

CHESTERFIELD PHILHARMONIC CHOIR

The Annual Report of the Chesterfield Philharmonic Choir



The CHESTERFIELD PHILHARMONIC Choir

1 August 2019 – 31 July 2020

CHESTERFIELD PHILHARMONIC CHOIR
ANNUAL REPORT and FINANCIAL STATEMENTS

For the year ended
31 July 2020

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REFERENCE AND ADMINISTRATIVE INFORMATION

Charity name: The Chesterfield Philharmonic Choir.

Registered charity number: 500561.

Charity's principal address

Woodland Villas, 48 Queen Victoria Road, Sheffield, S17 4HT

Trustees

The trustees listed below have served in office from the Annual General Meeting in October 2019, as stated below.

The Management Committee comprises the following members:

Chairman	Mrs. Angela Walker
Secretary	Mrs. Brenda Penney
Treasurer	Dr. Mark Jarvis
Musical Director	Mr. Steven Roberts
Choir Representative	Mrs. Denise Phelps
Member	Prof. Miguel Cámara
Member	Mr. Peter Jones
Member	Mrs. Lynda Mitchell
Member	Mrs. Dodie Rutherford
Member	Mr. Neil Abdy
Member	Mrs. Alison Sykes
Member	Miss Suzanne Ganderton (resigned May 2020)

Independent Examiner

Mrs. Deborah Bancroft, 34 Pennine Way, Loundsley Green, Chesterfield, S40 4ND

Bankers

CafCash Limited, Kings Hill, West Malling, Kent ME19 4TA

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The charity is regulated by the Order of 9th July 2002 made by the Charity Commission and the Constitution and Rules adopted on 11th July 2002, as amended on 13th October 2016 and accepted by the Charity Commission.

Management of the Charity

The Management Committee

The management committee is the governing body of the Chesterfield Philharmonic Choir and consists of all the appointed trustees of the Charity, which, under the constitution rules must number at least six and no more than twelve. All trustees, with the exception of the Musical Director, seek election / re-election each year at the Annual General Meeting. At the Annual General Meeting on 17th October 2019, all the previous committee members stood for re-election and were re-appointed unopposed, with no new nominations. The committee has functioned as a cohesive and hardworking team throughout the year; however, Suzanne Ganderton found it necessary to resign in May 2020.

Five full committee meetings were held between September 2019 and July 2020. From March 2020 all meetings have been held on Zoom, with all members being able to access this medium. Attendance at these meetings was as follows: A. Walker (Chairman) 4/5; M. Jarvis (Treasurer) 5/5; B. Penney (Secretary) 4/5; S. Roberts (Musical Director) 5/5; D. Phelps (Choir Representative) 4/5; N. Abdy 4/5; M. Cámara 4/5; P. Jones 3/5; L. Mitchell 4/5; D. Rutherford 3/5; A. Sykes 5/5. At the beginning of the pandemic, in particular, a core management group of the Chairman, Treasurer and Musical Director met at least monthly via Zoom to discuss the current and foreseeable future, issues and opportunities, financial implications, rearranging concerts and other important issues, undertook key pieces of work and reported to and involved the remainder of the committee in regular meetings. This proactive strategy worked well and the choir has been kept going, both in singing and in social contact throughout the spring and summer period and beyond the end of this report year.

Financial Management

The committee reviewed financial matters at each full committee meeting. At each meeting the Treasurer presented the current state of the charity's finances and a financial forecast for the remainder of the year to the Trustees and the implications were considered and discussed. Budget forecasts are made on a conservative estimate of likely tickets sales and costs to ensure financial viability. This year the emphasis changed once we ceased in person rehearsals in March 2020, as can be seen from the financial report. The committee considers the Reserves Policy when determining the programme plans and consequent expenditure implications throughout the year, taking into account ongoing cash flow and that around concert events. Whilst not able to meet in person attention to the change in emphasis of the financial management this year is evident in the financial report.

The accounts are presented annually to the membership for discussion at the Annual General meeting and are ratified following independent examination.

Risk Management

The Risk Management Strategy and Process is overseen by a subcommittee, to identify and manage the various risks to the Charity on an ongoing basis. The risks are grouped under Concert and Choral Day, Rehearsal, and Business Management and reported to the whole committee at formal meetings for discussion and appropriate action. Each committee member receives a copy of the updated log following the group meetings. The process uses an established model to identify individual risks, their probability and impact, countermeasures, progress and position and contingency planning.

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The sub-committee met formally on one occasion this year and undertook a complete review and updated all risks, revising impact and probability as appropriate.

In 2019-20 members and attendance were: Neil Abdy (Chair) 1/1, Angela Walker 1/1, Mark Jarvis 0/1, Lynda Mitchell 1/1 and Peter Jones 1/1.

