N7 COMMUNITY CHOIR

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED: 31st DECEMBER 2025

CHARITY NO: 1150514

N7 COMMUNITY CHOIR

REPORT AND FINANCIAL STATEMENTS

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N7 COMMUNITY CHOIR

REFERENCE AND ADMINISTRATIVE INFORMATION

Charity Name	N7 Community Choir
Charity Number	1150514
Correspondent Address	Jonathan Sedgwick 41 Foxham Road London N19 4RR
Trustees	During the year the following served as trustees:

Polly Barker	Trustee
Sheena Cruse	Trustee - Secretary
Caroline Millar	Trustee
Jonathan Sedgwick	Trustee - Treasurer
Lucy Watson	Trustee - Co-opted
Eleanor Whittaker	Trustee - Co-opted 17 June 2025
Joshua Winfield	Trustee - Co-opted
Tricia Zipfel	Trustee - Chair

Bankers	Lloyds Bank 48-49 Strand London WC2N 5LL
Independent Examiner	Graeme Tait 35 Fortismere Avenue London N10 3BN

N7 COMMUNITY CHOIR

TRUSTEES' REPORT

Structure and Organisation

Vox Holloway is a charitable unincorporated association, registered as charity number 1150514 under the name '**N7 Community Choir**'. Its constitution (governing document) was adopted on 25 September 2012. It is managed by a committee of up to nine people, comprising a Chair, Treasurer and Secretary (the *Officers*); not more than 2 other members (the *Other Committee Members*); and not more than 4 co-opted members (the *Co-opted Members*). Committee members are Trustees of the Charity and members of the choir. They are nominated and elected by members of the choir at the Annual General Meeting.

The Committee is responsible for the strategic direction, financial management and day-to-day running of the choir. Trustees are supported by choir members, who help to ensure the smooth running of rehearsals, performances, fund-raising, publicity and other activities. All Trustees and choir members offer their services on a voluntary basis. We employ no staff members but contract on a project-by-project basis for the services of our Musical Director and Associate Director, and the musicians and soloists who perform with us. We also occasionally contract with individual professionals for specific one-off projects.

We are based at St Luke's church, West Holloway and the church supports us in various ways, including by providing rehearsal and performance space and by helping develop our links with the local community. Each year we make a donation to the church to cover some of the costs involved.

Objectives of the charity as stated in the constitution

The Trustees are confident that we have furthered our objects, which are:

1) to promote, improve and advance public education and participation in, and the appreciation of the art and science of music in all its aspects within the community by the presentation of as wide a range of music as possible, including specifically written works, in public concerts and recitals and in such other ways as the Choir shall determine from time to time; and

2) to advance other such charitable purposes as the trustees in their absolute discretion shall think fit, in particular by making of grants and donations.

We also confirm that the Trustees have had regard to the Charity Commission's guidance on public benefit.

Aims of the charity

Vox Holloway is committed to being a genuine 'community choir' and welcomes anyone who loves to sing. There are no auditions and members are not required to have previous singing experience, belong to any faith, or live in a particular postcode. We recruit by word of mouth, and new members often come because they have been inspired by one of our concerts. We have a core membership of around 180 singers, around 100 of whom will sing with us each term, and a much larger network of supporters and occasional participants. We have a good balance of different voices, including strong tenor and bass sections. At times we have had to limit recruitment in the alto and soprano sections. We are committed to achieving excellence in all we do and work hard to help members improve and develop their skills. We want all our performances to be uplifting and, while our main audience is our local community, we often sing in other larger venues and constantly seek to reach out to new audiences.

Aims of the charity (continued)

Our basic programme is to perform three or more times per year, singing an eclectic range of classical, ecclesiastical, folk, pop, and world music. We have built a reputation for developing exciting and innovative work, written by our Musical Director, Harvey Brough and our founder, Justin Butcher. The compositions have tackled contemporary themes such as mental health (*Music on the Mind*), slavery (*The Year of Jubilee / Freedom Song*), poverty (*The Stony Field*), criminal justice (*The Sun Does Shine*) and climate change (*Ona's Flood*). Our aim is to strengthen that aspect of our work and to extend the scope of what we can present, both to local audiences and more widely. In addition to the creative work of our Musical Director and founder, we are greatly helped by working regularly with nationally and internationally recognised singers and musicians, who are committed to working with Vox in a community setting, and who see this partnership as mutually beneficial.

