists				625.00	550.00		1,175.00
Conductor / Chorus Master	221.00			560.00	560.00	339.00	1,680.00
Soloists				1,000.00		Not yet paid	1,000.00
Venue hire				300.00	420.00		720.00
Purchase / hire music	1,011.18	464.56	99.00	1,051.21	1053.90	160.00	3,839.85
Publicity			310.00	93.00	77.07		480.07
Programmes / filming			1,680.00				1,680.00
Fees			1,050.00				1,050.00
Prizes			3,329.10				3,329.10
Totals	1,232.18	464.56	6,468.10	3,629.21	2,660.97	499.00	14,954.02
INCOME							
Ticket sales				4,487.96	1,360.00	1,715.98	7,563.94
Sale / hire music	770.10	498.92	189.70	615.71	610.34	144.00	2,828.77
Donations				1,740.00			1,740.00
Totals	770.10	498.92	189.70	6,843.67	1970.34	1859.98	12132.71
Income - Expenditure	-462.08	34.36	-6,278.40	3,214.46	-690.63	1,360.98	-2821.31

Note:

We have not yet paid soloists for the Haydn Creation concert. We were quoted and budgeted for £5,250 but when the invoice arrived it had an additional £1,050 VAT. This is being queried with the Halle.

CHARITY 1175185 STATEMENT OF FINANCIAL ACTIVITIES 2024-25 01/08/2024 to 31/07/2025				
	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
INCOME FROM				
Voluntary income				
Members subscriptions	26,449.71		26,449.71	23,488.83
Friends and supporters	240.00		240.00	190.00
Gift Aid received from HMRC	5,095.80		5,095.80	4,721.59
Donations		1,100.00	1,100.00	163.27
Gift and social donations		669.51	669.51	428.75
Fundraising income				
Folders and scarves	117.37		117.37	162.50
Book sales etc			0.00	80.00
CD sales	1,006.35		1,006.35	359.16
Easyfundraising income	55.95		55.95	17.33
Investment income				
Investment and interest	3,247.01		3,247.01	3,608.67
Charitable activities income				
Messiah cancellation refund			0.00	500.00
Event – Mahler Sep 23			0.00	560.00
Event – St Marks Oct 23			0.00	3,177.95
Event – Christmas 23			0.00	119.10
Event – Vic Hall Mar 24			0.00	2,685.32
Event – Haydn Creation Apr 24			0.00	1,856.90
Event – Mozart Requiem Jun 24			0.00	249.85
Event – France 24	716.00		716.00	4,919.00
BBC recording Jun 24			0.00	300.00
Event - Boulanger Nov 24	770.10		770.10	0.00
Event - Christmas 24	498.92		498.92	0.00
Event - YCC March 25	189.70		189.70	0.00
Event - Classical Sheffield Mar 25	5,103.67	1,740.00	6,843.67	0.00
Event - C&S May 25	1,970.34		1,970.34	0.00
Event - Haydn Creation Jun 25	1,859.98		1,859.98	0.00
Totals	47,320.90	3,509.51	50,830.41	47,588.22
Gift Aid tax income due	5,547.76			4,978.97

CHARITY 1175185 STATEMENT OF FINANCIAL ACTIVITIES 2024-25 01/08/2024 to 31/07/2025				
	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
EXPENDITURE ON				
Fundraising costs				
Folders and Scarves			0.00	0.00
Voluntary Income costs				
Gifts and social	987.12		987.12	728.27
CDs	766.80		766.80	
Charitable Activities Costs				
Chorus Master	11,019.00		11,019.00	10,595.40
Accompanist	5,064.00		5,064.00	5,135.00
Voice Coach	2,575.50		2,575.50	1,964.00
Voice Training	400.00		400.00	120.00
Electives	350.00		350.00	
Event costs – St Marks Oct 23			0.00	2,574.29
Event costs - Mahler Monaco Sep23			0.00	560.00
Event costs - BD recording Nov 23			0.00	104.23
Event costs – Christmas 2023			0.00	523.56
Event costs – Vic Hall Mar 24			0.00	6,012.74
Event costs – Haydn Creation Apr 24			0.00	2,297.00
Event costs – Mozart Requiem Jun 24			0.00	5,674.92
Event costs – France 24			0.00	5,817.48
Event costs - Boulanger Nov 24	1,232.18		1,232.18	
Event costs - Christmas 24	464.56		464.56	
Event costs - YCC March 25		6,468.10	6,468.10	
Event costs - Classical Sheffield Mar 25	3,629.21		3,629.21	
Event costs- C&S May 25	2,660.97		2,660.97	
Event costs - Haydn Creation June 25	499.00		499.00	
Tenor scholarship	600.00		600.00	
Young conductor		500.00	500.00	500.00
Classical Sheffield	200.00		200.00	190.00
Insurance & PRS performing rights	700.00		700.00	675.00
Room hire	3,295.00		3,295.00	3,972.00
Marketing Officer	1,637.50		1,637.50	1,673.16
Admin and IT costs	1,613.09		1,613.09	2,267.76
Totals	37,693.93	6,968.10	44,662.03	51,384.81
Net income/(expenditure)	9,626.97	-3,458.59	6,168.38	-3,796.59

CHARITY 1175185

01/08/2024 to 31/07/2025

BALANCE SHEET: SUMMARY OF FUND MOVEMENTS 2024-25



	Balances brought forward	Income	Expenditure	Balances carried forward
Fund Accounts	£	£	£	£
Co-operative Bank Account	26,614.20	50,830.41	-44,662.03	32,782.58
COIF Deposit Account	71,000.00			71,000.00
Balances Total	97,614.20	50,830.41	-44,662.03	103,782.58
Gift Aid due	4,978.97			5,547.76
Total Funds	102,593.17			109,330.34

CHARITY 1175185 SUMMARY OF STELLA JOCKEL LEGACY FUNDS

Year	Activity	Expenditure (£)	Remaining funds (£)
			35,000.00
2022-23	Young Composer Competition	5,579.80	29,420.20
2023-24	Young Conductor scheme	500.00	28,920.20
2024-25	Young Conductor scheme	500.00	28,420.20
	Young Composer Competition	6,468.10	21,952.10

Trustee Declaration

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

Signed by the Chair:	
Date:	28.08.2025
Signed by the Finance Officer:	
Date:	28.08.2025

Independent Examiner's report

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

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

I report to the trustees on my examination of the accounts of Sheffield Philharmonic Chorus ('the Trust') for the year ended 31 July 2025.

Responsibilities and basis of report

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

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

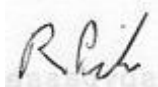
Independent examiner's statement

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

- *accounting records were not kept in respect of the Trust as required by section 130 of the Act; or*
- *the accounts do not accord with those records.*

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

Signed:



Richard Pike

23rd August 2025 195A Springvale Road, Sheffield S6 3NT

APPENDIX: Membership Report

2024-25 was yet another improving year for Chorus membership, as numbers increased again compared to last season, and concert and rehearsal attendance improved on last year.

At the end of the 2024-25 season there were 166 active singing members of the Chorus, up from 156 at the end of the previous season. There were an additional 11 people on Leave of Absence, making the total membership 177 (last season 167). The only less bright part of the picture, as in previous years, is that we made a net gain of only one tenor on our active list. Lower-than-average attendance in this section does not help, though tenor % attendance has improved this year.

Very sadly 2 active members died during this season, Peter Miles (Bass 2) and Jim Monach (Tenor 1). They are both sorely missed.

There were 3 resignations: 1 because the member was leaving Sheffield, 1 because of the pressure of other commitments, and 1 for retirement. 4 further members were removed from the active list because they had stopped attending.

17 new members joined during the season, the same number as last year. With departing members, the result was net gains in every section, though these are small in the lower voice sections.

Singing members	S	A	T	B	Total
2024-25	60	55	15	35	165
2023-24	56	53	14	33	156
2022-23	57	50	14	30	151
2021-22	55	49	14	30	148

Concert attendance

We held five main season performances (including our Come and Sing event) including three SICS concerts (Boulanger, Christmas and Haydn). Member attendance at these averaged 122 (77%) a distinct improvement on last year's 111 (72%). The best attended concert was Christmas (141) and the next were Boulanger and Haydn, both with 131 members singing. The lowest number attended the Come and Sing event, but attendance at this was still above 100 members (102).

Average attendance improved in the sopranos and (slightly) in the tenor section, though it is still lower than average in the tenors. The section is currently strong however, with 2 tenor bursary holders: one for the whole season, and one for the second 2 terms (after his Young Conductor position ended at Christmas 2024.). Although their bursaries only covered our main City Hall concerts, it was pleasing to note that they both attended all our concerts this season, and certainly made their presence felt.

	S	A	T	B	Total
Average concert attendance	78% (last season 76%)	76% (last season 84%)	62% (last season 58%)	72% (last season 81%)	122: 77% (last season 72%)

Rehearsal attendance

Average rehearsal attendance is 125 (78%), up from 118 last year, with the biggest percentage point attendance improvement in the tenors, though theirs is still the lowest percentage. Rehearsal attendance ranges from 109-139 members (last season: 98-130). The alto section had the highest percentage attendance.

Attendance was highest for Christmas (average 137) and lowest for Boulanger (average 120) but there is a smaller gap between the highest average and lowest average than there has been in the past; in other words, attendance is getting a little more consistent across the season than it has been in the past. (Boulanger:120, Christmas: 137, Fauré Finzi etc: 125, Come and Sing: 122, Haydn: 125)

	S	A	T	B	Total
Average rehearsal attendance	77%	80%	68%	77%	125: 78%
	(last season 76%)	(last season 84%)	(last season 58%)	(last season 81%)	(last season 77%)

Marianne Grayson, Membership Officer

New Members Report

This year 22 people auditioned for SPC. 17 were successful and passed. 3 of these were returning members. We also had two extra tenors who were part of the tenor bursary scheme. The other new members were 6 each of altos and sopranos, 3 basses and two tenors. The Come and Sing “Creation” the previous season had led to some of these new members, possibly 4.

Season	Auditions	New Members	Audition Pass rate
2024-25	22	17	77%
2023-24	21	17	81%
2022-23	15	8	53%
2021-22 (year after pandemic closure)	30	22	73%

There are currently (late July) seven people keen to try us in September. Two of these have been before but not yet auditioned. More interest is usually shown in late August.

This season’s Come and Sing was too late to recruit immediately, but at least one person who was there is going to come in September. Hopefully, this season’s earlier event will contribute more interest to audition.

I would like to thank everyone who helped welcome new visitors and with new members on concert days. We are constantly told what a friendly choir we are, even by the people who sadly are not successful at the audition. I may be asking for “Buddies” on a more formal basis, so will be asking for volunteers to help in the first few rehearsals for a visitor in a particular voice section.