Importantly, when considering a possible return to limited number in person rehearsals from September 2020 onwards, a separate risk assessment was undertaken and coordinated with the rehearsal venue risk assessment. At the time of reporting, we have not yet been able to start in person rehearsals, but this risk assessment is a live document and will be reviewed and revised, as necessary, dependent on current conditions locally and nationally relevant to Covid-19, when in person rehearsals are able to resume.

OBJECTIVES AND ACTIVITIES

Objects of the Charity

The objects of the Charity, as set out in the Rules, shall be the rehearsal and public performance of a wide range of music in order to enhance the musical skills, knowledge and appreciation of members, participants and audiences.

Activities of the Charity

In considering and agreeing the activities of the choir, the trustees are mindful of the Charity Commission's guidance on public benefit.

This year has been a tale of two halves: the first six months as normal then a radical change in March 2020, when activities became mainly online and via the weekly newsletter, requiring very different skills and ways of communicating, completely new to the majority of members. The choir normally delivers four concerts and a choral workshop each year in the Chesterfield area. In this reporting year we managed to give the Autumn and Christmas concerts as normal and were within two weeks of performing the Spring concert when the first national lockdown happened. Further concerts are performed by invitation, both locally and elsewhere when we give an 'away' concert, this year at Bolsover Castle for English Heritage again, attracting their biggest ever Christmas concert audience. Twelve choir members also undertook a video recorded recital of Christmas Carols in Bolsover Castle for English Heritage, which is on their national website and YouTube channel. All in person rehearsals and concerts from March 2020 were postponed / cancelled and the Choral Day postponed until June 2021.

The concert programme developed by the Musical Director for the current reporting year was both exciting and challenging for the choir and audience, but only two concerts were achieved. The educational activity for the audience is delivered through programme notes and introduction to the pieces during the concerts by the Musical Director and guest professional musicians. These contributions and the range of music is appreciated by audience members and choir alike and very much adds to the enjoyment of the concert. The audience at the Bolsover Castle Christmas Concert, in particular, engaged enthusiastically in discussion with the Musical Director.

We normally rehearse weekly between September and the beginning of July, mixing technical exercises to enhance vocal skills with learning vocal parts for the chosen concert pieces, and refining these to concert performance standard. When we do eventually return to in person singing as a choir there will have to be a lot of work on re-establishing singing voices again. Singing on Zoom, whilst a worthwhile weekly activity to socially keep the choir members together as well as singing to ourselves on mute, is just not the same as hearing and blending with other voices around us.

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ACHIEVEMENTS AND PERFORMANCE

Chairman's Statement

53rd Season

This report is, as always, addressed to members of the Choir and the general public. It is made on behalf of the trustees, and its purpose is to set out how the activities of the Choir over the last year met the objectives of its constitution and the requirements to maintain the Choir's charitable status.

The fulfilment of the objects and strategic objectives is amply demonstrated in the activities reported this year, despite the Covid -19 pandemic.

Identifiable Benefits. The three concerts undertaken between September and December 2019 demonstrate a wide range of music rehearsed and performed to a high standard, as usual. In March 2020 very few had even heard of Zoom. We ceased meeting as a whole choir before the national lockdown was announced and two weeks before our Spring concert, when it was clear which way things were heading and with the health and safety of our (mainly aged over 60) membership paramount. The March concert was postponed until November, but by the end of July this was looking increasingly doubtful and in the end was cancelled. The Choral Day was postponed until June 2021 and the 80+ participants already registered were informed and given the choice of retaining their booking for the following year, donating their fee to the named charity or having a refund. We ended up with 65 members looking forward to coming in 2021 to sing Brahms 'Requiem', chosen by the participants at last year's Choral Day. At the time of reporting at the end of July we were looking forward to taking our music to our community by carol singing in town at Christmas and giving our Christmas concert at Bolsover Castle again,

A key factor in the continuing success of the choir is the strong sense of community, with members from many walks of life and from a wide geographical area and this has been particularly important during the first national Covid lockdown. Although the majority are over 60, we do have younger members. For some older members, this may be the only occasion when they get out and socialise each week. When the pandemic hit in March 2020, preserving the community and friendship within the choir and supporting our more vulnerable members became my priority, in conjunction with the Musical Director and Treasurer, in particular, and the whole committee. The potential mental and physical health benefits of choral singing and belonging to a choir are well researched and documented in the academic literature and clear in the strong sense of community and caring for each other evident in the choir: we had to act quickly and be proactive in keeping the choir together and to manage the choir business in this unprecedented situation.

The challenge encountered was one of rearranging existing concerts, the choral day and other commitments in a fast moving, largely unpredictable situation, never encountered before and in continuing choir activities by a variety of means to ensure we had contact with everyone. The initial key work was done by the Chairman, Musical Director and Treasurer, meeting fortnightly then monthly on Zoom and in regular discussion with the full committee. This was invaluable in reaching key decisions, trying to keep up with the everchanging reports and research regarding amateur choral singing, attending Making Music webinars on a variety of key pandemic related amateur music making topics, DCMS guidance etc. and planning to move forward. We also made the key decision at the outset to continue to pay our MD, deputy MD and accompanist.

