

**THE ADDISON GROUP OF SINGERS**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 AUGUST 2022**

# THE ADDISON GROUP OF SINGERS

## LEGAL AND ADMINISTRATIVE INFORMATION

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### Trustees

Ms F J O'Brien  
Mr Colin Sherrington  
Ms Anne Steele  
Ms N Scott-Knight  
Mrs B Conduct

(Appointed 2 November  
2021)

### Charity number

286808

### Independent examiner

Reddy Siddiqui LLP  
183-189 The Vale  
Acton  
London  
W3 7RW

# THE ADDISON GROUP OF SINGERS

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# THE ADDISON GROUP OF SINGERS

## CHAIRMAN'S STATEMENT

### FOR THE YEAR ENDED 31 AUGUST 2022

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And so the return to normal – or the new normal to use a cliché.

In 2021-22 the Addison Singers (our formal name is The Addison Group of Singers) returned to their fundamental purpose - learning to sing music so that they could sing to a live audience and bring music to the public. It's the absolute core of what we do but during the last couple of years the pandemic and successive lockdowns has prevented us from sharing the music we love.

In January 2022 we had to make the sad announcement that, after 26 years in the role, **David Wordsworth**, our much-loved Musical Director, was leaving at the end of 2022. It is time for **David** to take on new challenges and time for us to thank him for the bottom of our hearts for everything he has given us over the years. We have chosen his successor as Musical Director, Classical and we welcome **Matthew Thomas Morgan** who will start in January 2023.

#### THANK YOU DAVID

Under **David's** leadership the Addison Singers has gained an enviable reputation both for the work of its auditioned members and its un-auditioned singers. The Group has grown in its numbers and most importantly in its standards. His dedication, musicianship and enthusiasm for great choral singing has rubbed off on all of us. His ambition for the Addisons has driven us forward and the classical choirs have been unusual in embracing not only the traditional classical choir repertoire but contemporary choral music and new commissions. Also he's just a very nice guy... with a rancid sense of humour. We salute him for all his work with us.

#### WE'RE GOING ON A HUNT FOR A NEW MUSICAL DIRECTOR CLASSICAL ... WE'RE NOT SCARED...

When **David** announced that he would stand down we knew he would be a very hard act to follow. **Claire Lachowicz** very kindly (let me emphasise **VERY KINDLY**) agreed to be co-opted as Trustee without Portfolio and lead us through a challenging recruitment process and timetable to recruit his successor. We took soundings through an online poll and through a zoom discussion with members. The Board also met to consider future strategy. Amongst other things we decided that the new post would be for Musical Director, Classical as opposed to an overall Musical Director. There followed written applications, sorting and sifting, interviews and finally auditions with the two classical choirs and a poll, with a final decision by the Board with input from both the poll and the working party and also **Matthew Hough**.

We would like to thank Claire and her working party and her wider team of supporters – **Lorraine Ainscow-Searle, John Eade, Paul Elliot, Lynn Lacey, Jean Leonard, Sara Ramsden, Rosemary Sherrington**, and **Brian Thresh**. A special thanks to **Claire Hughes, Jan Mirck** and **Claire Lachowicz** who worked on an excellent up to date contract. And another special thanks to **Matthew Hough** who supported all the auditioning candidates and shared his careful considerations on their auditions.

#### WELCOME MATTHEW THOMAS MORGAN

**Matthew** brings a wide range of singing and conducting experiences to this role. He gained a first in Music from Durham, then achieved an MA with distinction in Vocal Studies at the Royal Academy of Music before studying at the Royal Conservatoire of Scotland at the Alexander Gibson Opera School. He was Musical Director of Parenthesis in Reading for four years, Director of Music at St Mary's College, Durham, and has twice been a residentiary fellow at Durham University covering Arts and Community Outreach and the Music portfolios respectively. He was appointed as licensed vocal teacher for the Bromley Youth Music Trust in 2021.