Vox has always been committed to highlighting social issues and to supporting other charities through our fund-raising activities. Since we began in 2009, we have supported more than 20 partner charitable organisations and raised over £80,000 to support their work. This remains a core part of our vision and a distinguishing feature of our choir.

Our story over the past 15 years is a very positive one, but we do not want to be complacent. The wider context for the arts in general is challenging and we are clear that we need to think carefully about our future direction. Openness to change is part of being a dynamic and relevant organisation. So, building on what we believe to be strong foundations, in 2024, Trustees initiated a Strategic Review to look at the aims and purpose of the charity, our governance and operations and our longer-term vision. *(see below)*

REVIEW OF PROGRESS

Programme

2025 was another busy year, with 5 concerts, 2 special events, one radio project and a workshop. In February, we performed Harvey's arrangement of *Randy Newman* songs which went down well with a local audience that appreciated the political message, the humour and the nostalgia of his music. Soon afterwards, in March, we took *In The Studio With The Special AKA* to Alexandra Palace, giving an excellent performance in the presence of Jerry Dammers (The Specials leader and main songwriter), although audience numbers were disappointing. In the summer, to celebrate Vox's 15th anniversary we performed Harvey's *Requiem in Blue* at the prestigious Sinfonia Smith Square, with an outstanding cast of musicians and soloists including one of our own members, Kate Brook, in a soloist role. Finally, we finished the year with a wonderful *Christmas Tapestry* concert at St Luke's. In November, we were commissioned to sing extracts from *The Sun Does Shine* at the Amicus Annual meeting and fund-raiser, held in Middle Temple. Amicus campaigns internationally against the death penalty, so the venue was fitting and the audience, mainly lawyers and others dedicated to that work, found our performance very moving. During 2025, we have enjoyed performing in a variety of venues, even though the logistics can sometimes be complicated. But we also realised that we need to pay much more attention to promotion and marketing if we are to attract new audiences who are not already deeply loyal to Vox Holloway.

REVIEW OF PROGRESS (continued)

Programme (continued)

In September, we began working on a new piece by Harvey featuring a selection of music from the *Beach Boys*. But rather than squeeze in an extra concert, we decided to have a non-ticketed social evening in October for choir members, their families and friends at which we 'performed' the songs we had learned so far. We will return to this work in 2026, but the social reflected a recognition that we need to pace ourselves and allow time for the choir as a community to enjoy each other and breathe. And responding to choir members' desire to work more on vocal technique, we organised an all-day workshop in May which was much appreciated.

By 2025, we had almost completed our grant-funded work relating to *The Sun Does Shine*. But having produced an amazing radio programme for Prison Radio Association in 2024, we felt committed to making a second podcast based on earlier interviews with former UK prisoners associated with our partner charity, the Irene Taylor Trust. This was completed and broadcast across the UK prison network in July, though unfortunately, this time it wasn't picked up by the BBC.

None of our performances in 2025 were explicitly fund-raising for another charity, although the Amicus performance helped them to raise a considerable amount of money. But we did continue to support the Whittington Hospital annual Service of Remembrance for bereaved families who have lost babies or children.

Strategic review

In 2024, we had decided to undertake a 'strategic review' of the organisation. We wanted to improve our governance and enable Vox to become more proactive in terms of future planning, fund-raising, risk management and artistic ambition. By December, consultants, working on a pro bono basis, had completed a survey of around 75 members and a separate independent consultant had conducted in depth interviews with trustees, our director and other 'key stakeholders'. From January 2025, a significant amount of trustee time was then spent in assessing the findings and producing a comprehensive report and Action Plan, which we completed in April.

The process was incredibly rewarding on a range of fronts, and we have made good progress in implementing many of the 45 recommendations. We decided to change our legal structure and register as a Charitable Incorporated Organisation (CIO), thus giving Vox corporate charitable status and providing trustees with limited liability. By December 2025 we were almost ready to submit our application to the Charity Commission with a view to completing registration by summer 2026. Over time, Vox trustees have had to take on a growing list of management responsibilities. While this is (almost) always a 'labour of love', there is also much talent and goodwill within the choir, energy that we could tap into more effectively. So, over the past year we have established several sub-groups, each led by a trustee, to cover key tasks like welcoming new members, planning the logistics of concert performances, improving our communications including social media, marketing and promotion. As a result, many more choir members are actively involved in the day-to-day workings of the choir and this is beginning to create space for the trustees to be more strategic and, crucially, to develop plans for the future.