Zoom quickly became part of our lives for committee and weekly choir meetings and has been very well used. We can also see its potential in future for committee meetings, rehearsing when the winter weather precludes us from travelling and meeting etc. Initially, we continued to rehearse the Rutter 'Requiem' and Jenkins 'Stabat Mater', thinking that we would perform it later in the year, but it soon became clear that this would not be the case, we needed a change and the focus changed

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to new music, some known, some unknown, that could be rehearsed and sung in one or two evenings alongside a recording of it. Between 30 and 40 members have joined the weekly Zoom meetings, when we have not only sung, but chatted, shared news, laughed a lot and had a couple of quiz nights. Apart from the benefits of meeting and chatting together, we are getting to know each other so much better, across the choir and not just in our immediate section. It has also enabled the Musical Director and Accompanist to get to know us better and vice versa.

A very special 'thank you' to Steven, our Musical Director, for facilitating and leading the weekly gatherings. His enthusiasm and wide-ranging professional skills and personality and weekly Corona Chronicles blog have been key in leading the choir through the first four months of the pandemic.

Not everyone wants to or is able to join in the Zoom; four of the ninety members do not have internet access. The Membership Secretary has kept in regular contact with those we do not see on Zoom, as have other members. For those members who do not have internet access, four members who live nearby have volunteered to print off and take the weekly notices and information, Steven's blog / Corona Chronicles and other contributions to both keep them in touch with the choir and also check on them and have a socially distanced chat. The weekly notices / newsletter has gone out to all members by email and has been much appreciated from the regular positive feedback and thanks received. This will continue as long as it needs to in the forthcoming season.

Special mention must be made of the community spirit shown by some of our members. Firstly, Neil Abdy, one of the committee members, who offered to shop for anyone who needed it and he went weekly to the supermarket to queue, shop and deliver for elderly, vulnerable members during the lockdown. Secondly, David and Bronwen Humphrey, Christine Richardson, Kate Hale and Nina Nelson for weekly printing the choir newsletter, musical director's blog and other information and visiting our four elderly members who do not have internet access.

The membership: This year we have again recruited new members. In order to maintain and enhance the quality of performance, the informal, individual audition policy is maintained and is the only criteria for choir membership. Rehearsing in a school for children with special needs ensures that the facilities are wheelchair friendly. The total membership stood at 92 in July 2020 an increase of three since the previous report. Sadly, we also have to record the death of retired long standing member, past Chairman and Patron, Joyce Davey.

It will be interesting to see whether the pandemic has any positive or negative effect on the numbers who eventually return or decide to join us. To date there are three potential new members who have joined us on Zoom each week. Keeping the membership engaged is going to be a challenge if this situation goes on for very long, which is seeming increasingly likely at the time of reporting.

Non-singing involvement of supporters is a vital element of choir presentation to the public, specifically in the concert Front of House Team, in website management, photography and help with erecting and dismantling the choir's staging for concerts. This team working is important in the effort for putting on concerts and other events and all work efficiently. Clearly, these roles have not been in such high demand this year, but our website manager has kept the website up to date.

Promotion of the Choir: The wider public includes all those who attend our concerts, informal singing events and choral day. From a civic perspective the current Mayor and Mayoress / Consort are invited to every concert and are able to attend most, which promotes the choir and our quality of performance at the highest level locally. We actively market and promote our concerts, principally in the catchment area of those within reasonable travelling distance, with attractive and eye-catching flyers and posters, produced by a local business at a reduced cost. A regular display is mounted in the Main Library foyer for a month prior to each concert, to advertise our concerts and activities in an area which has a high footfall. Promoting the choir in the local newspaper and free magazines, widely distributed to households in and around the town, is important in letting the

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townsfolk know of our existence. Our website is kept up to date with news, latest concerts and events, videos and photographs of our activities and we are very grateful to David Oliver for that service. Other choirs and singers from across the UK and beyond use the website, not least to access our library of music to hire.

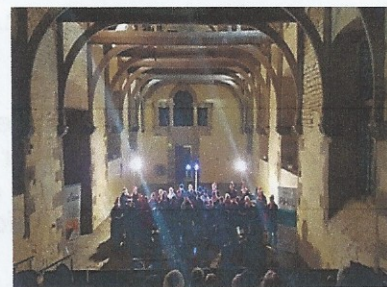
All this requires high quality marketing and publicity. In assessing priorities in this regard, the focus at the end of this year and for the forthcoming season is on social media; Twitter, Facebook, and Instagram, widely used by all ages. Whilst we have appointed a willing volunteer committee member to the role, there is a real challenge in maintaining and developing the wider publicity, through a team approach. This social media focus is ongoing and only just really starting.