Francesca O'Brien  
**Chairperson**

Date: 24 January 2023

# THE ADDISON GROUP OF SINGERS

## TRUSTEES' REPORT

### FOR THE YEAR ENDED 31 AUGUST 2022

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The trustees present their annual report and financial statements for the year ended 31 August 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

#### Objectives and activities

The Addison Group of Singers' aim is to advance, improve, develop and maintain public education in, and appreciation of, the art and science of music in all its aspects. We are a Registered Charity (number 286808). In planning the provision of classes and choirs and in our public activities we have regard to the Charity Commission's public benefit guidance. We fulfil our aim in part through every member's participation in our activities and in the way they develop their understanding and love and appreciation of singing and we also do this through our concerts and other performances where we educate the public and share with them the appreciation of music and choral singing.

In September 2021 **Jill Jarman** and **Matthew Hough** led the Jazz Choir and Ensemble (respectively) again at POSK after a long period of meeting only online. The Oratorio (with just under 100 members) and the Chamber Choir rehearsed at St Peters preparing for a public concert in November with **David Wordsworth** and **Matthew Hough**. We owe thanks to **Jan Mirck** and **Brian Thresh** for their help in streaming rehearsals to those who could not attend. And a big thank you to St Peters who enabled us to resume in person singing with such a large choir. After half term the Classical Choirs resumed rehearsal at POSK. **Alice Hyde** and **Angela Sleeman** continued at the Arts Ed delivering classes in person and **Angela** also continued with an online Sight Singing Class.

Thankfully with no new lockdowns we were able to continue with all the choirs rehearsing at POSK in Hammersmith and the classes at Arts Ed in Chiswick throughout the year. And one technical advance – we moved to digital downloads. So farewell then the trusty CD...

Singing and studying together and sharing the appreciation of music with friends and new joiners after the rigours of lockdown and the public health ban on choral singing was a fantastic experience. There was little doubt we were rusty but our professionals were tolerant and the eventual public concerts were a delight for performers and audiences.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

#### Achievements and performance

We were cautious in returning to performance in public knowing that a surge in Covid could lead to low audience numbers, reluctance to participate from those who were vulnerable or who lived with or visited vulnerable people and the abrupt disappearance of members as Covid hit their households. None the less over the year we managed to fulfil our public purpose through performing for live audiences on multiple occasions.

In the autumn term the Chamber Choir and the Oratorio pulled off their first big concert at St Peter's, Southfield Road, despite some covid absences at the last minute. The concert featured the Faure Requiem, and pieces by **Cecilia McDowell** - who has been a great supporter of the choir and was celebrating her seventieth year - Brahms and Bernard Hughes.

The Chamber Choir, **Matthew** and **David** then generously donated their time to put on a Carol Concert in aid of **The Upper Room**, at St Saviours, W12. This is a very worthwhile local cause which supports the Homeless migrant workers, ex-offenders and the socially disadvantaged to improve their lives and conditions. We will support it again in December 2022.

The Chamber Choir's repertoire for 2021-22 focused on twentieth century British Music and included Gibbons and Chilcott – The Silver Swan, Weelkes - The Period of Cosmography, Vaughan Williams, Stanford - Three Motets plus more.

In the spring term we had a cornucopia of riches.

# THE ADDISON GROUP OF SINGERS

## TRUSTEES' REPORT (CONTINUED)

**FOR THE YEAR ENDED 31 AUGUST 2022**

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**Angela Sleeman's** Musicianship class put on Dido And Aeneas, by Henry Purcell, at Holy Innocents Church, W6, the fruits of over a year of classes. And something of a first for us – an opera rather than a concert. Dido was our erstwhile bursary student, **Victoria Mulley**. The other solos were carried by class members with some guests. This was a real gamble and it paid off – it was delightful to hear class members take on such important roles in front of an appreciative audience of over 150. Thanks to **Brigitte Mordan-Grimm, Jan Farmer, Simon Arscott, Geoff Hollas** and **Charlie Fison** and to our guests **Frances Scott** from the Petros Singers and **Jude Evans** and **Tory Fea** from the Chamber Choir (the latter two as gratifyingly horrible witches).

The spring Classical Concert featured Rossini's Petite Messe Solennelle, (great work by the young soloists) Mascagni's Easter Hymn whilst the Chamber Choir performed the difficult On Photography by **Gavin Bryars** in front of the composer.