REVIEW OF PROGRESS (continued)

Personnel, administration and communications

Throughout 2025, choir numbers have remained around 90 each term. We are led by brilliant, free-lance professional musicians. As Artistic Director, Harvey is supported by James Murray, pianist and assistant conductor, and we continue to work successfully with many other professional musicians, including a voice coach who has helped develop our singing technique.

The ***administrative*** demands of such a large choir and full programme of concerts is considerable, and one of the strategic recommendations was that we should explore the feasibility of employing a part-time administrator. This is something we aspire to do, and, although as yet we can't see a way to doing that, it remains a priority and something to work towards.

We have always put a lot of effort into regular ***communications*** with the wider membership and with those who are singing each term, and the weekly email Newsletter is much appreciated. Our social media presence is stronger, and we are more focused on promoting the choir to wider audiences both within our local community and beyond. While the quality of our website has improved, we need to do more work on this. Our Vox Instagram account has strengthened our external professional links, increased the numbers who follow Vox and improved our internal communications with members.

FINANCIAL REVIEW

Vox continues to attract 85 to 100 singers each term but, after the financial strength of 2024, the 2025 year was more challenging. Two concerts at St Luke's were well attended but two concerts without specific grant funding at larger, external venues, did not quite achieve the audience numbers that we budgeted for. This, combined with the costs of commissioning new arrangements for most of the concerts and the completion of our second podcast based on the *The Sun Does Shine* material, created a shortfall of £8,100 for the year. However, most of these costs were foreseen and provided for out of reserves in the 2024 accounts. Our reserves at the year-end remain strong and valuable lessons have been learned regarding the pricing and promotion of concerts at large external venues.

The Spring term, with 91 choir members signed up, included a concert at St Luke's in February featuring new arrangements of *Randy Newman* material and a second performance of our *Special AKA* programme, premiered in 2024 at St Luke's, and then repeated at Alexandra Palace Theatre. The St Luke's event was close to a sellout, though this was only around 170 seats on a reduced capacity layout. *The Special AKA* concert, however, only achieved 41% of capacity, with few of the most expensive seats sold. Vox suffered a shortfall on the term, though a specific reserve allocation was made in the 2024 accounts to cover this.

86 singers signed up for the Summer term which included a full-day singing workshop in May and a concert featuring Harvey's *Requiem In Blue* at the prestigious Sinfonia Smith Square in July. The workshop, involving 51 attendees and 3 instructors, was well received and covered its costs. The Smith Square concert fell slightly short of budgeted ticket sales at around 55% of capacity which contributed to a small shortfall on the term.

FINANCIAL REVIEW (continued)

The Autumn term, with 98 singers, featured an un-ticketed social event at St Luke's, premiering some of Harvey's *Beach Boys* arrangements. The costs of this were covered by strong sales of refreshments. The Chamber Choir sang a shortened version of *The Sun Does Shine* at a charity annual fund-raiser event. Vox received a fee to cover the cost of the professionals involved. A new set of Christmas material arrangements made up our *Christmas Tapestry* concert in December – it was a sell-out, contributing to a financial surplus for the term.

Additionally in the year we commissioned and completed the second podcast for prison broadcast based on the *The Sun Does Shine* material. No grant support was available for this, though half of the cost was specifically reserved in the 2024 accounts. Vox continues to support the musical education of a local student. Also, the Matt Evan Smith Memorial Fund continues to be drawn on, enabling professional musicians to work more extensively with the choir for the *Randy Newman* and *Requiem in Blue* programmes.

We are proud to have held the termly cost of choir membership the same since August 2022. This is possible partly because many choir members choose to pay more than the basic fee, which also enables Vox to offer reduced rates to those for whom the standard fee is not possible. We are grateful to all those who top up their termly fee. Vox remains soundly based financially with General Reserves of over £12,000 and a strong cash balance. This enables us to manage our risks and plan for future new commissions and un-ticketed social events.