Recruitment is vital for the future of the chorus and for maintaining standards and numbers when members leave or are no longer with us. Please keep up the good work of promoting us and inviting singers to come and try us. They won’t know what they’re missing otherwise!

Sally Turnbull, New Members Officer

THE SHEFFIELD PHILHARMONIC CHORUS

England & Wales - Charity number 1175185

Accounts

Sheffield Philharmonic Chorus

TRUSTEE ANNUAL REPORT for the period 1st August 2023 to 31st July 2024

Sheffield Philharmonic Chorus – Who we are and what we do

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

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

Positive reviews and audience feedback confirm that we present high quality and innovative performances that are pleasurable cultural experiences for both audience and participants, even when we select difficult works that extend everyone's musical knowledge. Concerts are open to everyone, with accessible venues and concession prices for young people and those in receipt of benefits. Chorus members greatly value the opportunity to engage in creative, enjoyable and fulfilling performances and recordings that help them to develop their vocal technique and musical repertoire. Singing membership is open to anyone who can sing to the required standard, and we do not exclude people on any other basis than their ability to sing. Registered blind people and wheelchair users are valued members of the Chorus, and we have ensured that members with limited mobility are able to sing from the rather steep City Hall choir risers by regularly using a stair-climber, which we obtained using Lottery funding. We offer special arrangements to those unable to pay the full subscription fee.

As can be seen from the Chair's Report, we presented a full season of concerts and are confident that our activities meet the public benefit requirements set out in section 4 of the Charities Act 2006.

SPC was an unincorporated charity (registration number 518073) until 17 October 2017 when it was registered as a Charitable Incorporated Organisation (CIO) registration number 1175185. The unincorporated charity was wound up in accordance with the procedure required by the Charity Commission by the end of August 2022, with assets transferred in 2024

Our Constitution was agreed by the members at the Annual General Meeting (AGM) held on 15 November 2016. It is based on the Charity Commission's 'Association' model and can only be amended at a meeting of all the members, which last happened in November 2022.

Our Rules are not part of the formal Constitution but form an Appendix to it. The Rules include arrangements for appointing the Music Director and Accompanist and for auditions and re-auditions, minimum attendance requirements, concert procedure, and the Chorus dress code. The Rules were last updated in May 2023.

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

The Trustees form a Chorus Committee, which meets approximately six times a year to plan and manage Chorus affairs. A smaller Event Planning Group organises concerts. Trustees receive a Trustee Pack which includes guidance documents produced by the Charities Commission to help them understand and meet their responsibilities.

The Trustees appointed in November 2023 were:

Chair: Jo Briddock

Vice-Chair: Steve Terry

Administrator: Anne Adams

Finance Officer: Jane Parkin

Membership Officer: Marianne Grayson

New Members' Officer: Sally Turnbull

Librarian: Alan & Rosemary Anderson **Rehearsals and Concerts Manager:** Jim Monach
Minutes Secretary: Kathy Towers **Social Events Officer:** Helen Kirk
Transport Officer: Paul Duffield **Education and Outreach Officer:** Georgina Hulse
Members' Representatives: Christine Pennington, Jenny Swann, Patrick Callaghan

Our Professionals The Trustees are responsible for appointing the Music Director, Accompanist and Voice Coach, whose expertise and commitment play a huge part in enabling the Chorus to meet its charitable objectives. In addition, from time to time the general membership elects a President in recognition of her/his special contribution to the work of the Chorus, and in 2024 we appointed a marketing and Publicity Officer. During 2022-23 our professionals were:

President: Rachel Copley **Music Director:** Darius Battiwalla
Accompanist: Rachel Fright **Voice Coach:** Margaret McDonald
Marketing and Publicity Officer: Kirsty Christer (previously Alex Burns)

Our helpers Both Trustees and other members helped the Chorus meet its objectives in various roles:

Voice Reps: Katrina Hulse, Jacqui Amos, Els Pearse, Nerissa Kisdon, Kate Reece / Jane Baker, Jim Monach, Richard Salt, Allan Lacey.

Equality Diversity and Inclusion Officer: Boo Spurgeon

Website: Anne Adams, Matthew Morgan, Bill Best

Independent Examiner: Richard Pike

Making Music Representative: Jim Monach

YouTube channel: Matthew Morgan

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

Bank Account: Co-operative Bank www.co-operativebank.co.uk/business/online-banking

Registered Office: The Circle, 33 Rockingham Lane, Sheffield, S1 4FW, England

The 2023-24 season

Looking back on the year, we certainly packed a lot in and it's wonderful to celebrate what was achieved. We have been to new places, sung new music, met new conductors, tackled new ventures, increased our profile and made progress on our strategic aims.

In September, the season started early for some singers who were fortunate enough to join a CBSO Chorus tour to Monte Carlo to sing Mahler Symphony No 2 with the Monte Carlo Symphony Orchestra. The tour was not able to accommodate all those who wanted to go, which I appreciate caused some frustration and disappointment. Those that did go had a thrilling experience with the charismatic conductor Kazuki Yamada and even got to meet Mahler's grand-daughter.

At Mark's Church in October, we sang the Duruflé *Requiem* along with the world premieres of 2 more winning pieces from the 2023 Stella Jockel Young Composers Competition, performing pieces by Rachel Fright and Robin Morton. There was a wonderful atmosphere in the church and the Tavener *Syvati* with cello soloist Simon Turner from the Halle was particularly evocative.

In December, we sang carols for children at Bents Green School, and supported the St Lukes Christmas service in Sheffield Cathedral, as we have for many years. It is always a poignant

service of thanksgiving and remembrance. We were joined by our Patron Petroc Trelawny for the annual City Hall Christmas Concert with the superb Black Dyke Band.

We returned to the refurbished Victoria Hall in March where we performed Britten's *Rejoice in the Lamb* with soloists from the chorus. We also sang Psalms by Gustav and Imogen Holst along with the challenging *Ave Maris Stella* by Grace Williams. We were very pleased to be performing works by female composers, thereby contributing to one of our strategic aims: to perform choral works by under-recognised composers.

This year the chorus was nominated, and then shortlisted, for a prestigious Royal Philharmonic Society Award. Unfortunately, we didn't win, but we were in extremely good company. I was delighted to accompany our Administrator and President to the exciting awards ceremony in March, at the Royal Northern College of Music.

We embarked on a completely new venture for the chorus in May when we held a Come and Sing event in Upper Chapel, Sheffield. We welcomed many visitors to sing Haydn's *Creation* and some of our visitors have since joined us permanently. The mayor of Bochum, Sheffield's twin city, was visiting Sheffield and really enjoyed listening to the performance at the end of the day.

In June we embarked on a concert tour with the Flanders Symphony Orchestra with the infectiously joyous conductor Kristiina Poska. We sang Mozart *Requiem* three days in a row, in London's Cadogan Hall, Sheffield City Hall and Edinburgh's Usher Hall. And excitingly, the tour was covered by the BBC Radio 4 programme 'How to Play'. The BBC recorded a chorus rehearsal in Sheffield, the tutti rehearsal in London and interviewed chorus members, our Music Director Darius Battiwalla and conductor Kristiina Poska. At the time of writing, we expect the programme to be aired in late August and can't wait to hear the results.

During July a group of members travelled to France to join with our friends in Ensemble Vocal Perigueux. An enjoyable time was spent exploring, savouring the hospitality of our French hosts and performing in some stunning venues.

It has been an extremely busy year, with a great deal to celebrate. But none of this would have been possible, especially this year, without enormous amounts of work by the Trustees, Officers and choir members. I want to put on record my huge thanks to all those who have made the 2023-24 season the resounding success it has been.

Our music professionals are, of course, fundamental to our development, our performance and our profile. Our enduring thanks go to Magaret McDonald (Vocal Coach), Rachel Fright (Accompanist) and Darius Battiwalla (Music Director).

Joanne Briddock, Chair

Achievements and performance

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

The 2023/2024 season met these aims, with concerts in Monte Carlo, London, Edinburgh, France and Sheffield performing a wide range of music from twenty-six different composers including five female composers, from Wales, England, Germany, Austria, Latvia, France and Norway, and from the 13th to the 21st centuries. Living composers included Rutter, Dubra and Esenvalds as well as two young people from Sheffield just starting out on their careers, winners of 2023's Young Composer Competition which the Chorus set up to support local young musicians.

The Chorus sang with the CBSO Chorus and Ensemble Vocal Perigueux, were accompanied by cellist Simon Turner, organists Neil Taylor and James Mitchell, the National Festival Orchestra, Flanders Symphony Orchestra, Monte Carlo Symphony Orchestra, the Hallé and Black Dyke Band, and were conducted by Kristiina Poska and Kazuki Yamada as well as by our own Darius Battiwalla.

The Chorus was thrilled to be one of four music makers nominated for the Royal Philharmonic Society's prestigious Inspiration Award for our work to widen access while maintaining high standards, and with the opportunity to be featured in the BBC's popular "How to Play" programme alongside some of the best orchestras and choirs in the UK and beyond.

Engagement with the website improved for the fourth year in a row, with 47,768 visits (clicks on a page) compared to 44,512 last year, an average of 3,980 visits per month (3,700 last year), an increase of 7%. The visits were from 7,497 individuals (unique devices) compared to 6,601 last year, an average of 625 individual visitors per month (550 last year), which is a 14% increase. Individual visitor engagement has fallen slightly from 6.7 to 6.4 (ratio of visits to unique devices).

Achievements against targets set last year

Target	Outcome
Increase membership numbers, developing strength in all voice parts.	Achieved; membership increased from 151 to 156, in part due to a successful Come and Sing event held in Sheffield's Upper Chapel.
Improve diversity, eg, by singing more works by female composers	Achieved; sang works by five different female composers. Appointed an Equality Diversity and Inclusion Officer in April 2024.
Support young musicians in Sheffield and the wider area by launching a Young Conductor Project funded by the legacy bequeathed by former member Stella Jockel, who died in 2020.	Achieved. A young conductor, Joe Banerjee, was supported via mentoring from our MD, taking sections of many rehearsals, and a £500 stipend.
Set up an Event Planning Group (EPG) to enable trustees to focus on governance.	Achieved; EPG with delegated powers set up and planned events from March 2024.
Involve members in the development of a strategic plan with ambitious targets.	Achieved; members responded positively to the strategic aims at the November 2023 AGM.
Continue to develop ways to simplify financial systems while ensuring financial probity.	Achieved; purchased a new card reader to facilitate cashless payments at concerts. A draft set of financial procedures was developed.