Then the last Jazz rehearsal of the term turned into a concert in the cellar at POSK. It was the first performance since lockdown and it was a delight to hear numbers such as Big Yellow Taxi, May it Be, Caribbean Blue and What a Wonderful World to name just a few.

Our Jazz Cellar Spectacular and Classical Spring Concert featured Addisons shaking buckets on behalf of the **Disaster Emergency Committee Ukrainian Appeal**. We were very pleased to raise almost £950 from our generous audience.

At the start of the Summer term, we ran a Come and Sing at St Peters, Hammersmith of **Howard Goodall's** anthem **Never To Forget** in memory of those NHS workers who lost their lives at the start of the Pandemic. We also sung pieces by Ralph Vaughan Williams as it was his anniversary year. It was open to all and NHS members paid reduced rates to attend. It was ambitious and, because the NHS draws its staff from people across the world, the pronunciation and rhythm of many names had to be carefully learnt. It was a heart-rending piece. We were very glad to welcome **Howard Goodall** to the rehearsal. The day covered its costs which was something of a relief given it was the first Come and Sing we had run since Covid. We were pleased to share learning how to sing such a strong piece of music with both Addisons and other singers from across London.

The Chamber Choir put on a concert at St Pauls in Grove Park in June to celebrate its 150th anniversary. The audience was rather blown away not having realised quite how good the Chamber Choir was. Well done to them.

Our summer concert was a celebration (delayed) of fifty years of the Addison Singers. It featured performances by the classes and all choirs. All the professionals worked together to pull this off and it made for a very special and uplifting evening. We performed popular opera choruses by Carl Orff, Verdi and Vaughan Williams, Jazz standards from the Jazz Choir and Ensemble such as Frim Fram Sauce and What a Wonderful World plus an all choir performance of **Jill Jarman's** composition Sonnet to a Seal. **Angela's** classes gave us a sample of Purcell and **Alice's** classes some vocal exercises followed by When the Music Comes. We finished with everyone singing Sunday by Sondheim. Electrifying. Such a mixed programme was a different offer from our usual concerts and it was gratifying to see how the audience responded to such a range of music. A special mention for the Jazz Ensemble and Chamber Choir who were stupendous.

This was followed by **Alice Hyde's** Soiree. For a mere £5 audience members could hear the work put in by her class members over the year with solos, duets and group numbers ranging from high opera to Eliza Doolittle. Tom Lehrer's Poisoning Pigeons in the Park was a highlight (particularly if you are into cyanide and its effects on local wildlife) as was the rather menacing Cabaret. Badass is the word I think I'm looking for.

In all an amazing year's output for our members and our audiences in the face of some very real concern about the impact of Covid on the choirs and on our audiences.

### TONY BENBOW

Tony was a member of our basses and sang with the Addisons for many, many years. He was also a diligent Trustee and only stood down as Treasurer four years ago. Sadly, after a long illness, Tony passed away this summer. His funeral was attended by many Addisons who came to remember and celebrate a good friend and a life well lived.

The Oratorio also lost **Penny Loudon** – a long serving Alto. Always elegant and a very lovely person.

# THE ADDISON GROUP OF SINGERS

## TRUSTEES' REPORT (CONTINUED)

**FOR THE YEAR ENDED 31 AUGUST 2022**

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### Financial review

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to a term that is approx. 4 months expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year. Please see the section How We Fund Ourselves below for observations about how we cut costs when we could not meet in person due to Covid.

### Structure, governance and management

The Addison Group of Singers is run almost entirely by its members under a constitution that was adopted in 2015. The Trustees are voted in at the Annual AGM. They must stand down after three years. Where no member stands a Trustee may be co-opted. The Trustees and the two management groups are all volunteers and are ably assisted by **Frederique Genaux**, our excellent administrator (who is ever present for all members queries, panics and needs) in supporting David, Jill, Matthew, Angela and Alice in their work with the singers.