Independent examiner

Graeme Tait, a retired member of the Chartered Accountants of Australia and New Zealand who has no involvement in the charity, has indicated his willingness to continue as Independent Examiner.

RISK MANAGEMENT

The Trustees regularly assess the ***overall risks*** to which the charity is exposed, especially those relating to the management of our rehearsals and concerts, additional one-off projects, our finances and the governance of the charity. 2022 was a transition year, following the pandemic; 2023 was a time to get the choir back onto a normal footing; 2024 saw the choir raise its profile and increase our capacity for ambitious performances. In 2025, while maintaining a full programme of concerts, we decided to step back and take stock of our governance, our financial and legal framework, our culture and our artistic ambition. Our intention was to create a forward-looking artistic vision, to strengthen the organisational foundations of the choir and to anticipate any potential future risks. Alongside the Strategic Review, we have continued to **manage** the choir on a day-to-day basis. Trustees met seven times during the year and held an AGM in June. We also held an Away Day in September to progress the Strategic Action Plan.

We regularly assess our approach to **recruitment** and retention – while recognising that some turnover is beneficial in that it opens up space for new members. We work hard to make people feel welcome. The audio aids provided every term mean that everyone can learn quickly, whether or not they read music, and this encourages many people to join Vox who might be intimidated by other choirs.

RISK MANAGEMENT (continued)

We continue to review our ***data-base*** information and update our records in line with GDPR requirements. Following the Review, we have paid more attention to our statutory responsibilities as trustees and continue to improve our policies to ensure high overall standards and good governance.

The Trustees have continued the process of ***incorporating*** the charity by transferring its assets to a charitable incorporated organisation - **Vox Holloway**. This will allow the charity to contract in its own name, as well as providing limited liability protection for the Trustees. We expect to complete this process in 2026.

SUMMARY

2025 was a year in which we took stock internally and learned some lessons from external audiences' reactions to our programmes. It was also a year in which we made significant progress, much of it informed by the results of our Strategic Review. While continuing to manage an exciting and varied concert programme, we also focused attention on our own community of singers – by building stronger relationships, improving our own singing skills, engaging more members in the day-to-day running of the choir and using their feedback to inform our forward planning. We began to make governance and management improvements and to think more about planning our future artistic programme. By 2025, the rich mix of projects and performances relating to *The Sun Does Shine* had come to an end. That three-year project had absorbed a great deal of time and energy, and it was helpful to create some space, to step back and to begin to think about 'what next'. So, we ended 2025 in a good place, still attracting new members, strengthening Vox organisationally, and ready to think about what we want Vox to do next, not only in 2026, but over the coming 3-5 years. Defining that ambition is our next big challenge.

N7 COMMUNITY CHOIR

TRUSTEES' REPORT

Financial statements

The financial statements have been prepared in accordance with the accounting policies set out in Note 1 to the accounts and comply with the charity's trust deed, 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).

Trustees' responsibilities in relation to the financial statements

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, of the charity for that period. In preparing the financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the applicable Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures that must be disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the provisions of the Trust deed. They are also responsible for safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements.

Approved by the trustees and signed on their behalf by:

Signature .....

Name PATRICIA M ZIPFEL

Date 7th July 2026

INDEPENDENT EXAMINER'S REPORT TO THE

TRUSTEES OF N7 COMMUNITY CHOIR

I report to the trustees on my examination of the accounts of N7 Community Choir ("The Trust") (Registered Charity Number 1150514) for the year ended 31 December 2025.

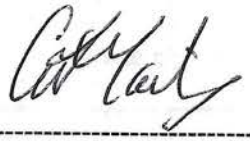
Responsibilities and basis of report
As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

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:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulation 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 accounts to be reached.