Setting ticket prices at a level we consider to be competitive is a challenge and, whilst a concert is rarely self-funding, our objective is to cover as much of the cost as we can with income from ticket sales. The advance sale of tickets helps significantly in forecasting attendance numbers which, in turn, allows us to forecast programme numbers, thereby minimising unnecessary costs. However, cancellation of the final two concerts of the season means that season ticket holders will be able to use the season ticket for the next two concerts, when concerts are once again permissible.

External Promotion: as already discussed above, the choir membership is largely derived from the local community in and around Chesterfield and it is vital that the choir effectively engages with the local community and other projects that raise the choir's profile. Christmas is always a popular time to engage with community activities and formed much of our additional activity this year.

We again participated in the sixth annual Chesterfield Parish Church Christmas Tree Festival for two weeks in late November 2019, alongside many other trees presented by over one hundred and twenty different organisations within the community; this is always an ideal opportunity to promote the choir in an entirely different context and, in effect, is free publicity for us, with over 16,000 visitors to the church in two weeks. Prime position in front of the pulpit made our tree visible along the length of the nave as well as close up. A donation to the Church in recognition of the work that goes into the Festival has been made. The tree was again decorated by Kate Hale with a theme and decorations of her own design and making.

45 members once again performed a Christmas concert for English Heritage in the Stables at Bolsover Castle on December 19th 2019. It was cold, but a very enjoyable evening, with the audience number being the most ever and we have been invited back again this year, which we are also looking forward to. Prior to the concert, as a promotion tool, 12 members of the choir with MD Steven Roberts, were invited to record a video of Christmas carols for the English Heritage YouTube site in the Great Hall of the castle and we were very pleased with the final production.



As discussed last year, the choir recorded choral contributions for 'We Persuade Ourselves We Are Immortal' with Garry Cobain of Amorphous Androgynous, a complex undertaking in a musical genre completely new to us and are still waiting to hear the finished production and how our contributions fit in with the whole work. We are keen to find out and experience the sense of achievement in another first for the choir, as well as it being an excellent way of publicising the range of music participated in and performed.

Another casualty of the pandemic was Altrincham Choral Society's 75th anniversary concert, Elgar's 'Dream of Gerontius' in The Bridgewater Hall, Manchester, in July, in which the choir was due to participate.

On a more positive note, the choir has long been associated with Chesterfield Parish Church, commonly known as the church with the Crooked Spire and performed there many times over the past 50 years. The choir attracts many visitors from all over the world, with its historic heritage and

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famous twisted spire. In April 2020 the choir was invited to become the Choir in Residence for a period of three years, a prestigious honour and excellent publicity, but to date we have not been able to perform because of Covid restrictions.

Performance

Somewhat curtailed this season, with only two main concerts performed, the expected high standard of performance was achieved at the Autumn and Christmas concerts and the Christmas Concert for English Heritage at Bolsover Castle after much hard and dedicated work by both the Musical Director and the choir. There has been a small increase in the overall numbers of members, so essential to giving the choir confidence in performance and in tackling challenging works.

The Autumn concert was entitled 'The Heavens are Telling', a selection of well-known and not so well-known choruses, including works by Bach, Brahms, Handel, Parry and Mozart. Well known and loved pieces such as 'Zadok the Priest', 'Jesu, Joy of Man's Desiring', 'How lovely is thy dwelling place', 'Laudate Dominum' and 'The heavens are Telling' were interspersed with lesser known and new pieces to choir and audience alike, culminating in a concert which was both much enjoyed and educational in introducing new works. In the rehearsal time available there was much hard work in learning new music and perfecting it to concert standard, with a real sense of satisfaction on the evening.

As is now our established pattern for a family friendly and public transport accessible concert, the Sunday afternoon Christmas Concert featured the choir, accompanied by our regular accompanist, Liz Heath, with the traditional audience participation carols accompanied by Dr. Paul Nash on the organ. This concert attracted a good audience, but not as many as usual, perhaps because this year we did not have a guest choir, which, in itself, brings additional audience members. However, this was a much-enjoyed afternoon. attended by the Mayor and Mayoress of Chesterfield.

Summary

All in all, a remarkable season, in which the committee and choir members have worked together to achieve success, albeit for half the year in circumstances totally unexpected and unprecedented. As always, members have been generous with their time and commitment to the choir, not least in supporting other members. We have recruited new members but need to attract more, mainly to perform those choral works with orchestra, which require a bigger choir. Despite being proactive in keeping in touch with all members we do not know the outcome after the pandemic of how many will return: our hope and expectation is that any loss of membership will be minimal after the considerable effort made by the Musical Director and committee to lead the choir through the pandemic to date.