The trustees who served during the year and up to the date of signature of the financial statements were:

Ms F J O'Brien

Mr Colin Sherrington

Ms Anne Steele

Ms Nancy Anee Turner

(Resigned 2 November 2021)

Ms N Scott-Knight

Mr E Mirck

(Resigned 9 November 2022)

Dr Brigitte Mordan-Grimm

(Resigned 3 February 2022)

Ms Claire Lachowicz

(Resigned 2 November 2021)

Mrs B Conduct

(Appointed 2 November 2021)

Ms Claire Lachowicz

(Appointed 6 February 2022 and resigned 2 November 2022)

Trustees are drawn from the membership of the Addison Group of Singers. They are voted into post at the AGM by the members. They serve for one year and must stand down at the next AGM. An invitation to submit a nomination for election, or re-election for a further one-year term, is sent out in the autumn term. Trustees may serve three years in one post but may not then stand again for the same post. If a post is not filled a Trustee may be co-opted by the Board from the membership.

None of the trustees has any beneficial interest in the company.

The Board of Trustees meets twice a term. We now meet once in person and once by zoom and have other meetings as needed. The Board looks at the longer-term strategy of Addison Singers, monitors the financial performance, agrees policies and procedures and reviews the actions of the management groups, providing guidance where necessary.

The Board is very grateful to **Claire Lachowicz** who very kindly agreed to be co-opted in February to undertake the task of finding a new Musical Director. She will now stand down again. We would like someone **to step forward as Trustee without portfolio** who is able to work with our incoming Musical Director On two things – Firstly, raising money so that we can commission new works and secondly, to consider and develop possible community projects. Any such projects will need to be funded from grants from eg local councils and not from members' subscriptions but it is our ambition to create something of this nature.

# THE ADDISON GROUP OF SINGERS

## TRUSTEES' REPORT (CONTINUED)

### FOR THE YEAR ENDED 31 AUGUST 2022

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The details of organisational structure are set out below.

#### Board of Trustees

Chair- Fran O'Brien, re-elected 2 November 2021  
Vice Chair Jazz- Nicky Scott Knight, elected 2 November 2021  
(Nancy Turner, stood down 2 November 2021)  
Vice Chair Classical- Belle Conduct, co-opted 18 November 2021  
(Claire Lachowicz, stood down 2 November 2021)  
Treasurer- Colin Sherrington, co-opted 18 November 2021  
Secretary- Paul Elliot, elected 2 November 2022  
(Jan Mirck, stood down 2 November 2022)  
Governance- Anne Steele, re-elected 2 November 2021  
Classes- Brigitte Mordan-Grimm, re-elected 2 November 2021  
stepped down 3 February 2022  
Trustee without portfolio- Claire Lachowicz, co-opted 6 February 2022  
stepped down 2 November 2022

#### Jazz Management Group

Vice Chair Jazz – Nicky Scott Knight  
Concert Manager – Sonia Mohacs  
Publicity Manager – Steve Craddock  
Librarians – Viv Bales and Suzy Farnfield  
Choir Rep JC – Fran O'Brien  
Choir Rep JE – Steve Craddock  
Catering Manager – Jill Barnes and Nancy  
Turner  
Without Portfolio – Suzanne Warre-Dymond

#### Classical Management Group

Vice Chair Classical – Belle Conduct  
Concert Manager – Brian Thresh  
Publicity Manager – Jan Mirck  
PR & Media Manager – Claire Dines  
Advertising Sales – Anne Steele  
Librarian – Geoff Hollas  
Choir Rep OC – Stefanie Rohan  
Choir Rep CC – Jean Leonard  
Catering Manager – Amelia Whately-Smith



# THE ADDISON GROUP OF SINGERS

## TRUSTEES' REPORT (CONTINUED)

**FOR THE YEAR ENDED 31 AUGUST 2022**

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The Board is also grateful to **Brigitte Mordan-Grimm** who stepped down from her role as Classes Trustee in February. Her role was to take the lead in liaising with class members and the professional staff and with the Board and help everyone voice their views, needs and concerns. She provided strong support for the online lockdown classes and facilitated the return to live singing at the Arts Ed.

**Brigitte** was grateful for the support she had received from the class members who had appreciated her work but stepped down as she considered the Classes Trustee role needed clearer parameters. **Brigitte** felt volunteers needed more thanks for the work they did and needed Board support and these are points we will endeavour to learn from. **Brigitte** was particularly thoughtful in her approach to Board matters and often gave an alternative way to approaching an issue which carried the day and gave a depth to our discussions. We would like to thank her for all her work.