07/07/2026

Graeme Tait B Com (NZ)
35 Fortismere Avenue
London N10 3BN

Date

N7 COMMUNITY CHOIR
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31st DECEMBER 2025

	Note	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 £
INCOME FROM:					
Voluntary Income from Donors	2a	31,293	600	31,893	52,706
Charitable & Trading Activities	2b	27,133	-	27,133	48,201
TOTAL INCOME		58,426	600	59,026	100,907
EXPENDITURE ON:					
Grants Made	3a	1,824	-	1,824	1,924
Direct Charitable Expenditure	3b	62,914	434	63,348	90,877
Cost of Generating Funds	3c	312	-	312	816
Other Expenditure	3d	1,499	-	1,499	2,355
TOTAL EXPENDITURE		66,549	434	66,983	95,972
NET INCOME / (EXPENSE)		(8,123)	166	(7,957)	4,935
Balances Brought Forward		19,848	2,400	22,248	17,313
Balances Carried Forward		11,725	2,566	14,291	22,248

Movements on Reserves and all recognised gains and losses are shown above.
All of the charity's operations are classed as continuing.
Details of restricted income and expenditure are set out in Notes 2 to 4.

The notes on pages 12 to 15 form part of these financial statements.

N7 COMMUNITY CHOIR
BALANCE SHEET
AS AT 31st DECEMBER 2025

	Note	2025 £	2025 £	2024 £	2024 £
Current Assets:					
Cash at Bank			**18,222**		23,578
Debtors	**1f**				
Prepayments		**75**		175	
Accrued Income		**6,163**		5,223	
Other Debtors		**10**		130	
			6,248		5,528
Total Current Assets			**24,470**		**29,106**
Current Liabilities:					
Creditors	**1g**				
Deferred Income		**-**		(103)	
Accruals		**(10,179)**		(6,755)	
			(10,179)		**(6,858)**
NET ASSETS			**14,291**		**22,248**
CAPITAL AND RESERVES					
General Funds - Designated	**1h**		**6,000**		11,700
General Funds - Other			**5,725**		8,148
Restricted Funds	**4**		**2,566**		2,400
TOTAL CAPITAL AND RESERVES			**14,291**		**22,248**

Approved by the trustees of the N7 Community Choir and signed on their behalf by:

Signature P M Zipfel

Name PATRICIA M. ZIPFEL

Date 7th July 2026

N7 COMMUNITY CHOIR
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31st DECEMBER 2025

1. ACCOUNTING POLICIES

1a) Basis of preparation and assessment of going concern

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

The charity constitutes a public benefit entity as defined by FRS 102.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

1b) Funds

General funds represent the funds of the charity that are not subject to any restrictions regarding their use and are available for application on the general purposes of the charity. Funds designated for a particular purpose by the charity are also unrestricted but are shown separately.

Restricted funds are those funds that must be spent on restricted purposes and details of the funds held and restrictions are provided as appropriate.

1c) Matching of income and expenditure to termly projects

Each financial year consists of Spring, Summer and Autumn terms with specific projects in each.

Income and expenditure relating to each term's project(s) are recognised within the financial year in which the term falls, subject to the notes below on timing of recognition and recoverability of amounts.

Where the commitment of expenditure relating to a project spans more than one financial year then the expenditure is recognised in the year in which it is incurred with funds to cover the later year's expenditure shown in reserves as Restricted or Designated as appropriate.

1d) Income

Tax recoverable on Gift Aid donations is recognised when the donation is recognised.

Grants and legacies to the charity are accounted for as soon as the charity is notified of its legal entitlement, the amount due is quantifiable and its ultimate receipt by the charity is reasonably certain, unless they relate to a specific project in a future period, in which case recognition is deferred.

1e) Expenditure

Grants and donations are accounted for when paid over, or when awarded, if that award creates a binding obligation on the charity.

1. ACCOUNTING POLICIES (Continued)

1f) Current assets

Amounts owing to the charity at the year end in respect of programme advertising or other income are shown as debtors, less provision for amounts that are considered to be uncollectable.

Advances made in respect of material for projects falling into future financial periods are shown as prepayments. The valuation of such advances is reviewed and written down as necessary.

1g) Current liabilities

Amounts owed by the charity at the year end in respect of musicians, concert staging or other expenditure relating to projects in the year are shown as creditors.

Grants, donations and subscriptions received in the year relating to projects or terms falling into future financial periods are shown as deferred income.

1h) Designated funds

The balance shown as designated funds represents expenditure on current or prior year projects which it is intended to incur in following years, or on planned future projects. In 2025 this is made up of the cost of finalising recordings made in prior years for public release and musical development costs for planned future commissions.

