

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 – Belshazzar Jun22 | | | 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