We need a new Classes Trustee – as its important to keep the classes represented at Boad level. We are very open to changing the role. **Please consider stepping forward.**

Under the rules, the Board should endeavour to ensure that Trustees are rotated after three years.

**Jan Mirck** has continued to be co-opted as Secretary. However, all good things eventually end and **Jan** will stand down at this AGM. He has been a tower of strength and we will miss his wise words. He will be very happy to support an incoming secretary so **please consider stepping forward.** After all who has not got the time to write up some minutes and draft an agenda – and just occasionally remind the chair of what she has forgotten to do. There is not much more to it – really. (OK he does a huge amount more than that but that's Jan – a new Secretary can start small!)

As Treasurer **Colin Sherrington** should also stand down this year. No-one has yet come forward. He has very kindly volunteered to be co-opted for a further year.

Anyone who might be interested in becoming Treasurer is encouraged to come forward and shadow him this year.

I would like to take this opportunity to thank all the Board for their work over the last year, particularly both vice chairs, **Belle Conduct** and **Nicky Scott Knight**, who have stepped forward to take on these very important roles which keep all the choirs moving forward. They are staying on. And I would like to thank **Anne Steele** for her frequent sage interjections to keep us on track and also for her continued support to myself as the outgoing chair and for agreeing to stand in the role of Governance for a third year.

### Management groups

Each management group is responsible for the planning of activities for each term in consultation with the choir director, drafting and monitoring budgets and tracking actions against the plan. They hold planning meetings at least twice a term.

I would like to thank the management groups who have successfully worked to return us to live concerts. Just getting the music for fluctuating numbers of members is a job of work ably performed by **Geoff Hollas**, **Suzy Farnfield** and **Viv Bales**. Whilst the choir reps **Jean Leonard**, **Stefanie Rohan** and **Steve Craddock** are a vital conduit between the members and the professionals. The summer concert in particular was a tour de force with both management groups working in tandem. **Amelia Whateley-Smith** and **Nancy Turner**, briefed by **Jill Barnes** and with volunteers from both choirs, created a seamless provision of drinks. **Brian Thresh** managed to seat us all without muddle (as well as the myriad of other tasks he has successfully completed over the years he's been Concert Manager) – thanks to him **Clive Wren** and his volunteers. **Claire Dinnes**, **Steve Craddock**, **Jan Mirck** and **Morna Wheatley** got the publicity out for us for this concert (and our previous ones) whilst **Bunny (Lesley Hoover)**, **Paola Nono**, **Jill Barnes** and **Sonia Mohacs** sold tickets if you happened to glance at them sideways whilst walking into the room.

Then there are the many other ad hoc volunteers – too many to mention – but people like **Lorraine Ainscow Searle** who stepped forward as First Aider. And of course **Von Smith** whose amazing cake baking along with other choir members and cake sales has made a big contribution to our finances this year – as well as giving a lot of members much enjoyment. Plus friends of the Addisons who are not members but help us selflessly when asked.

If you think you can assist in a management group please speak to **Nicky Scott Knight** or **Belle Conduct**.

# THE ADDISON GROUP OF SINGERS

## TRUSTEES' REPORT (CONTINUED)

**FOR THE YEAR ENDED 31 AUGUST 2022**

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### HOW WE FUND OURSELVES

The Addison Group of Singers is entirely self-funded through membership fees and ticket sales. Any donations we receive are used towards our charitable aim, which is to advance, improve, develop and maintain public education in, and appreciation of, the art and science of music in all its aspects by any means, including through the presentation of public concerts and recitals.

We are also fortunate to receive sponsorship from **Horton and Garton** and we are grateful to them for their continued support.

This year has been tough. We have returned to live singing so have set the fees accordingly. However, in setting the fees we can only estimate how many people may join. And as we discovered the numbers have not yet returned to pre pandemic levels. Meanwhile, as everyone now sadly knows, costs are going up. Eg Room Hire, Music etc whilst audience numbers are down. In addition, there have been some exceptional costs this year. It's not practical to list them all but the ones below show how they spread across our activities.