Benefit and detriment

The Charity Commission require that we must balance the benefit against any detriment or harm that might arise from our organisation carrying out our aims. The trustees have not been able to identify any detriment or harm, only benefit as demonstrated in the report.

Governance

The trustees have worked hard this year to ensure the Choir's smooth running for face-to-face rehearsals and concerts and more recently online through Zoom, with regular formal and informal meetings to ensure continuing effective management of the charity. Since the beginning of the pandemic disruption, in particular, a great deal of work behind the scenes has ensured Choir members can rehearse and meet together and be kept in touch via weekly newsletters, on Zoom, phone calls and visits to those members not on the internet. At the end of the season the emphasis is on developing a new risk management tool for when return to Covid secure in person rehearsals is possible and further developing our social media presence in innovative ways. Most significantly we had to delay the holding of our planned Annual General Meeting at which these reports are

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presented from October 2020 to 28th January 2021. Whilst not ideal, we had initially hoped a short delay would allow us to meet face-to face, but the introduction of the second national lockdown prevented that and the AGM was held via Zoom with 55 members attending. Considering the circumstances this was an exceptional turnout and showed the strength of support for the Charity and its activities.

Sincere Thanks

Sincere thanks go to our Musical Director, accompanist, committee members, Front of House team, website manager and photographers for their continued support. We are fortunate to have a hardworking, efficient and experienced committee, not only in the experience of committee roles, but in the transferable knowledge and skills brought from current and previous professional roles for the benefit of the choir. The work goes on continuously behind the scenes, with many voluntary hours put in to ensure effective choir management. Sincere thanks also to the choir members who support the committee and each other.

Steven brings a wide range of experience in a range of musical genres and musical theatre and skilfully encourages us in rehearsal to not only learn but to believe in our ability to perform to a high standard. That comes to fruition in all concerts, in the programming and design of each concert, all very different, and showcasing the choir at its best, from skilled musical leadership of the highest quality. This year has included the skills of leading rehearsals on Zoom from home, so that members can fully participate in singing and other activities. The resultant enthusiasm and keeping that weekly presence and engagement is one of the cornerstones of strategic development as we manage the disruption of the pandemic.

Thank you all

Awards

The Jim Goldsmith Awards: the committee decided that these would not be awarded this year.

Life Membership - None awarded this year.

Looking Ahead

All the Trustees, Choir Members, Front of House team and other supporters must take pleasure and accept recognition of their contribution to a successful part season of concerts. The choir has risen to the occasion for every concert and given generously of their time and commitment. We continue to build upon the real sense of community that has been so evident again this year. Having said that, every member knows the significant challenges always ahead of us and the need to address them as individual and as a whole choir and I am confident that the strong sense of community, enjoying our music making, pride in what we are and can achieve between us will enable us to reach our goals and exceed our expectations.

COVID – 19 Update: April 2021

The above report was written in January 2021 prior to our AGM. The devastation of Covid-19 in the spring of 2020 has had a significant impact, causing cancellation of rehearsals, postponement and rearrangement of both the spring and summer concerts and Choral Day, which will then have an impact on the following season. Considerable effort and video meeting time has been put in by the Chairman, Treasurer and Musical Director in managing the present and future, although the future of when we can begin meeting together, singing, rehearsing and performing is still very uncertain at this stage. We must be flexible and follow government guidance. When we begin to meet again as a whole choir will also depend on government guidance and, crucially, when individual members feel safe and confident to meet again, as the majority are over 60 and an estimated 50% over 70. A survey of members has indicated that all but two are wishing to return

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when it is safe to do so, all are fully or partly vaccinated, except the two not yet eligible, but they soon will be, which gives added confidence to our risk assessment and management and confidence to other members. There are also financial implications, which the Treasurer has made reference to in the Financial Review below.

The most important aspect as far as the members are concerned is missing the weekly singing and the community of the choir and friendships; the psychological and emotional aspects of being a choir member. We are trying to address those issues with a weekly newsletter, suggestions of resources to try, the musical directors blog, musical quizzes, items submitted by choir members, suggestions of music to listen to etc. Jonathan Scott, our Vice President and exceptionally gifted pianist and organist, is giving fortnightly YouTube concerts, either from his home or from venues such as the Bridgewater Hall, to lift our spirits. The committee is meeting via internet video link and we are undertaking online chats, weekly rehearsals led by the MD and accompanist and vocal technique training sessions for the choir with the Deputy MD, all via Zoom. Four older, more vulnerable members not on the internet are being kept informed by other younger members living near them, by printing things out and taking to them weekly, which also enables them to chat and check they are well. Offers to do shopping etc since April last year have been taken up and, again, a way of keeping a check and communicating with our elderly and more vulnerable members. We didn't see this coming but are rising to the challenge as a whole choir. I am confident that the strength of the choir community, the bonds of friendship and the love of singing will see us emerge even stronger in the future.