Plans and targets for the 2024-25 season

The 2024-25 season begins with a Sheffield International Concert Series Concert with the Hallé at the City Hall, when we will sing Lili Boulanger's glorious – and challenging – *Psalm 130*. Our popular annual carol concert with the Black Dyke Band follows in December, and in March we will bring the Classical Sheffield festival to a close with a special concert in St Marie's cathedral, featuring new works by composer and broadcaster Stephen Johnson and the winning works from the second Young Composer Competition, together with Fauré's beautiful *Requiem*. We are hoping to put on a

second Come and Sing event in May and will end the season with Haydn's glorious *Creation* at the City Hall with the Hallé.

In terms of targets, we aim to achieve the following strategic aims over the next five years:

1 Bigger: Continue to grow into a large, diverse and friendly chorus, equally strong in each voice part. In this first year we aim to expand and develop the Voice Exchange and seek member views on ways to increase diversity.

2 Better: Build on our reputation as a high-quality chorus that sings a wide repertoire to a professional standard and responds to a range of projects with enthusiasm and reliability. Our year one targets are to develop hire agreements for our professionals and to sing more works by under-represented composers.

3 Popular: Increase the numbers and diversity of our audience. In 2024-25 we want to seek out and make use of a reviewer for all our concerts, add reviews and positive audience comments to our website, improve publicity by making effective use of a paid marketing professional and increase our social media presence and website engagement.

4 Secure: Develop sustainability, agility and resilience. We aim to formalise our draft financial procedures, set up another sub-group focusing on repertoire, and develop ways of using members to help trustees fulfil their responsibilities.

Financial review

The accounts presented here reflect all the financial activities from 1st August 2023 to 31st July 2024 inclusive. The accounts are shown in two tables reflecting the style of account reporting appropriate for a CIO. The Summary of Fund Movements 2023-24 lists where all the funds are held and shows totals of all the movements during the financial period to 31st July 2024. The statement of all the financial activities between 1st August 2023 and 31st July 2024 shows a comparison of the income and expenditure categories between this financial accounting period and the previous one and where funds are being held or used for restricted purposes.

Income/costs for events have been grouped together to give individual concert income/expenditure information. For income this includes sale and hire of music, ticket and programme sales etc. Event costs include chorus master and accompanist attendance and concert fees, artistic costs, purchase and hire of music, printing and publicity etc. The Concerts Finance Summary shows the balance of income and expenditure for each of our concerts.

The same format has been used to develop a budget sheet for the current season and a predicted budget sheet across the next 3 seasons where information is known. Most amateur choirs make a loss on their concerts, and this is the case for SPC.

Gift Aid

The amount shown as "Gift Aid received from HMRC" is the actual amount received in the year (relating to the previous year) while the amount shown as "Gift Aid tax income due" is the amount the accounting system estimates is due for the current year. Where members are able to gift-aid this provides a significant additional income stream and helps keep subscription rates down.

Risk Assessment

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

Reserves

SPC has a reserves policy which recognises significant financial risks and aims to hold sufficient funding to cover all activities in the current season and any firm commitments in the following season. The current level of funding meets this reserves policy. At current rates of income and expenditure we need and have a reserve of around £10,000.

Income

The principal funding sources are generally membership subscriptions, friends, supporters and donations and people's extreme generosity ensures we can fund self-promoted concerts, with many members deliberately paying much more than is required. Some new members have joined this year, and subscriptions totalled over £23,000 during the year; it is important that we try to maintain our membership level both for the ability to perform demanding works and to bring in an appropriate level of funding. In line with our policy of inclusion, members can choose a payment method which suits them best though we encourage them to use internet bank transfer or standing order. There is a concessionary rate for students and those that cannot afford the full amount.

Expenditure

Principal regular items of expenditure during the financial year include paying for the services of the Music Director, Accompanist and Voice Coach. Their fees are reviewed by the Committee annually and are increased in line with inflation. The fee structures for the Music Director and the Accompanist include a retention element. The expenditure for room-hire includes the costs associated with rehearsals and auditions. Artistic costs for concerts can be significant with soloists for self-promoted concerts being chosen to meet the necessary artistic requirement and agreed budget availability. Such expenditure is added to the appropriate event costs. City Hall concerts provide a level of financial income to off-set artistic costs dependent on a ticket sales formula, but year on year we seem to have to pay a greater contribution to each concert. There have been no SICS concerts this year but the Mozart Requiem mini-tour with the Flanders Symphony orchestra was particularly costly as the SPC was required to pay £4,500 towards the coach hire. This year we used some of the general bequest from Stella Jockell to fund the support of a young conductor who was mentored by our Music Director.

Subscription Rates

Although inflation has reduced substantially, the Committee recommends that the subscriptions for the 2024-25 year be set at £168 (full rate) or £42. (reduced rate). This recognises the costly year over 2023-24 and makes up for the below-inflation increase last year.

Thanks are due again to Richard Pike for providing the independent examiner function in a thorough and professional manner. Finance Officer Jane Parkin is grateful to committee members and all the membership for the support she has received during the year. It is much appreciated.

Jane Parkin, Finance Officer

CHARITY 1175185		01/08/2023 to 31/07/2024		
BALANCE SHEET: SUMMARY OF FUND MOVEMENTS 2023-24				
	Balances brought forward	Income	Expenditure	Balances carried forward
Fund Accounts	£	£	£	£
Co-operative Bank Account	30,410.79	47,588.22	-51,384.81	26,614.20
COIF Deposit Account	71,000.00			71,000.00
Balances Total	101,410.79	47,588.22	-51,384.81	97,614.20
Gift Aid due	4,811.83			4,978.97
Total Funds	106,222.62			102,593.17

SPC CONCERT FINANCE SUMMARY 2023/2024 as at 31 July 2024									
	Mahler Monaco Sep23	St Marks Oct23	BDB recording Nov23	Christmas 23	Vic Hall Mar24	Haydn Creation Apr24	Mozart Requiem Jun24	France Jul24	TOTALS
EXPENDITURE	£	£	£	£	£	£	£	£	£
Orchestra					2,620.00				2,620.00
Instrumentalists		650.00				500.00			1,150.00
Conductor/MD		550.00			550.00	600.00	884.00	1,600.00	4,184.00
Soloists		350.00			600.00	525.00			1,475.00
Rehearsals								828.00	828.00
Expenses							180.00	324.36	504.36
Venue hire		335.00			1,260.00	410.00			2,005.00
Purchase/hire music		571.29	104.23	73.56	622.74	202.00	110.92	6.12	1,690.86
Publicity		118.00			155.00	60.00			333.00
Printing									0.00
Prizes									0.00
Fees				450.00	205.00				655.00
Coach hire	560.00						4,500.00	3,059.00	8,119.00
Totals	560.00	2,574.29	104.23	523.56	6,012.74	2,297.00	5,674.92	5,817.48	23,564.22
INCOME									
Ticket sales		2,523.10			2,237.93	1,640.00		840.00	7,241.03
Refreshments		39.85			74.39				114.24
Sale/hire music		615.00		119.10	373.00	216.90	249.85	30.00	1,603.85
Member contributions	560.00							4,049.00*	4,609.00
Donations									0.00
Totals	560.00	3,177.95	0.00	119.10	2,685.32	1,856.90	249.85	4,919.00*	13,568.12
Income - Expenditure	0.00	603.66	-104.23	-404.46	-3,327.42	-440.10	-5,425.07	-898.48*	-9,996.10

- Further member contributions arrived after the financial year-end, so the deficit is less than the amount shown.

CHARITY 1175185 STATEMENT OF FINANCIAL ACTIVITIES 2023-24 01/08/2023 to 31/07/2024				
	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
INCOME				
Voluntary income				
Members subscriptions	23,488.83		23,488.83	22,162.22
Friends and supporters	190.00		190.00	550.00
Gift Aid received from HMRC	4,721.59		4,721.59	5,076.57
Donations	163.27		163.27	306.00
Gift and social donations	428.75		428.75	1,083.40
Fundraising income				
Folders and scarves	162.50		162.50	15.00
Book sales etc	80.00		80.00	85.00
CD sales	359.16		359.16	405.00
Amazon sales	0.00		0.00	44.32
Easyfundraising income	17.33		17.33	21.27
Investment income				
Investment and interest	3,608.67		3,608.67	2,049.86
Charitable activities income				
Messiah cancellation refund	500.00		500.00	
Event - Faure Jan22			0.00	397.50
Event - Belshazzar Jun22			0.00	389.25
Event – Messiah Apr 22			0.00	28.00
Event – St Marks Nov22			0.00	3,588.78
Event – Christmas 22			0.00	430.10
Event – Mahler Mar23			0.00	1,103.49
Event – Verdi Jun 23			0.00	3,271.61
Event – Mahler Sep23	560.00		560.00	
Event – St Marks Oct23	3,177.95		3,177.95	
Event – Christmas 23	119.10		119.10	
Event – Vic Hall Mar24	2,685.32		2,685.32	
Event – Haydn Creation Apr24	1,856.90		1,856.90	
Event – Mozart Requiem Jun24	249.85		249.85	
Event – France trip 24	4,919.00		4,919.00	
BBC recording Jun24	300.00		300.00	
Totals	47,588.22	0.00	47,588.22	41,007.37
Gift Aid tax income due	4,978.97		4,978.97	4,811.83

CHARITY 1175185 STATEMENT OF FINANCIAL ACTIVITIES 2023-24 01/08/2023 to 31/07/2024				
	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
EXPENDITURE				
Fundraising costs				
Folders and Scarves	0.00		0.00	0.00
Voluntary Income costs				
Gifts and social	728.27		728.27	1,154.85
Charitable Activities Costs				
Chorus Master	10,595.40		10,595.40	9,536.60
Accompanist	5,135.00		5,135.00	4,567.00
Voice Coach	1,964.00		1,964.00	2,184.00
Voice Training	120.00		120.00	120.00
Electives			0.00	170.00
Event costs – BelshazzarJun22			0.00	56.00
Event costs – St Marks Nov22			0.00	2,312.52
Event costs – Christmas 2022			0.00	225.30
Event costs - Shaw Feb23			0.00	405.50
Event costs – Mahler Mar23			0.00	13.02
Event costs - competition Mar23			0.00	5,579.80
Event costs – Verdi Jun 23			0.00	7,556.85
Event costs – St Marks Oct23	2,574.29		2,574.29	40.32
Event costs - Mahler Monaco Sep23	560.00		560.00	
Event costs - BDB recording Nov23	104.23		104.23	
Event costs – Christmas 2023	523.56		523.56	
Event costs – Vic Hall Mar24	6012.74		6,012.74	
Event costs – Haydn Creation Apr24	2297.00		2,297.00	
Event costs – Mozart Requiem Jun24	5674.92		5,674.92	
Event costs – France 24	5817.48		5,817.48	
Young conductor		500.00	500.00	
Classical Sheffield	190.00		190.00	180.00
Insurance & PRS performing rights	675.00		675.00	634.00
Room hire	3,972.00		3,972.00	4,651.25
Marketing Officer	1,673.16		1,673.16	160.00
Admin and IT costs	2,267.76		2,267.76	1,719.40
	50,192.24			
Totals	50,844.81	500.00	51,384.81	41,266.41
Net income/(expenditure)	-3,296.59	-500	-3,796.59	-259.045

Independent Examiner's report

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

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

I report to the trustees on my examination of the accounts of Sheffield Philharmonic Chorus ('the Trust') for the year ended 31 July 2024.