- Covid hit the spring term classical concert – exceptionally some extra singers had to be brought in
- Angela's classes put on Dido and Aeneas in the Spring term. It was a great experience but it arose out of the classes and was not specifically budgeted for. A great deal was raised at the door but there were some uncovered costs.
- The two bursary students were finally given their chances to perform in the Rossini having been unable to attend and get their bursary because of lockdown. Our Alto student also joined us for the autumn term. Giving them opportunities was something of a moral obligation. But there was a cost.
- The Jazz Concert in the spring term was cancelled as not enough members could sing on the concert day and with Covid still in the community we had no room for further drop outs - but again there were some costs.
- The Chamber Choir were due to sing at a festival over Easter. David reached the conclusion that following the long years of Covid they were not ready. It was sadly cancelled and the members were extremely supportive of David who had had to make a very tough decision - but again there were costs.

The accounts are presented as a separate document and I would encourage everyone to read them. As you will see, this year we have had to call on our reserves (that is unrestricted funds which have not been designated for a specific use) to cover some of our outgoings. We have a policy of retaining reserves to cover the equivalent of one term's costs which we estimate to be about 4 months costs. The point of this is that in the event of a fall in our funds we can continue our activities for a term whilst deciding how to raise additional funds. We still have the reserves to do that plus additional unrestricted funds. But we cannot continue to call on them at the same rate. This means in the upcoming year we have had to raise our charges by ten per cent and we will need to focus on recruitment and look for sensible places to save money. All ideas are welcome.

# THE ADDISON GROUP OF SINGERS

## TRUSTEES' REPORT (CONTINUED)

**FOR THE YEAR ENDED 31 AUGUST 2022**

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### **Our Professional Staff**

The Addison Group of Singers is fortunate to have a talented team of professional staff.

#### **David Wordsworth**

**David** is overall Music Director. His concerts are challenging, rewarding and a joy to participate in. **David** conducts both the Chamber Choir and Oratorio Choir. His support at the Board has helped us continue to provide activities and music programmes for our members.

#### **Matthew Hough**

**Matthew** is the Deputy Music Director and also conducts the Jazz Ensemble. He is also our accompanist for the Chamber Choir and Oratorio. Outrageously talented he moves across our activities effortlessly and is a bedrock for our choirs. We are grateful to him for his support this summer. He also appeared to be in one form or other involved in just about every performance in the end of term fiftieth anniversary concert. Scarily capable.

#### **Jill Jarman**

**Jill** is the Jazz Choir conductor and a complete enthusiast for Jazz. **Jill** is a composer and the Addisons Singers have been privileged to premiere some of her pieces. Congratulations to her for her Across the Divide Premier at the South Bank this summer attended by many Addisons.

#### **Alice Hyde**

**Alice** is our Vocal Development and Vocal Technique tutor, helping members to develop their voices in a supportive group environment at the Arts Ed. Places in her class are highly sought after and rightly so.

#### **Angela Sleeman**

**Angela** runs our Learn to Read Music (on zoom) and Musicianship for Singers classes at Arts Ed. These are for singers, (or would be singers) who wish to acquire and build on a basic knowledge of music theory to help them make sense of a vocal score. **Angela** has a dedicated following and we are particularly grateful to her for providing a zoom class which has some members who cannot attend in person.

On behalf of the Board, Management Groups and the choir members, I would like to thank **David** and all our professional staff for their continued hard work throughout the year. We are very privileged to have such a professional group of musicians who have supported all members and each other to help us return to the experience of live music and performing for the public.

The trustees' report was approved by the Board of Trustees.

Ms F J O'Brien

**Trustee**

24 January 2023

# THE ADDISON GROUP OF SINGERS

## INDEPENDENT EXAMINER'S REPORT

### TO THE TRUSTEES OF THE ADDISON GROUP OF SINGERS

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I report to the trustees on my examination of the financial statements of The Addison Group of Singers (the charity) for the year ended 31 August 2022.