FINANCIAL REVIEW

Reserves Policy

The Trustees maintain a Reserves Policy which was reviewed and updated in 2018-19. The policy provides a framework for managing the charity's finances and planned expenditure through seeking to:

- ensure financial continuity in the event of a large variation in income.
- maintain a positive cash flow, particularly before concerts.
- meet standing contractual forward commitments, including notice periods for the Musical Director and the accompanist.
- cover specific future projects as they are agreed. Such projects may be high profile, high-cost concerts, or other activities the trustees (committee) choose to undertake to raise the profile of the choir.

We aim to maintain a minimum reserve level of £8,500 at the end of each financial year. Where a concert programme with greater than average costs is planned in the following season, or a single higher cost concert is planned early in the season, before annual membership fees have been collected, we may set a higher level temporarily. Prior to any concert or major expense, the reserve level should be sufficient to cover the costs of the concert or activity without income from ticket sales, as well as on-going contractual payments. The policy also identifies actions for the trustees to ensure that it is adhered to. The next review is planned in a year.

Initial budget forecasts for the year were used to plan concert expenditure and the impact of actual income and expenditure for each concert on forecasts was considered at each committee meeting.

Financial Performance

This year has been unique in the changes to our planned activities due to the Covid-19 pandemic, impacting significantly on both expenditure and income. However, the timing of restrictions, the need to cancel concerts and the choral day in the second half of the year has not had a major impact on our end year position; forecast originally at £33,900, we ended the year with cash funds of £34,819.

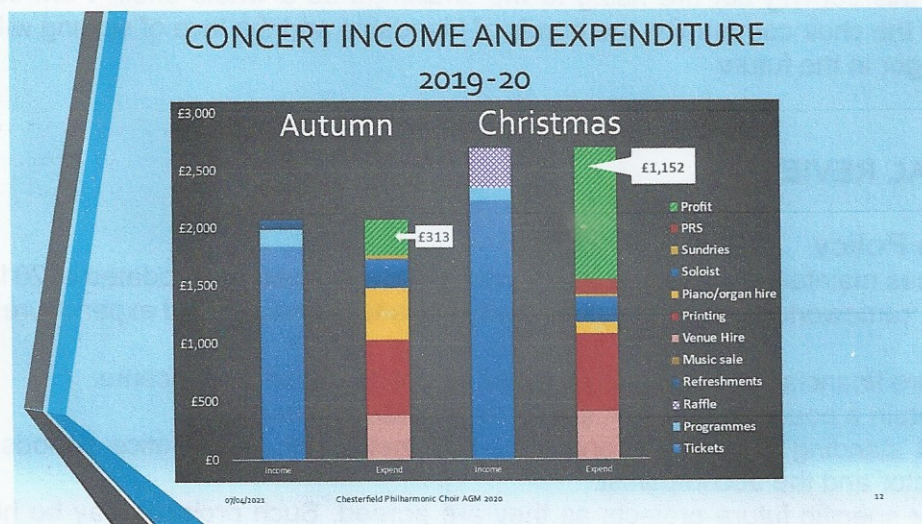
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Set against this we now have creditors of £1,416 representing tickets sold for our Choral Day and season ticket holders, who have paid for events that we have not been able to hold. While we originally hoped that these creditors would get the benefit from their tickets during 2020-21, it is now possible that we will have to defer them a further year due to the continuing pandemic.

With the benefit of £775 prepayments carried forward from deferred concert venue deposits and hire our net worth at the end of the year was £34,178, representing a surplus of £9,586.

Our income for the year was £30,250 and our expenditure £20,664. Income was boosted by ticket income from our very profitable Lesley Garratt concert in late June 2019, received in August. We also collected full membership fees before our activities were curtailed by the pandemic.

Of our four planned concerts, only two were delivered: Autumn and Christmas. Both showed a surplus: Autumn generating £313 and Christmas £1,152, including £350 from the raffle of our ever-popular Christmas hampers filled with donations from choir members. A summary of the income and expenditure for each of these events is shown below. We also received £500 for making a promotional Christmas video for English Heritage, with a further £500 for a Christmas Concert in Bolsover Castle.



Covid-19 Response

The start of national lockdown from the third week in March 2020 meant that we were not able to hold our Spring concert. Fortunately, most of our tickets sales are taken on the door, and prior sales had been paid by cheques that had not been presented and were destroyed, this meant that we had no need to refund anybody. However, we had paid in advance for the hire of the venue, a sum of £675 retained by the venue to be used against future concerts, along with deposits for future concerts that have been cancelled. The late notice for cancelling the concert meant that we had incurred some other unrecoverable costs, including printing of publicity posters and orchestral music hire. Totalling £1,176 these costs have been absorbed and are offset by other savings.