Responsibilities and basis of report

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

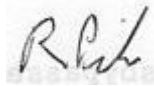
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

accounting records were not kept in respect of the Trust as required by section 130 of the Act; or the accounts do not accord with those records.

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





Richard Pike September 2024

195A Springvale Road, Sheffield S6 3NT

Trustee Declaration

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

Signed by the Chair:	
Date:	04 September 2024
Signed by the Finance Officer:	
Date:	04 September 2024

APPENDIX: Membership Report

2023-24 was another improving year for the membership, as numbers increased again compared to last season, and concert and rehearsal attendance maintained the good percentages achieved last year.

At the end of the 2023-24 season there were 156 singing members of the Chorus, up from 151 at the end of the previous season. There were an additional 9 people on Leave of Absence, making the total membership 165. The only less bright part of the picture, as last year, is the lack of increase in tenor numbers, with lower-than-average attendance in this section making this situation worse.

There were 8 resignations during the season: 4 because they were leaving Sheffield, 2 because of the pressure of other commitments, 1 because of declining health and 1 because of a failed re-audition. 3 further members were removed from the active and Leave of Absence lists.

17 new members joined during the season: 5 sopranos, 4 altos, 1 tenor and 7 basses. Two of these were recruited from the Come and Sing event, but several others who attended that event have indicated their intention to audition in the autumn. There were net gains in the alto and bass sections.

Singing members	S	A	T	B	Total
2023-24	56	53	14	33	156
2022-23	57	50	14	30	151
2021-22	55	49	14	30	148

Concert attendance

We held 7 performances (including a Come and Sing event) and one recording session during the season. Member attendance at these averaged 111 (72%), slightly down on last year's 75%. The best attended concert was the Mozart Requiem Sheffield concert, attended by 87% of singing members, and the least good was the Duruflé, with 62%. Average attendance improved in every section but the tenors, where it dropped again, exacerbating the problem of their low numbers. This was somewhat addressed during the year through the Voice Exchange and the Young Conductor Scheme.

	S	A	T	B	Total
Average concert attendance	45: 76% (last season 72%)	40: 84% (last season 78%)	8: 58% (last season 67%)	25: 81% (last season 78%)	111: 72% (last season 75%)

Rehearsal attendance

Average rehearsal attendance is 118 (77%), around the same as last year, though it has declined in the tenor section. Rehearsal attendance ranges from 98-137. The alto section had the highest % attendance. Attendance was highest for the Mozart tour, Christmas, and the recording session, and lowest for the Duruflé concert and the Haydn Come and Sing (both of which were hit by last minute illness).

	S	A	T	B	Total
Average rehearsal attendance	76% (last season 76%)	84% (last season 82%)	58% (last season 64%)	81% (last season 80%)	118: 77% (last season 78%)

Marianne Grayson, Membership Officer

New Members

This season has seen a very enthusiastic group of singers coming to try us out. The Mozart *Requiem* was a big pull to attracting new members, as was the Haydn *Creation* Bring and Sing day. The latter probably gained about 6 or 7 new visitors, some hoping to audition in September 2024.

Over the year there were about 33 visitors, of whom 21 auditioned; 17 of these passed while 4 failed. The 17 are comprised of 5 sopranos, 4 altos, 1 tenor and 7 basses. One of the altos and one soprano are members returning after an absence.

Nearly everyone who tries us, whether they audition successfully or not, comments on how friendly and welcoming we are and what a high calibre of singing we provide. So, thank you again for making our visitors welcome, especially if I have only asked you at the last minute before a rehearsal to “buddy” a visitor who sings your voice part. Even if they don’t stay for whatever reason they enjoy their experience and will spread the word in a positive way.

There are already 12 people hopefully trying us out in September, so please look after them - especially if they are tenors!

Season	A Whole-year enquiries	B Rehearsal try-outs	C Auditions	D New Members	Audition Pass rate	Conversion Rate (B to D)
2023-24		33	21	17	81%	52%
2022-23	35	19	15	8	53%	42%
2021-22	63	35	30	22	73%	63%

Sally Turnbull, New Members Officer

THE SHEFFIELD PHILHARMONIC CHORUS

England & Wales - Charity number 1175185

Accounts

Sheffield Philharmonic Chorus

TRUSTEE ANNUAL REPORT for the period 1st August 2022 to 31st July 2023

Sheffield Philharmonic Chorus – Who we are and what we do

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

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

Positive reviews and audience feedback confirm that we present high quality and innovative performances that are pleasurable cultural experiences for both audience and participants, even when we select difficult works that extend everyone's musical knowledge. Concerts are open to everyone, with accessible venues and concession prices for young people and those in receipt of benefits. Chorus members greatly value the opportunity to engage in creative, enjoyable and fulfilling performances and recordings that help them to develop their vocal technique and musical repertoire. Singing membership is open to anyone who can sing to the required standard, and we do not exclude people on any other basis than their ability to sing. Registered blind people are valued members of the Chorus, and we have ensured that members with limited mobility are able to sing from the rather steep City Hall choir risers by regularly using a stair-climber, which we obtained using Lottery funding. We offer special arrangements to those unable to pay the full subscription fee.

As can be seen from the Chair's Report, we presented a full season of concerts and are confident that our activities meet the public benefit requirements set out in section 4 of the Charities Act 2006.

SPC was an unincorporated charity (registration number 518073) until 17 October 2017 when it was registered as a Charitable Incorporated Organisation (CIO) registration number 1175185. The process of transferring our assets to the CIO proved to be difficult and time-consuming, and the unincorporated charity was eventually wound up in accordance with the procedure required by the Charity Commission by the end of August 2022.

Our Constitution was agreed by the members at the Annual General Meeting (AGM) held on 15 November 2016. It is based on the Charity Commission's 'Association' model and can only be amended at a meeting of all the members, which last happened in November 2022.

Our Rules are not part of the formal Constitution but form an Appendix to it. The Rules include arrangements for appointing the Music Director and Accompanist and for auditions and re-auditions, minimum attendance requirements, concert procedure, and the Chorus dress code. The Rules were last updated in May 2023.

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

The Trustees form a Chorus Committee, which meets approximately six times a year to plan and manage Chorus affairs. A smaller Event Planning Group organizes concerts. Trustees receive a Trustee Pack which includes guidance documents produced by the Charities Commission to help them understand and meet their responsibilities.

The Trustees appointed in November 2022 were:

Chair: Jo Briddock

Administrator: Anne Adams

Finance Officer: Jane Parkin

Membership Officer: Marianne Grayson

Librarian: Alan & Rosemary Anderson **Rehearsals and Concerts Manager:** Jim Monach
Minutes Secretary: Kathy Towers **New Members' Officer:** Sally Turnbull
Social Events Officer: Helen Kirk **Transport Officer:** Paul Duffield
Education and Outreach Officer: Georgina Hulse
Members' Representatives: Christine Pennington, Jenny Swann, Patrick Callaghan

Our Professionals The Trustees are responsible for appointing the Music Director, Accompanist and Voice Coach, whose expertise and commitment play a huge part in enabling the Chorus to meet its charitable objectives. In addition, from time to time the general membership elects a President in recognition of her/his special contribution to the work of the Chorus. During 2022-23 our professionals were:

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

Our helpers Both Trustees and other members helped the Chorus meet its objectives in various roles:

Voice Reps: Katrina Hulse, Jacqui Amos, Pat Hall, Nerissa Kisdon, Kate Reece, Jim Monach, Richard Salt, Allan Lacey.

Website: Anne Adams, Matthew Morgan, Bill Best

Independent Examiner: Richard Pike

Making Music Representative: Jim Monach

YouTube channel: Matthew Morgan

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

The 2022-23 season – Chair's report

The 2022/23 season was wonderfully varied. It included some of the pillars of the choral repertoire alongside brand new music. And we are delighted to have collaborated with some musicians that we have not worked with before.

In November we sang a range of English music by Parry, Delius, Coleridge-Taylor, Finzi and Dove at our self-promoted concert in St Marks Broomhill. It was wonderful to hear the organ in full force for Parry's 'God has gone up' which made a great contrast to some of the other unaccompanied music including Parry's Songs of Farewell.

December saw us singing carols with Georgina Hulse conducting, at Meadowhall for Roundabout, a local homeless charity, the Millennium Galleries for Friends of Sheffield Museums, and in Sheffield Cathedral for the St Lukes Carol Concert with our President, Rachel Copley, at the helm. This is always a very special occasion of remembrance, which we are proud to support. The annual City Hall Christmas concert is the start of Christmas for many, and it is always a joy for us to join forces with the incomparable Black Dyke Band. We look forward to more collaboration with them next season, including a recording of Christmas music.

In February we performed the UK premier of Caroline Shaw's *Music in Common Time* with Manchester Camerata in Sheffield City Hall. The piece makes use of unusual vocal effects and the Chorus had to get to grips with some new techniques which stretched and challenged us - in a good way!

We were delighted to join forces with Hallam Choral Society, Hallam Sinfonia and Sheffield Philharmonic Orchestra to perform Mahler Symphony No.2 in the finale concert of the Classical Sheffield Weekend in March. It was a spectacular end to the festival weekend.

This concert also saw another special venture come to fruition. The Chorus devised and organised a new young composer competition. The competition is called the Stella Jockel Young Composer Competition because it was made possible by a generous bequest from our late long-standing member Stella Jockel. The winners were announced at the concert and prizes were awarded, on stage, by the Lord Mayor. The winning entries were then performed by the Chorus. The competition was extremely successful, and we hope to run it again.

In June the Leeds Festival Chorus joined us in the City Hall to sing the magnificent Verdi *Requiem*. This performance had been subject to delays due to the pandemic, and we were delighted finally to be able to come together. The conductor, Sofi Jeannin, was given a wonderfully warm welcome. She is currently the Chief Conductor of the BBC Singers, and the Chorus was pleased to add our many voices to the tidal wave of support for that amazingly accomplished group of singers.

I would like to thank the Trustees and the Committee for the huge amount of work that made this season possible. And we are very grateful, as always, to our music professionals Darius, Rachel and Maggie for their commitment and inspiration.