#### **Responsibilities and basis of report**

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

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

#### **Independent examiner's statement**

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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

- 1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

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

#### **Reddy Siddiqui LLP**

183-189 The Vale  
Acton  
London  
W3 7RW

Dated: 24 January 2023

# THE ADDISON GROUP OF SINGERS

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

**FOR THE YEAR ENDED 31 AUGUST 2022**

		Unrestricted funds 2022 £	Unrestricted funds 2021 £
	Notes		
<b><u>Income from:</u></b>			
Donations and legacies	3	1,060	-
Charitable activities	4	62,808	25,440
Investments	5	35	5
Material other income		810	48
<b>Total income</b>		64,713	25,493
<b><u>Expenditure on:</u></b>			
Raising funds	6	68,726	23,513
Charitable activities	7	2,696	4,222
<b>Total expenditure</b>		71,422	27,735
<b>Net expenditure for the year/ Net movement in funds</b>		(6,709)	(2,242)
Fund balances at 1 September 2021		53,354	55,596
<b>Fund balances at 31 August 2022</b>		46,645	53,354

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

# THE ADDISON GROUP OF SINGERS

## BALANCE SHEET

AS AT 31 AUGUST 2022

	Notes	2022 £	£	2021 £	£
<b>Current assets</b>					
Debtors	9	795		1,663	
Cash at bank and in hand		53,525		58,522	
		<u>54,320</u>		<u>60,185</u>	
<b>Creditors: amounts falling due within one year</b>	10	(7,675)		(6,831)	
Net current assets			46,645		53,354
			<u>46,645</u>		<u>53,354</u>
<b>Income funds</b>					
Unrestricted funds			46,645		53,354
			<u>46,645</u>		<u>53,354</u>

The financial statements were approved by the Trustees on 24 January 2023

Mr Colin Sherrington  
Trustee

# THE ADDISON GROUP OF SINGERS

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 31 AUGUST 2022

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#### 1 Accounting policies

##### Charity information

The Addison Group of Singers is a public benefit entity. The registered office is 34 Blandford Road, London W4 1DX.

##### 1.1 Accounting convention

The financial statements have been prepared in accordance the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

##### 1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

##### 1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

##### 1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

# THE ADDISON GROUP OF SINGERS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 AUGUST 2022

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### 1 Accounting policies

(Continued)

#### 1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

#### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

#### 1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

##### **Basic financial assets**

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

##### **Basic financial liabilities**

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

##### **Derecognition of financial liabilities**

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.



# THE ADDISON GROUP OF SINGERS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 AUGUST 2022

### 1 Accounting policies (Continued)

#### 1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

### 2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

### 3 Donations and legacies

	Unrestricted funds	Total
	2022 £	2021 £
Donations and gifts	1,060	-

### 4 Charitable activities

	Charitable Income 2022 £	Charitable Income 2021 £
Concerts	9,852	-
Term subscriptions	42,828	22,830
Gift Aid	6,941	2,610
Workshops	3,187	-
	62,808	25,440

# THE ADDISON GROUP OF SINGERS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 AUGUST 2022

### 5 Investments

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Investment income	35	5

### 6 Raising funds

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
<u>Fundraising and publicity</u>		
Workshops	2,905	-
Membership costs	14,609	4,248
Professional fees	30,445	19,265
Concerts	20,767	-
	<u>68,726</u>	<u>23,513</u>
Fundraising and publicity	68,726	23,513
	<u>68,726</u>	<u>23,513</u>

### 7 Charitable activities

	Governance costs	Governance costs
	2022	2021
	£	£
Administrative costs	1,496	3,022
Independent Examination of Accounts	1,200	1,200
	<u>2,696</u>	<u>4,222</u>
	<u>2,696</u>	<u>4,222</u>

# THE ADDISON GROUP OF SINGERS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 AUGUST 2022

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### 8 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Total	-	-
	=====	=====

There were no employees whose annual remuneration was more than £60,000.

### 9 Debtors

	2022 £	2021 £
Amounts falling due within one year:		
Prepayments and accrued income	795	1,663
	=====	=====

### 10 Creditors: amounts falling due within one year

	2022 £	2021 £
Payments received on account	6,475	5,331
Accruals and deferred income	1,200	1,500
	=====	=====
	7,675	6,831
	=====	=====