2. INCOME	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 £
2a) Voluntary Income from Donors				
Voluntary Subscriptions from Choir	**23,013**	**-**	**23,013**	22,655
Donations received	**3,510**	**600**	**4,110**	3,780
Grants received or recognised in the year	**-**	**-**	**-**	21,262
Reclaimable Gift Aid	**4,770**	**-**	**4,770**	5,009
	31,293	**600**	**31,893**	**52,706**
2b) Charitable & Trading Activities				
Sale of Tickets	**19,303**	**-**	**19,303**	36,617
Programmes, CDs & Merchandise sales	**745**	**-**	**745**	2,220
Programme Advertising	**-**	**-**	**-**	1,250
Donations for Refreshments	**5,579**	**-**	**5,579**	4,248
Radio Programme Fee	**-**	**-**	**-**	3,750
Event performance fee	**1,400**	**-**	**1,400**	-
Bank Interest earned	**106**	**-**	**106**	116
	27,133	**-**	**27,133**	**48,201**

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31st DECEMBER 2025

3. EXPENDITURE	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 £
3a) Grants Made				
St Luke's Church	**1,599**	-	**1,599**	1,599
Safe Passage	**-**	-	**-**	-
Citizen's Theatre	**-**	-	**-**	100
Young Musician Sponsorship	**225**	-	**225**	225
	1,824	-	**1,824**	**1,924**
3b) Direct Charitable Expenditure				
Purchase of Refreshments	**2,597**	-	**2,597**	2,185
Scores & Audio Aids	**8,722**	-	**8,722**	8,220
Design & Photography	**528**	-	**528**	2,204
Composition, Arrangement & Libretto	**2,300**	-	**2,300**	3,000
Musicians (main choir rehearsals)	**10,833**	**434**	**11,267**	11,069
Musicians (performances)	**13,725**	-	**13,725**	13,822
Musicians (chamber choir rehearsals)	**3,825**	-	**3,825**	3,800
Venue Hire & Services	**10,440**	-	**10,440**	18,060
Hire of Instruments & Tuning	**1,290**	-	**1,290**	1,676
Printing Expenses	**983**	-	**983**	1,878
Audio-visual Professionals	**898**	-	**898**	2,689
Music Licences	**1,022**	-	**1,022**	2,295
Stage Management Professionals	**-**	-	**-**	3,900
Hire of Van, Staging & Chairs	**1,259**	-	**1,259**	5,109
Podcast / Outreach Project Costs	**4,000**	-	**4,000**	4,796
Radio Program Costs	**-**	-	**-**	3,350
Audio / Lighting equipment for St Luke's	**-**	-	**-**	500
CD Production Costs	**-**	-	**-**	1,853
Making Music Membership	**492**	-	**492**	471
	62,914	**434**	**63,348**	**90,877**
3c) Costs of Generating Funds				
Fundraising & Publicity	**312**	-	**312**	816
	312	-	**312**	**816**
3d) Other Expenditure				
Office costs	**1,499**	-	**1,499**	2,355
	1,499	-	**1,499**	**2,355**

N7 COMMUNITY CHOIR
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31st DECEMBER 2025

4. MOVEMENT ON RESTRICTED FUNDS	2025 £	2025 £	2024 £
Funds Brought Forward		**2,400**	**5,235**
Funds Received			
The Sun Does Shine Project			
Arts Council England re Outreach	-		915
Choir donations re Podcast	-		190
Arts Council England re Performance	-		9,547
Backstage Trust Grant	-		10,800
		-	**21,452**
Matt Evan Smith Memorial Fund			
Donations Received		**600**	**200**
Total Received		**600**	**21,652**
Funds Disbursed			
The Sun Does Shine			
Rehearsal / Concert costs	-		18,997
Outreach / Podcast costs	-		5,340
		-	**24,337**
Matt Evan Smith Memorial Fund			
Musician Performance Fees		**434**	**150**
Total Disbursed		**434**	**24,487**
Balance of Restricted Funds Held		**2,566**	**2,400**

The balance of Restricted Funds represents £1,000 for any remaining design work in respect of the Freedom Song outreach project, £1,350 in respect of The Sun Does Shine prison workshop to be delivered in 2026 and a £216 balance on the Memorial Fund.