Joanne Briddock, Chair

Achievements and performance

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

The 2022/2023 season met these aims, with five concerts in Sheffield performing a wide range of British, European and American music from the 19th to the 21st centuries. Living composers included the Pulitzer Prize-winning young American Caroline Shaw and British-born Jonathan Dove as well as two young people from Sheffield just starting out on their careers, the extremely successful result of our exploration of ways in which the Chorus might support local young musicians.

We collaborated with other music makers from Classical Sheffield for the spectacular finale to the Festival Weekend, sang with our friends from Leeds Festival Chorus, and were accompanied by organist Alex Woodrow, Manchester Camerata, the Halle and Black Dyke Band.

Engagement with the website improved again in 2022-23, with 44,512 visits (clicks on a page) compared to 31,493 last year, an average of 3,700 visits per month (2,600 last year), an increase of 41%. The visits were from 6,601 individuals (unique devices) compared to 5,820 last year, an average of 550 individual visitors per month (485 last year), which is a 13% increase. The larger % increase in visits is extremely encouraging as it means the individual visitor engagement has increased, from 5.4 to 6.7 (ratio of visits to unique devices)

The Finance Officer successfully transferred our funds from the old charity to the new Charitable Incorporated Organisation, completing a change that has taken far longer than expected. The new

online system continued to work well and provide benefits, including the automatic calculation of Gift Aid.

Achievements against targets set last year

Target	Outcome
Complete our conversion to a Charitable Incorporated Organisation by transferring the charity's assets to the new organisation.	Achieved, after a lengthy and time-consuming process, in August 2023
Grow our membership and strengthen the committee	Achieved; membership has grown, and five new Trustees were elected including a new Chair, bringing fresh ideas and enthusiasm to the committee. A Marketing and Publicity Officer was hired to strengthen marketing, especially of self-funded concerts.
Support young musicians in Sheffield and the wider area by launching a Young Composer Competition, funded by the generous legacy bequeathed to the Chorus by former member alto Stella Jockel, who died in 2020.	Achieved, with 14 submissions from which five were shortlisted and the winning compositions premiered before an audience of 1,400 in the City Hall as part of the finale for the Classical Sheffield Festival weekend in March 2023.
Investigate ways of streamlining the subscription fee payment process and develop a set of financial procedures.	Achieved. Financial procedures include a method of budgeting that separates concerts from fixed costs. More members pay by standing order or bank transfer, which is more efficient.
Consider setting out the longer term aims of the Chorus, including steps to achieve financial sustainability, into a formal plan.	Achieved; members will participate in the development of a set of strategic aims, at the AGM in November 2023

Plans and targets for the 2023-24 season

The 2023-24 season begins with a self-funded concert at St Mark's Church, Broomhill, when we will sing a number of French pieces including Durufle's *Requiem*, and world premieres of two more winning works from the Stella Jockel Young Composer Competition. We will record a Christmas CD with Black Dyke Band in November and present our annual carol concert with them at Sheffield City Hall in December. We plan to hold a Come and Sing event for the first time in many years, hopefully to attract new members. A concert featuring works by both Gustav Holst and his daughter Imogen heralds a welcome return to the Victoria Hall in March, with a mini tour of Mozart's *Requiem* in London, Sheffield and Edinburgh in June. We also plan a summer visit to France to sing with our friends in Perigueux, and our usual raft of elective events, with carols in various venues including the popular and moving carol service for St Luke's in the cathedral.

In terms of targets, we will continue our efforts to grow our membership with strength in each voice part. We hope to sing more of the often-neglected work of female composers, and to continue to support young composers. Following the success of the Stella Jockel Young Composer Competition, we will investigate the feasibility of launching a project to support young conductors. We aim to set

up a sub-group of trustees to plan concerts and other events enabling committee meetings to focus on governance, and to involve the whole Chorus in agreeing a set of ambitious strategic goals, underpinned by a formal plan that will take the Chorus forward, including steps to achieve financial sustainability. We will continue to seek ways to simplify our finances, to include the purchase a new card reader to facilitate cashless payments.

Financial review

The accounts presented here reflect all the financial activities from 1st August 2022 to 31st July 2023 inclusive. The accounts are shown in two tables reflecting the style of account reporting appropriate for a CIO. The Summary of Fund Movements 2022-23 lists where all the funds are held and shows totals of all the movements during the financial period to 31st July 2023. The statement of all the financial activities between 1st August 2022 and 31st July 2023 shows a comparison of the income and expenditure categories between this financial accounting period and the previous one and where funds are being held or used for restricted purposes.

Income/costs for events have been grouped together to give individual concert income/expenditure information. For income this includes sale and hire of music, ticket and programme sales etc. Event costs include Chorus Master and Accompanist attendance and concert fees, artistic costs, purchase and hire of music, printing and publicity etc. The Concerts Finance Summary shows the balance of income and expenditure for each of our concerts.

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

Gift Aid

The amount shown as "Gift Aid received from HMRC" is the actual amount received in the year (relating to the previous year) while the amount shown as "Gift Aid tax income due" is the amount the accounting system estimates is due for the current year. Where members are able to gift-aid this provides a significant additional income stream and helps keep subscription rates down.

Risk Assessment

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

Reserves

SPC has a reserves policy which recognises significant financial risks and aims to hold sufficient funding to cover all activities in the current season and any firm commitments in the following season. The current level of funding meets this reserves policy. At current rates of income and expenditure we need and have a reserve of around £20,000.

Income

The principal funding sources are generally membership subscriptions, friends, supporters and donations and people's extreme generosity ensures we can fund self-promoted concerts, with many members deliberately paying much more than is required. Some new members have joined this year and subscriptions totaled over £22,000 during the year; it is important that we try to maintain our membership level both for the ability to perform demanding works and to bring in an appropriate level of funding. In line with our policy of inclusion, members can choose a payment method which suits them best though we encourage them to use internet bank transfer or standing order. There is a concessionary rate for students and those that cannot afford the full amount.

Expenditure

Principal regular items of expenditure during the financial year include paying for the services of the Music Director, Accompanist and Voice Coach. Their fees are reviewed by the Committee annually. The fee structures for the Music Director and the Accompanist include a retention element. The expenditure for room-hire includes the costs associated with rehearsals and auditions. Artistic costs for concerts can be significant with soloists for self-promoted concerts being chosen to meet the necessary artistic requirement and agreed budget availability. Such expenditure is added to the appropriate event costs. City Hall concerts provide a level of financial income to off-set artistic costs dependent on a ticket sales formula, but year on year we seem to have to pay a greater contribution to each concert. The Verdi *Requiem* concert was particularly costly as the SPC was required to pay £7,000 for soloists though the net cost of this event was reduced to some extent by the income from the City Hall. This year we used some of the general bequest from Stella Jockel to fund a young composer competition; the two winning entries were performed as part of the closing concert for the Classical Sheffield week.

Subscription Rates

In view of the high level of inflation over the first 7 months of 2023, the Committee recommends that the subscriptions for the 2023-24 year be set at £156 (full rate) or £42. (reduced rate). This recognises the difficult financial situation that many Chorus members may find themselves in and represents an increase that is considerably less than the rate of inflation.

Thanks are due again to Richard Pike for providing the independent examiner function in a thorough and professional manner. Finance Officer Jane Parkin is grateful to Committee members and all the membership for the support she has received during the year. It is much appreciated.

Jane Parkin, Finance Officer

CHARITY 1175185		01/08/2022 to 31/07/2023		
BALANCE SHEET: SUMMARY OF FUND MOVEMENTS 2022-23				
	Balances brought forward	Income	Expenditure	Balances carried forward
Fund Accounts	£	£	£	£
Co-operative Bank Account	30,669.83	41,007.37	-41,266.41	30,410.79
COIF Deposit Account	71,000.00			71,000.00
Balances Total	101,669.83	41,007.37	-41,266.41	101,410.79
Gift Aid due	4,986.98			4,811.83
Total Funds	106,656.81			106,222.62

SPC CONCERT FINANCE SUMMARY 2022/2023 as at 31 July 2023							
	St Marks Nov 2022	Christmas 2022	Shaw Feb 2023	Mahler 2 Mar 2023	Y Composer Mar 2023	Verdi Jun 2023	TOTALS
EXPENDITURE	£	£	£	£	£	£	£
Orchestra							0.00
Instrumentalists	350.00						350.00
Conductor	500.00						500.00
Soloists						7000.00	7000.00
Chorus Master			304.50			304.00	608.50
Accompanist			101.00				101.00
Venue hire	450.00						450.00
Purchase/hire music	652.24	127.50				252.85	1032.59
Publicity	336.00						336.00
Printing		97.80		13.02	343.00		453.82
Prizes					3816.80		3816.80
Fees					1420.00		1420.00
Social	24.28						24.28
Totals	2312.52	225.30	405.50	13.02	5579.80	7556.85	16092.99
INCOME							
Ticket sales	2825.00			699.69		3175.61	6700.30
Programmes							0.00
Sale/hire music	677.60	430.10		403.80		96.00	1607.50
Social	86.18						86.18
Donations							0.00
Totals	3588.78	430.10	0.00	1103.49	0.00	3271.61	8393.98
Income - Expenditure	1,276.26	204.80	-405.50	1,090.47	-5,579.80	-4,285.24	-7,699.01

CHARITY 1175185 STATEMENT OF FINANCIAL ACTIVITIES 2022-23 01/08/2022 to 31/07/2023				
	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
INCOME FROM				
Voluntary income				
Members subscriptions	22,162.22		22,162.22	20,629.68
Friends and supporters	550.00		550.00	585.00
Gift Aid received from HMRC	5,076.57		5,076.57	2,690.57
Donations	306.00		306.00	38,470.00
Gift and social donations	1,083.40		1,083.40	2,039.00
Fundraising income				
Folders and scarves	15.00		15.00	310.00
Book sales etc	85.00		85.00	0.00
CD sales	405.00		405.00	276.45
Amazon sales	44.32		44.32	31.22
Easyfundraising income	21.27		21.27	64.89
Investment income				
Investment and interest	2,049.86		2,049.86	55.48
Charitable activities income				
Sale and hire of music				1,372.40
Event inc - Faure Jan22	397.50		397.50	
Event inc - Belshazzar Jun22	389.25		389.25	
Event inc – Vespers Mar22				3,295.00
Event inc – Messiah Apr 22	28.00		28.00	10,987.00
Event inc – St Marks Nov22	3,588.78		3,588.78	
Event inc – Christmas 22	430.10		430.10	
Event inc – Mahler Mar23	1,103.49		1,103.49	
Event inc – Verdi Jun 23	3,271.61		3,271.61	
Other income				62.79
Totals	41,007.37	0.00	41,007.37	80,869.48
Gift Aid tax income due	4,811.83		4,811.83	4,986.98

