



The Academy Choir Wimbledon
Report and Accounts
for the year ended
31 December 2021

Registered Charity No. 299069
Give As You Earn Registration No. 012910

Trustees' Report 2021

The Academy was founded in 1980 and became a charity pursuant to a meeting of its members held on 13 March 1988 (number 299069). The committee members (who acted as the trustees) during 2021 were:

- Daniel Whitehead – Chairman
- Geoff Woodhouse – Treasurer
- Cathie Jones – Secretary
- Alan Maries
- Tracy Lees
- Lucy Singah
- Helen Turner (resigned during the course of the year)

The address to which any correspondence regarding the Academy should be sent is 13 Haydon Park Road, Wimbledon SW19 8JQ.

Report on Activities

2021 opened very much as a continuation of the themes of 2020. A country in lockdown. Choral music an impossibility. No concerts. But planning was possible. The country emerged (cautiously) from lockdown in April and eventually the choir was able to sing together. We held a series of informal and socially-distanced rehearsals in July which were well-attended and attracted several new members. We may well repeat this initiative.

We gave our first concert in September 2021. Handel's *Solomon* succeeded our performance of Handel's *Saul* from March 2020 and was given to a large audience of c. 200 – an impressive and welcome turn-out given the lingering Covid concerns. We were joined by our Academy Baroque Players and the sopranos Keri Fuge and Susanna Hurrell, mezzo-soprano Helen Charlston (in the title role and kindly sponsored by Christine Douse), tenor Andrew Tortise and bass Thomas D Hopkinson. The choir's very own Martin Johnson sang the role of "An Attendant". We were privileged to welcome Dr Ruth Smith, an acclaimed Handelian, who gave a fascinating pre-performance talk and contributed a highly engaging programme note. This was another initiative that we would like to repeat.

The Academy Baroque Players incorporated a material number of new and excellent players who further enhanced the group's already excellent sound. Adding these elements from a new generation of players helps to position this group – and us – well for the future.

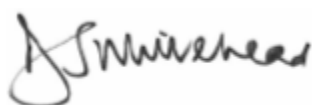
Our performance in this year's Wimbledon International Music Festival was of Mozart's *Requiem* and Haydn's *Missa in Angustiis* (better known as the *Nelson Mass*). We were joined by the London Mozart Players and soloists Keri Fuge (who kindly stepped in at the last moment), Catherine Wyn-Rogers, Toby Spence and Dingle Yandell (who also kindly stepped in at the last moment). Matthew Best was unable to conduct this performance, but fortunately we were able to secure the services of Nicholas Cleobury. The concert was another great success. It was particularly heartening to see the choir respond well to a different conductor and the positive impression that we made on Nicholas, who has worked with many of the country's best choirs.

The choir has continued to benefit from the generous support of our Friends and of Marcus Beale Architects, without which we could not perform the concerts that we do. Covid-related restrictions meant we could give only two performances in 2021 (rather than our typical three). This lessened our loss on concerts for the year. As a result our reserves have edged up slightly

(from £48,311 to £50,299). If we had given a third concert these reserves would have been reduced.

This underlines the importance of building the breadth and strength of the Friends to ensure the long-term survival of the choir in its present form. The choir's financial position is healthy at present, but the Trustees must focus on developing a variety of sources of funding for the coming seasons.

I would like to record my sincere thanks to Matthew Best, to Nicholas Cleobury and to each member of the committee. That the choir has emerged from the pandemic on a sound financial footing and with a strong membership is thanks to the hard work these people have put into making the choir as good and as popular as it is. The work done by everyone involved – much of it unseen – means the cumulative effect is very special indeed. We should also record our sadness at losing Helen Turner from both the choir and the committee. Thank you everyone.

A handwritten signature in dark ink, appearing to read 'D Whitehead', with a stylized, cursive script.

Daniel Whitehead

Chairman

30 April 2022

Income and Expenditure Account for the year ended 31 December 2021				
		2021		2020
		£		£
CONCERT INCOME				
	Box Office and related income	4,830		4,931
	Bar receipts (gross)	0		262
	Sponsorship	500		0
	Donations	850		375
		6,180		5,568
CONCERT DIRECT COSTS				
	Professional costs ⁽¹⁾	6,800		3,850
	Soloists	3,850		4,360
	Orchestra/Organist/Orch. Mgmt	5,595		5,510
	Accompanists	1,000		400
	Instrument and Music Hire	1,355		1,372
	Venue hire (rehearsals and concerts)	1,303		867
	Refreshments	0		81
	Posters, Programmes, Publicity	1,174		1,720
	Travel expenses	67		0
		21,144		18,160
DEFICIT ON CONCERTS ⁽²⁾		-14,964		-12,592
OTHER INCOME / -EXPENSE				
	Choir subscriptions	3,750		3,200
	Friends' contributions	10,940		9,270
	Income Tax repayment	2,595		3,093
	Donations received ⁽³⁾	2,377		17,112
	Interest received	3		14
	Website	-89		-72
	Fundraising costs	0		-610
	Auditions	0		-276
	Making Music subscription	-344		-434
	Singing together (director, pianist, hire costs) ⁽⁴⁾	-1,734		-692
	Purchase of recording equipment ⁽³⁾	-548		-582
OVERALL SURPLUS / -DEFICIT for the year		1,988		17,430
SURPLUS brought forward		48,311		30,881
ACCUMULATED SURPLUS		50,299		48,311
Statement of Assets and Liabilities at 31 December 2021				
Assets:				
	Cash at bank	9,696		30,788
	Bank deposit	40,000		15,000
	Income Tax recoverable	0		3,093
	Prepayments for March and June 2022 concerts	702		
Liabilities:				
	Fees to be paid	-100		-70
	Singing together (director, pianist, hire costs)	0		-500
ACCUMULATED SURPLUS		50,299		48,311
Of which Restricted Fund ⁽⁵⁾		10,000		10,000

Notes to the Accounts

These accounts are prepared on the Receipts and Payments basis under Section 133 of the Charities Act 2011.

- (1) Professional costs are the fees for the conductor and for concert management.
- (2) Included in the Deficit on Concerts is an amount of £1,000 (2020 - £1,271) which relates to expenditure incurred for scheduled events that were sadly cancelled because of the Covid 19 pandemic.
- (3) Donations include an amount of £548 (2020 - £582) to match the cost of purchasing recording equipment.
- (4) Represents costs incurred to enable the choir to sing together, socially distanced, while Covid restrictions prevented it from performing public concerts.
- (5) The Restricted Fund of £10,000 represents an amount given in 2020 to help finance one or more future performances featuring music by J.S. Bach.

During the year the Choir had one own promotion concert and one concert for which a fee was received from the Wimbledon International Music Festival. Our present financial position is healthy, but the Choir continues to depend disproportionately upon a small number of large one-off donations, including a restricted bequest of £10,000 received in 2020. Our reserves are considered adequate to allow us time to reduce this dependence, in particular by further developing our Friends scheme.

Independent examiner's report

Report to the trustees of The Academy Choir Wimbledon (charity number 299069) on accounts for the year ended 31 December 2021, set out on pages 3 to 4.

Responsibilities and basis of report

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 December 2021.

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").

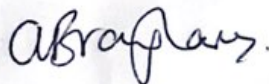
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

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.



AM Brougham

FCA, ICAEW

101 Pepys Road, West Wimbledon, London SW20 8NW

30th April, 2022