Advance ticket sales for our Choral Day needed more direct action. Everyone was offered the opportunity for a refund, to have their ticket carried over to the next year or to offer the ticket fee as a donation to the Brain Tumour Trust, our chosen charity for the Choral Day. In the event over 80% of registered participants (69 individuals) carried their tickets forward, £76 was offered as donations, £104 was refunded and £116 of unpresented cheques were destroyed.

The committee also recognised that season ticket holders who had paid for four concerts, would not get full value from their tickets. We agreed that all season tickets should be honoured against two future concerts when they were held. The outstanding value of these tickets of £228 has been included with the advance ticket sales from the Choral Day as creditors totalling £1,416.

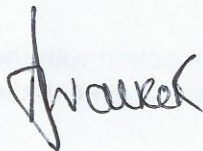
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There have been some positive financial benefits from not meeting face to face from April. Hire of our rehearsal venue (£980) was waived for the summer term, and the predicted loss on the cancelled summer concert of £900 was avoided. Offset against this are some small additional costs from taking out a Zoom Licence for our accompanist so that on-line rehearsals could take place more effectively.

Throughout lockdown we continued to pay our accompanist and meet the fees of our Musical Director and newly appointed deputy Musical Director while they continued to provide services supporting the choir to meet through on-line rehearsals and events. Steven Roberts, our Musical Director who is also a trustee received fees of £5,120 during the year to cover the costs of delivering rehearsals and concerts, this included a fee for managing the English Heritage recording and a small inflation linked increase. No other trustees received any payments except in repayment of costs incurred for purchases.

Despite the curtailment of our year, we have still received considerable other income through our patrons and other donations (£1,300), fundraising through coffee and tea sales, book sales and monthly raffles (£1,004) and gift aid on a proportion of our membership charge (£1,838).

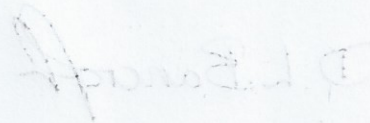
Notwithstanding all the difficulties and changes we have ended the year in a strong financial position, with our cash funds slightly higher than forecast at the beginning. This has given us a sound platform to continue delivering a full programme of face-to-face rehearsals and concerts once the pandemic has receded and we are once again allowed to meet. In the interim we continue to make payments to our Musical Director, deputy musical director and accompanists while delivering on-line rehearsals and recordings. With the likelihood of at best one concert in the next financial year, limited rehearsal costs, other than Zoom licences, and a small number of rehearsals in an alternative venue that will allow for social distancing we expect to be in a similar position at the end of next year ready to start afresh with renewed vigour and more than enough resources to support an ambitious and educational programme for the benefit of the residents of Chesterfield and NE Derbyshire.



Mrs. Angela Walker,

Chairman

9 September 2021



CHESTERFIELD PHILHARMONIC CHOIR

INDEPENDENT EXAMINER'S REPORT

**to the Trustees of
Chesterfield Philharmonic Choir**

I report to the charity trustees on my examination of the accounts of the Chesterfield Philharmonic Choir for the year ended 31 July 2020.

Responsibilities and basis of report

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

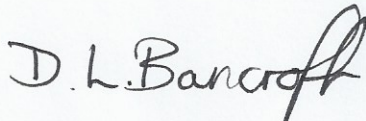
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

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



Mrs D Bancroft
34 Pennine Way
Loundsley Green
Chesterfield
Derbyshire
S40 4ND

9 September 2021

CHESTERFIELD PHILHARMONIC CHOIR

STATEMENT OF FINANCIAL ACTIVITIES

for the year ended 31 July 2020

	Notes	2020 £	2019 £
INCOMING RESOURCES	3		
Unrestricted Funds			
Incoming Resources from generated funds			
Voluntary Income	3.1	11,774	14,215
Activities for Generating Funds	3.2	1,391	3,767
Investment Income	3.3	37	20
Incoming Resources from charitable activities	3.4	17,048	21,152
Total Unrestricted Funds		<u>30,250</u>	<u>39,154</u>
Restricted Funds	4	0	0
Endowment Funds	5	0	0
Total incoming resources		<u>30,250</u>	<u>39,154</u>
RESOURCES EXPENDED	6		
Costs of generating funds			
Costs of generating voluntary income	6.1	162	129
Fundraising trading: costs of goods sold and other costs	6.2	99	899
Charitable activities	6.3	20,320	33,054
Governance costs	8	0	0
Total resources expended		<u>20,581</u>	<u>34,082</u>
Net incoming/outgoing resources		<u>9,669</u>	<u>5,072</u>
RECONCILIATION OF FUNDS	12		
Total funds brought forward		24,592	19,520
Total funds carried forward		<u>34,261</u>	<u>24,592</u>