CHARITY 1175185 STATEMENT OF FINANCIAL ACTIVITIES 2022-23		01/08/2022 to 31/07/2023		
	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
EXPENDITURE ON				
Fundraising costs				
Folders and Scarves	0.00		0.00	918.00
CDs - D Battiwalla	0.00		0.00	30.00
Charitable Activities Costs				
Gifts and Social	1,154.85		1,154.85	1,417.50
Chorus Master	9,536.60		9,536.60	2,388.00
Accompanist	4,567.00		4,567.00	1,044.00
Voice Coach	2,184.00		2,184.00	2,004.00
Voice Training	120.00		120.00	0.00
Electives	170.00		170.00	0.00
Event costs – Messiah 2020	0.00		0.00	40.00
Event costs – St Marks Jul 21	0.00		0.00	335.00
Event costs – Shef Fest Sep21	0.00		0.00	180.00
Event costs – After hrs Nov21	0.00		0.00	3,147.25
Event costs – Christmas 2021	0.00		0.00	1,293.78
Event costs – FaureJan22	0.00		0.00	3,659.60
Event costs – VespersMar22	0.00		0.00	5,427.08
Event costs – Messiah Apr 22	0.00		0.00	21,650.13
Event costs – BelshazzarJun22	56.00		56.00	4,198.17
Event costs – St Marks Nov22	2,312.52		2,312.52	78.33
Event costs – Christmas 2022	225.30		225.30	0.00
Event costs - Shaw Feb23	405.50		405.50	0.00
Event costs – Mahler Mar23	13.02		13.02	0.00
Event costs - competition Mar23	5,579.80		5,579.80	0.00
Event costs – Verdi Jun 23	7,556.85		7,556.85	0.00
Event costs – St Marks Oct23	40.32		40.32	0.00
Classical Sheffield	180.00		180.00	150.00
Insurance & PRS fees	634.00		634.00	637.26
Room hire	4,651.25		4,651.25	525.00
Marketing Officer	160.00		160.00	0.00
Admin and IT costs	1,719.40		1,719.40	970.08
Governance costs				
Bank charges	0.00			75.49
Totals	41,266.41	0.00	41,266.41	50,168.67
Net income/(expenditure)	-259.04		-259.04	30,700.81

Independent Examiner's report

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

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

I report to the trustees on my examination of the accounts of Sheffield Philharmonic Chorus ('the Trust') for the year ended 31 July 2023.

Responsibilities and basis of report

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

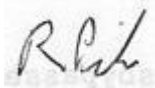
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

accounting records were not kept in respect of the Trust as required by section 130 of the Act; or the accounts do not accord with those records.



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



*Richard Pike 4 September 2023
195A Springvale Road, Sheffield S6 3NT*

Trustee Declaration

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

Signed by the Chair:	
Date:	18 October 2023
Signed by the Finance Officer:	
Date:	18 October 2023

APPENDIX: Membership Report

2022-23 was another improving year for the membership, as numbers increased slightly compared to last season, and concert and rehearsal attendance improved again. The only less bright part of the picture is the lack of increase in tenor numbers, with lower-than-average attendance in this section making this situation worse.

At the end of the 2022-23 season there were 151 singing members of the Chorus, up from 148 at the end of the previous season. There were an additional 7 people on Leave of Absence.

There were 8 resignations during the season: 3 for reasons of declining health, 3 because of work and other commitments, and 2 because they were leaving Sheffield.

The net gains were in the women's sections.

Membership	S	A	T	B	Total
2020-21	65	48	15	30	158
2021-22	55	49	14	30	148
2022-23	57	50	14	30	151

Concert attendance

We held 5 performances during the season. Member attendance at concerts averaged 113 (75%), another improvement on last season's 67%. The best attended was the Verdi Requiem concert, attended by 89% of singing members, and the least good was the Shaw, with 63%. Average attendance only went down in the tenor section, exacerbating the problem of their low numbers.

Average concert attendance (previous season in brackets)	S	A	T	B	Total
	41	39	9	23	113
	72% (66%)	78% (63%)	67% (71%)	78% (75%)	75% (67%)

Rehearsal attendance

Rehearsal attendance is also improving: the commitment message seems to be having an effect. The average attendance at rehearsals has gone up to 118 (range 99 to 139), 78% of the membership (last season 105, 71%). The Alto section had the highest attendance.

Average rehearsal attendance Soprano 76% (last season 68%) Alto 82% (last season 70%) Tenor 64% (last season 67%) Bass 80% (last season 79%) Total 118: 78% (last season 71%)

Average rehearsal attendance (previous season in brackets)	S	A	T	B	Total
	76% (68%)	82% (70%)	64% (67%)	80% (79%)	78% (71%)

Marianne Grayson, Membership Officer

New Members

This season there were 35 enquiries about joining the Chorus, all via email. Of these, 19 turned up to try a rehearsal, 15 auditioned and 8 passed their audition, comprising 4 altos, 3 sopranos and one bass. The comparatively lower than usual conversion rate and audition pass rate may be due to the success of our efforts to make our website and application process more accessible and welcoming for potential newcomers, such that we are attracting applicants who might have previously considered us out of reach.

Most visitors find us via an internet search when they move here, or by having a contact in the Chorus or having heard us at a concert.

It is good that potential members receive such a friendly welcome from the whole Chorus. The general comment, even if people don't pass, is that they find us a welcoming group and enjoy rehearsals, even if unfortunately, they don't pass. It is all good for our image and a positive experience is important in "spreading the word".

Season	A Whole- year enquiries	B Rehearsal try-outs	C Auditions	D New Members	Audition Pass rate	Conversion Rate (B to D)
2020-21*	* 11	6*	3*	*3	100%	50%
2021-22	63	35	30	22	73%	63%
2022-23	35	19	15	8	53%	42%

**figures affected by the Covid-19 pandemic*

Sally Turnbull, New Members Officer

THE SHEFFIELD PHILHARMONIC CHORUS

England & Wales - Charity number 1175185

Accounts

Sheffield Philharmonic Chorus

TRUSTEE ANNUAL REPORT for the period 1st August 2021 to 31 July 2022

Sheffield Philharmonic Chorus – Who we are and what we do

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

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

Positive reviews and audience feedback confirm that we present high quality and innovative performances that are pleasurable cultural experiences for both audience and participants, even when we select difficult works that extend everyone's musical knowledge. Concerts are open to everyone, with accessible venues and concession prices for young people and those in receipt of benefits. Chorus members greatly value the opportunity to engage in creative, enjoyable and fulfilling performances and recordings that help them to develop their vocal technique and musical repertoire. Singing membership is open to anyone who can sing to the required standard, and we do not exclude people on any other basis than their ability to sing. Registered blind people are valued members of the Chorus, and we have ensured that members with limited mobility are able to sing from the rather steep City Hall choir risers by regularly using a stair-climber, which we obtained using Lottery funding. We offer special arrangements to those unable to pay the full subscription fee.

We continued to implement precautionary measures in order to protect our members from Covid-19, with good ventilation, increased spacing at rehearsals and the cessation of refreshments during breaks. Concerts re-commenced during the 2021-22 season, so we are confident that, despite the pandemic, our activities meet the public benefit requirements set out in section 4 of the Charities Act 2006.

SPC was an unincorporated charity (registration number 518073) until 17 October 2017 when it was registered as a Charitable Incorporated Organisation (CIO) registration number 1175185. The process of transferring our assets to the CIO proved to be unbelievably difficult, lengthy and time-consuming, and had still not been completed by 31 July 2022. However, we are confident that the unincorporated charity will be wound up in accordance with the procedure required by the Charity Commission by the end of August 2022.

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

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

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

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

The Trustees appointed in November 2021 were:

Chair: Paul Henstridge	Administrator: Anne Adams
Finance Officer: Jane Parkin	Membership Officer: Marianne Grayson
Librarian: Alan & Rosemary Anderson	Rehearsals and Concerts Manager: Jim Monach
Minutes Secretary: VACANCY	New Members' Officer: Sally Turnbull
Social Events Officer: Helen Kirk	Marketing and Publicity Officer: Amy Howe
Transport Officer: Paul Duffield	Education and Outreach Officer: Georgina Hulse
Members' Representatives: Anne Burleigh, Allan Lacey	

Our Professionals The Trustees are responsible for appointing the Music Director, Accompanist and Voice Coach, whose expertise and commitment play a huge part in enabling the Chorus to meet its' charitable objectives. In addition, from time to time the general membership elects a President in recognition of her/his special contribution to the work of the Chorus. During 2021-22 our professionals were:

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

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

Voice Reps: Katrina Hulse, Jacqui Amos, Pat Hall, Nerissa Kisdon, Kate Reece, Jim Monach, Richard Salt, Allan Lacey.

Website: Anne Adams, Matthew Morgan, Bill Best

Independent Examiner: Richard Pike

Making Music Representative: Jim Monach

YouTube channel: Matthew Morgan

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

The 2021-22 season – Chair's report

What a relief it's been to be able to come together to sing again after our disjointed 2020/2021 season. On 3rd November last year, in the City Hall Ballroom, we sang to a large and appreciative audience four Motets by Copeland, Barber's *Agnus Dei*, Whitacre's *Sleep* and Amy Beach's *Over Hill, Over Dale* for women's voices, all under Darius' direction.

The annual Carol Concert at the City Hall was on 18th December with Darius, the Black Dyke Band and Petroc Trelawny. Although we only had the one afternoon concert, as previously it was very well attended and very well received.

On 15th January we joined the Manchester Camerata and the Indonesian conductor Rebecca Tong to sing the Faure *Requiem*. We gave a confident, accomplished performance that drew many compliments from the audience including, I'm pleased to say, the representative from the Halle who was there to hear us. In addition, we were privileged to hear Darius play the wonderful Poulenc *Organ Concerto* – a real tour de force!

On 12th March we were back in St Mark's, Broomhill to sing Rachmaninov's All Night Vigil as part of an all-Russian programme. The Vigil is a very challenging thing to sing given its length but we gave a very good performance and in addition, we were able to hear our own Rachel Fright accompany Charlotte Badham sing songs by Rachmaninov and Tchaikovsky – another real treat.

The 23rd April was a big day for us when we performed Handel's *Messiah* as we've never done it before, with our friends, the Black Dyke Band. This was the concert postponed from 2021. We were joined by members of the Philharmonischer Chor Bochum and the Ensemble Vocale from Perigeux. It was a great occasion and included three choruses arranged by Darius. Our guests from Europe were entertained, and in some cases put up, by members of the Chorus during their time in this country. I would like to take this opportunity to thank all those involved with a special mention of Matthew Morgan, Graham and Louise Dawson and Lucy Marston for all their hard work to make our guests stay so memorable. Thanks also to Helen Kirk for organising the brilliant party in the Ballroom after the concert to entertain our visitors. We were also able to present our Golden members Rachel Copley, Helen Eyre and Sally Knight with specially bound copies of their favourite choral works in recognition of their 50 years membership of the Chorus. There were gifts for retiring trustees Graham Dawson, Els Pearce and Sue Pennington in recognition of their service and commitment, and a very special gift for Darius Battiwalla to celebrate his Silver Anniversary as conductor of the Chorus.

Our last concert of the season was a performance of Walton's *Belshazzar's Feast* on 11th June under the baton of Finnegan Downie Dear and with the Halle Orchestra. We were joined by a large contingent from the Leeds Festival Chorus and it was a great way to finish the year.

Some of us took part in a service, in June at All Saints, Totley, to commemorate the life of Stella Jockel, one of our longest serving members who sadly died last year. It was followed by tea in the Church Hall hosted by her family. Stella has made an extremely generous bequest to the Chorus which the committee has decided to use to fund the Stella Jockel Young Composers Competition, which is planned for next season

I must end with our thanks to our three professionals, Darius, Rachel and Maggie, whose work and skills have had such incalculable effects on the quality of our performances.

Paul Henstridge, Chair

Achievements and performance

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

The 2021/2022 season has been a great success in terms of the above aims, since in the last year we have put on six concerts in a variety of venues around Sheffield and performed a wide range of music from some well-known and some lesser-known composers from the 18th to the 21st centuries. In among these pieces there have been some that were new to us all and some old favourites. We have performed with choirs from France and Germany and with our friends from Leeds Festival Chorus.

Achievements against targets set last year

Recovering from the various issues created by the Covid pandemic became the major focus of the season, and the Chorus was determined to rehearse as effectively as possible while continuing to take precautions, given the extra dangers posed by singing in an enclosed space. The Chorus was also keen to complete a full season of concerts, including the long-awaited brass *Messiah* with visiting choirs which had had to be postponed. We decided to combine proposed visits by our

friends from France and Germany so that both choirs joined us for what was a truly memorable event.

Target	Outcome
Support one another as we emerge from the pandemic, following our route map through to a successful return to full rehearsal in as safe a way as we can (key aim)	Rehearsals were carefully managed as Covid restrictions were lifted, with ventilation, use of both floors and spaced seating continued throughout the 2021-22 season of rehearsals.
Grow our membership	We gained 22 new members, more than in any of the four previous years. Unfortunately, this was offset by the numbers leaving.
Increase diversity across both the committee and the Chorus itself	
Explore ways in which the Chorus might support young musicians in Sheffield and the wider area	Plans to undertake a Young Composer Competition were developed during 2021-22. This will be funded by the generous legacy bequeathed to the Chorus by former member alto Stella Jockel, who died in 2020.
Complete the policy bundle by adding a set of financial procedures	First draft of the financial procedures completed.
Have a celebratory social event as soon as restrictions are lifted such that we can eat, drink and be merry together.	We had a wonderful party following <i>Messiah</i> in the City Hall, with friends from France and Germany together with the Lord Mayor and other civic leaders.

Engagement with the website improved in 2021-22, with 8,575 visits (clicks on a page) compared to 7,123 last year, an average of 714 visits per month (593 last year), an increase of 17%. The visits were from 5,391 individuals (unique devices) compared to 3,736 last year, an average of 449 individual visitors per month (311 last year), which is a 31% increase.

Our exploration of ways in which the Chorus might support young musicians resulted in the development of a Young Composer Competition, planned to take place in 2022-23, supported by Stella Jockel's very generous legacy.

The Finance Officer transferred our funds to a new bank account with the Co-op, enabling us, hopefully, to be able to transfer our funds from the old charity to the new Charitable Incorporated Organisation, thus completing a change that has taken far longer than we could have envisaged. The Finance Officer also organised the accounts onto an online system specially designed for charities, and which usefully automatically calculates Gift Aid, thus saving much time and effort.

Plans and targets for the 2022-23 season

The 2022-23 season begins with a self-funded concert at St Mark's Church, Broomhill, when we will sing works by Finzi, Delius, Coleridge-Taylor, Dove and Parry. This marks a change from the usual After Hours concerts in the City Hall ballroom, following the imposition of a fee which would have made the continuance of the After Hours concerts unduly expensive. Our annual Christmas concert with Black Dyke Band is on Saturday 18 December, but sadly just one performance at 2.30pm. January 2023 sees us return to the City Hall for a performance of Caroline Shaw's beautiful piece *Music in Common Time* with Manchester Camerata. We will join Hallam Choral Society, Sheffield Philharmonic Orchestra and Hallam Sinfonia in the City Hall to present Mahler's magnificent Symphony No. 2 in March 2023, a concert forming the finale of the Classical Sheffield Festival Weekend. The season ends in June 2023 with Verdi's magnificent *Requiem* in the City Hall, with the Halle and Leeds Festival Chorus.

We also plan our usual raft of elective events, with a concert for the Friends of Sheffield Museums in the Millennium Gallery in December, a return to the popular carol service for St Luke's in the cathedral, and a carol sing in Meadowhall for the homelessness charity Roundabout.

We will increase our efforts to grow our membership and aim, at long last, to complete the work started over five years ago, to convert the Chorus into a Charitable Incorporated Organisation and to transfer the charity's assets to the new organisation. We will investigate the feasibility of enabling members to pay their subscription fees via Direct Debit and will complete our policy bundle by adding a set of financial procedures. We will consider setting out the longer term aims of the Chorus, including steps to achieve financial sustainability, into a formal plan. Our most ambitious plan is to launch the Stella Jockel Young Composer Competition in support of young composers from Sheffield, using some of the very generous legacy bequeathed to the Chorus by former member alto Stella Jockel, who died in 2019. The winning work will be sung in the first half of the Classical Sheffield festival finale concert in the City Hall.

Financial review

The accounts presented here reflect all the financial activities from 1st August 2021 to 31st July 2022 inclusive. The accounts are shown in two tables reflecting the style of account reporting appropriate for a CIO. The Summary of Fund Movements 2021-22 lists where all the funds are held and shows totals of all the movements during the financial period to 31st July 2022. The statement of all the financial activities between 1st August 2021 and 31st July 2022 shows a comparison of the income and expenditure categories between this financial accounting period and the previous one and where funds are being held or used for restricted purposes.

Income/costs for events have been grouped together to give individual concert income/expenditure information. For income this includes sale and hire of music, ticket and programme sales etc. Event costs include chorus master and accompanist rehearsal and concert fees, artistic costs, purchase and hire of music, printing, and publicity etc. The Concerts Finance Summary shows the balance of income and expenditure for each of our concerts.

The same format has been used to develop a budget sheet for the current season and a predicted budget sheet across the next 3 seasons where information is known. Most amateur choirs make a loss on their concerts, and this is the case for SPC.

Gift Aid

In line with the accrual system of accounting, the gift aid income tax expected has been entered as estimated by the accounting system. The gift aid claim submitted in August 2021 covered the

whole season and a few days of the previous one. Where members are able to gift-aid this provides a significant additional income stream and helps keep subscription rates down.

Risk Assessment

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

Reserves

SPC has a reserves policy which recognises significant financial risks and aims to hold sufficient funding to cover all activities in the current season and any firm commitments in the following season. The current level of funding meets this reserves policy. At current rates of income and expenditure we need and have a reserve of around £20,000.

Income

The principal funding sources are generally membership subscriptions, friends, supporters and donations and people's extreme generosity ensures we can fund self-promoted concerts, with many members deliberately paying much more than is required. This year we were grateful to receive a bequest of £35,000 from the estate of a long-standing chorus member. We intend to use this bequest for special projects rather than letting it subsidise regular chorus activities. Although membership was down following Covid-19, some new members have joined, and subscriptions totalled over £20,600 during the year; it is important that we try to maintain our membership level both for the ability to perform demanding works and to bring in an appropriate level of funding. In line with our policy of inclusion, members can choose a payment method which suits them best though we encourage them to use internet bank transfer or standing order and hope to implement direct debits for next year. There is a concessionary rate for students and those that cannot afford the full amount.

Expenditure

Principal regular items of expenditure during the financial year include paying for the services of the Music Director, Accompanist and Voice Coach. Their fees are reviewed by the Committee annually. The fee structures for the Music Director and the Accompanist include a retention element. The expenditure for room-hire includes the costs associated with rehearsals and auditions. Artistic costs for concerts can be significant with soloists for self-promoted concerts being chosen to meet the necessary artistic requirement and agreed budget availability. Such expenditure is now added to the appropriate event costs. City Hall concerts provide a level of financial income to off-set artistic costs dependent on a ticket sales formula, but year on year we seem to have to pay a greater contribution to each concert. The Messiah concert which included choirs from France and Germany was rescheduled from 2020. Thanks go to all chorus members for working so hard to sell concert tickets and for entertaining and providing hospitality for the visitors. The net cost of this event was much reduced because of their great support.

Subscription Rates

It has been very satisfying to be able to return to live concerts following Covid-19. Having given much thought to the situation and, recognising that the subscription rate has not been increased for 6 years, we raised the full annual subscription to £144 for the 2021-22 season. In view of the high level of inflation over the first 7 months of 2022, the Committee recommends that the subscriptions for the 2022-23 year be set at £150 (full rate) or £40.50 (reduced rate).

Thanks are due again to Richard Pike for providing the independent examiner function in a thorough and professional manner. Finance Officer Jane Parkin would like to thank Graham

Dawson, the retiring Finance Officer for all the help and encouragement he has provided during this first year of her tenure. She is also grateful to Committee members and all the membership for the support she has received during the year. It is much appreciated.

SPC CONCERT FINANCE SUMMARY 2021/2022 as at 31 July 2022							
	Ballroom Nov 2021	Christmas 2021	Faure Jan 2022	Vespers Mar 2022	Messiah Apr 2022	Belshazzar Jun 2022	TOTALS
EXPENDITURE	£	£	£	£	£	£	£
Orchestra					4,620.00		4,620.00
Instrumentalists					150.00		150.00
Conductor	500.00			500.00	850.00		1,850.00
Soloists			1,450.00	950.00	1,500.00	1,268.45	5,168.45
Venue hire				400.00	10,131.10		10,531.10
Purchase/hire music	972.25		39.60			214.22	1,226.07
Publicity				15.08	17.03	17.00	49.11
Printing	100.00	54.78		194.00	458.00		806.78
Social					2,436.00		2,436.00
Totals	1,572.25	54.78	1,489.60	2,059.08	20,162.13	1,499.67	26,837.51
INCOME							
Ticket sales			# See note	3,295.00	10,203.00	# See note	13,498.00
Programmes					784.00		784.00
Sale/hire music	582.40	545.00				245.00	1,372.40
Social					1,085.00		1,085.00
Donations					2,420.00		2,420.00
Totals	582.40	545.00	0.00	3,295.00	14,492.00	245.00	19,159.40
Income - Expenditure	-989.85	490.22	-1,489.60	1,235.92	-5,670.13	-1,254.67	-7,678.11

Note: City Hall has yet to send ticket sale figures for these two concerts

CHARITY 1175185 BALANCE SHEET: SUMMARY OF FUND MOVEMENTS 2021-22 01/08/2021 to 31/07/2022						
	Balances brought forward	Income	Expenditure	Transfers	Gains & Losses	Balances carried forward
Fund Accounts	£	£	£	£	£	£
Co-operative Bank Account	0.00	56,116.39	-33,185.34	7,738.78		30,669.83
General HSBC Bank Account	4,541.64	21,564.60	-16,948.33	-9,157.91		0.00
Concert Account	2,681.21	17.26	-5.00	-2,693.47		0.00
Savings Account	15,119.66	2,691.17		-		0.00
Friends of SPC	1,693.50	480.00	-30.00	17,810.83		0.00
Friends of SPC Savings	933.01	0.06		-2,143.50		0.00
COIF Deposit Account	46,000.00			-933.07		0.00
				25,000.00		71,000.00
Balances Total	70,969.02	80,869.48	-50,168.67	0.00	0.00	101,669.83
Gift Aid due	2,668.84					4,986.98
Total Funds	73,637.86					106,656.81

CHARITY 1175185 STATEMENT OF FINANCIAL ACTIVITIES 2021-22 01/08/2021 to 31/07/2022				
	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
INCOME FROM				
Voluntary income				
Members subscriptions	20,629.68		20,629.68	12,122.70
Friends and supporters	585.00		585.00	620.00
Gift Aid received from HMRC	2,690.57		2,690.57	25,048.40
Donations	36,050.00	2,420.00	38,470.00	
Social donations	954.00	1,085.00	2,039.00	
Fundraising income				
Folders and scarves	310.00		310.00	35.00
Book sales etc	0.00		0.00	22.50
CD sales	276.45		276.45	127.63
Amazon sales	31.22		31.22	28.59
Easyfundraising income	64.89		64.89	
Investment income				
Investment and interest	55.48		55.48	13.03
Charitable activities income				
Sale and hire of music	1,372.40		1,372.40	
Event inc – St Marks July 2021				100.00
Event inc – Vespers Mar22	3,295.00		3,295.00	
Event inc – Messiah Apr 22	10,987.00		10,987.00	
Other income	62.79		62.79	
Totals	77,364.48	3,505.00	80,869.48	38,117.85
Gift Aid tax income due	4,986.98		4,986.98	2,668.84

CHARITY 1175185 STATEMENT OF FINANCIAL ACTIVITIES 2021-22 01/08/2021 to 31/07/2022				
	Unrestricted funds (£)	Restricted funds (£)	Total funds (£)	Previous year funds (£)
EXPENDITURE ON				
Fundraising costs				
Folders and Scarves	918.00		918.00	
CDs - D Battiwalla	30.00		30.00	
Charitable Activities Costs			0.00	
Social	1,417.50		1,417.50	152.77
Chorus Master miscellaneous	2,388.00		2,388.00	3,431.50
Accompanist miscellaneous	1,044.00		1,044.00	1,519.75
Voice Coach	2,004.00		2,004.00	2,765.00
Event costs – Messiah 2020	40.00		40.00	80.00
Event costs – Verdi Req May 2020	0.00		0.00	71.94
Event costs – Christmas 2020	0.00		0.00	6,331.45
Event costs – Brahms Jan 21	0.00		0.00	651.75
Event costs – Vespers May 21	0.00		0.00	4,897.15
Event costs – Faure Jun 21	0.00		0.00	728.75
Event costs – St Marks Jul 21	335.00		335.00	2,409.00
Event costs – Shef Fest Sep21	180.00		180.00	
Event costs – After hrs Nov21	3,147.25		3,147.25	
Event costs – Christmas 2021	1,293.78		1,293.78	-
Event costs – FaureJan22	3,659.60		3,659.60	
Event costs – VespersMar22	5,427.08		5,427.08	
Event costs – Messiah Apr 22	19,214.13	2,436.00	21,650.13	1,328.75
Event costs – BelshazzarJun22	4,198.17		4,198.17	
Event costs – St Marks Nov22	78.33		78.33	
Classical Sheffield	150.00		150.00	125.00
Insurance & PRS performing rights	637.26		637.26	537.96
Publicity/PR			0.00	-
Room hire	525.00		525.00	20.00
Admin and IT costs	970.08		970.08	2,442.68
Governance costs			0.00	
Bank charges	75.49		75.49	
Totals	47,732.67	2,436.00	50,168.67	27,493.45
Net income/(expenditure)	29,610.08	1,069.00	30,679.08	4,280.56
+ Gift Aid from previous years	21.73		21.73	9,012.68

Independent Examiner's report

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

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

I report to the trustees on my examination of the accounts of Sheffield Philharmonic Chorus ('the Trust') for the year ended 31 July 2021.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

Signed:

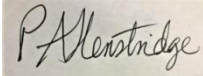



Richard Pike, 16 October 2022

195A Springvale Road, Sheffield, S6 3NT

Trustee Declaration

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

Signed by the Chair:	
Date:	10 October 2022
Signed by the Finance Officer:	
Date:	12 October 2022

APPENDIX: Membership Report

The 2021 - 2022 season was closer to a normal season than the previous one, with all rehearsals held in person, but membership was still subject to pandemic disruption as some members chose to continue to stay away from rehearsals and concerts, and several of our concerts were hit by members contracting Covid.

In September 2022 there were 148 singing members of the Chorus, down from 158 at the beginning of the previous season. There were an additional 9 people on Leave of Absence.

There were 14 resignations, one death of a current member, and several others removed from the active list at the end of the season due to non-attendance. The Soprano section has had the highest net loss.

Membership	S	A	T	B	Total
2021-22	55	49	14	30	148
2020-21	65	48	15	30	158
2019-20	67	55	19	36	177
2018-19	69	54	21	35	179
2017-18	71	53	25	36	185

Concert attendance

We held 6 performances during the season. Concert attendance averaged 100 (67%), a substantial improvement on last season, in spite of significant Covid absences at 3 of them (Christmas, Rachmaninov and Belshazzar.)

	S	A	T	B	Total
Average concert attendance	36	31	10	23	100
(last season in brackets)	66% (46%)	63% (40%)	71% (47%)	75% (47%)	67% (44%)

Rehearsal attendance

The average attendance at rehearsals was 105, 71% of the membership, again an improvement on last season when the average was 60%. The Bass section were the most regular attenders.

Average rehearsal attendance	S	A	T	B	Total
	68%	70%	67%	79%	71%

New Members

This was the first season when entry auditions didn't require sight reading; the applicant could sing a piece of their own choice and the Chorus Vocal Coach was involved.

There was a surge of enthusiastic requests to try us out as Covid restrictions relaxed. About 63 people contacted the New Members Officer, though not all of these appeared by any means. Some tried us for a bit but finally we auditioned 30 people, with 23 successful passes, 6 men (including a tenor!) and 17 women, although one of each has since left. 6 women joined the sopranos, and 10 joined the altos.

Season	Whole-year enquiries	New Members	Conversion Rate
2017-18	23	9	39%
2018-19	32	13	41%
2019-20	40	16	40%
2020-21*	* 11	*3	*27%
2021-22	63	22	27%

**figures affected by the Covid-19 pandemic*

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England & Wales - Charity number 1175185

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

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

Positive reviews and audience feedback confirm that we present high quality and innovative performances that are pleasurable cultural experiences for both audience and participants, even when we select difficult works that extend everyone's musical knowledge. Concerts are open to everyone, with accessible venues and concession prices for young people and those in receipt of benefits. Chorus members greatly value the opportunity to engage in creative, enjoyable and fulfilling performances and recordings that help them to develop their vocal technique and musical repertoire. Singing membership is open to anyone who can sing to the required standard, and we do not exclude people on any other basis than their ability to sing. Registered blind people are valued members of the Chorus, and we have ensured that members with limited mobility are able to sing from the rather steep City Hall choir risers by regularly using a stair-climber, which we obtained using Lottery funding and which we therefore share with the Montgomery Theatre. We offer special arrangements to those unable to pay the full subscription fee.

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

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

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

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

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

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

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

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

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

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

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

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

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

Achievements and performance

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

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

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

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

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

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

Targets and plans for the 2021-22 season

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

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

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

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

Financial review

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

Income/costs for events have been grouped together to give individual concert income/expenditure information. For income this includes sale and hire of music, ticket and programme sales etc. Event costs include chorus master and accompanist rehearsal and concert fees, artistic costs, sale and hire of music, printing and publicity etc. The Concerts Finance Summary shows the balance of income and expenditure for each of our concerts.

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

Gift Aid

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

Risk Assessment

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

Reserves

SPC has a reserves policy which recognises significant financial risks and aims to hold sufficient funding to cover all activities in the current season and any firm commitments in the following season. The current level of funding meets this reserves policy. At current rates of income and expenditure we need and have a reserve of around £20,000.

Income

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

deliberately paying much more than is required. Despite reducing the previous subscription rate by half because of Covid, subscriptions totalled over £12,000 and it is important that we try to maintain our membership level both for the ability to perform demanding works and to bring in an appropriate level of funding. In line with our policy of inclusion, members can choose a payment method which suits them best from cheque, cash, standing order and internet bank transfer. There is a concessionary rate for students and those that cannot afford the full amount.

Expenditure

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

Subscription Rates

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

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

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

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

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

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

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

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

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

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

Independent Examiner's report

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

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

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

Responsibilities and basis of report

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


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

Independent examiner's statement

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

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

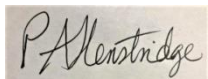

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed: 

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

Trustee Declaration

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

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

APPENDIX: Membership Report

Chorus Membership

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

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

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

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

Concert attendance

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

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

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

Rehearsal attendance

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

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

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

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

New Members

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

Season	Start-of-season queries	Whole-year queries	% start-of-season queries	New Members	Conversion Rate
2015-16	N/A	35	N/A	19	54%
2016-17	16	39	41%	18	46%
2017-18	10	23	44%	9	39%
2018-19	10	32	31%	13	41%
2019-20	10	40	25%	16	40%
2020-21*	*11	* 11	*100%	*3	*27%
2021-22	20				

**figures affected by the Covid-19 pandemic*