All amounts derive from continuing activities

There were no other recognised gains and losses in the year

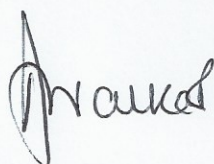
CHESTERFIELD PHILHARMONIC CHOIR

BALANCE SHEET

at 31 July 2020

	Note	2020		2019	
		£	£	£	£
Fixed assets	2, 7		<u>0</u>		<u>0</u>
Current assets					
Cash at Bank and in hand		34,819		24,492	
Prepayments	10	<u>858</u>		<u>100</u>	
		35,677		24,592	
Net Current assets			<u>35,677</u>		<u>24,592</u>
Creditors: amounts falling due within one year	8		1,416		0
Total assets less current liabilities			<u>34,261</u>		<u>24,592</u>
Creditors: amounts falling due after one year			0		0
Provisions for liabilities and charges			0		0
Net assets			<u>34,261</u>		<u>24,592</u>
Funds of the Charity					
Restricted Funds	4		0		0
Endowment Funds	5		0		0
Unrestricted funds					
Accumulated fund	12		<u>34,261</u>		<u>24,592</u>
Total charity funds			<u>34,261</u>		<u>24,592</u>

Approved by the management committee of Chesterfield Philharmonic Choir and signed on its behalf on 9 September 2021 by



Angela Walker (Chairman)

CHESTERFIELD PHILHARMONIC CHOIR
NOTES ON FINANCIAL STATEMENTS

for the year ended 31 July 2020

1 Basis of preparation

1.1 Basis of accounting

These accounts have been prepared on the basis of historic cost (except that investments are shown at market value) in accordance with:

- * Accounting and Reporting by Charities - Statement of Recommended Practice (SORP 2005);
- * and with Accounting Standards;
- * and with the Charities Act 1993.

1.2 Change in basis of accounting

There has been no change to the accounting policies (valuation and methods of accounting) since last year.

1.3 Change to previous accounts

There has been no change to accounts for previous years.

2 Accounting Policies

INCOMING RESOURCES

Recognition of Incoming Resources

These are included in the Statement of Financial Activities (SoFA) when:

- * the charity becomes entitled to the resources
- * the trustees are virtually certain they will receive the resources; and
- * the monetary value can be measured with sufficient reliability

Incoming resources with related expenditure

Where incoming resources have related expenditure (as with fundraising or contract income) the incoming resources and related expenditure are reported gross in the SoFA.

Grants and Donations

Grants and donations are only included in the SoFA when the charity has unconditional entitlement to the resources.

Tax reclaims on donations and gifts

Incoming resources from tax reclaims are included in the SoFA at the same time as the gift to which they relate

Gifts in Kind

Gifts in kind are accounted for at a reasonable estimate of their value to the charity or the amount actually realised.

Gifts in kind for sale or distribution are included in the accounts as gifts only when sold or distributed by the charity.

Gifts in kind for use by the charity are included in the SoFA as incoming resources when receivable.

Donated services and facilities

These are only included in incoming resources (with an equivalent amount in resources expended) where the benefit to the charity is reasonably quantifiable, measurable and material. The value placed on these resources is the estimated value to the charity of the service or facility received.

Investment Income

This is included in the accounts when receivable.

EXPENDITURE AND LIABILITIES

Resources expended are included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT, which cannot be recovered.

ASSETS

Tangible fixed assets for use by the charity

These are capitalised if they can be used for more than one year, and cost at least £500.

They are valued at cost or, if gifted, at the value to the charity on receipt.

Depreciation is assessed on a straight line basis over the lifetime of the asset

Stocks

Stocks are valued at the lower of cost and market value.

CHESTERFIELD PHILHARMONIC CHOIR

NOTES ON FINANCIAL STATEMENTS

for the year ended 31 July 2020

3 Analysis of incoming resources

3.1 Voluntary income

	2020	2019
	£	£
Subscriptions	9,338	8,606
Grants	0	0
Donations and bequests	598	4,042
Income Tax repaid	1,838	1,567
	<u>11,774</u>	<u>14,215</u>

3.2 Activities for generating funds

Sale and hire of music	212	938
Fundraising inc raffles	1,004	1,622
Sale of Uniforms	75	571
Advertising and sundry income	100	636
	<u>1,391</u>	<u>3,767</u>

3.3 Investment Income

Bank interest received	37	20
	<u>37</u>	<u>20</u>

3.4 Charitable Activities

Sales of tickets and programmes	12,526	15,470
Members tuition fees	3,215	3,000
Refreshments	81	84
Donations	0	0
Sundry income	1,226	2,328
	<u>17,048</u>	<u>21,152</u>

4 Restricted Funds

There were no restricted funds received in 2020 and 2019

5 Endowments

There were no endowments in 2020 and 2019

6 Analysis of resources expended

6.1 Costs of generating voluntary income

	2020	2019
	£	£
Administration	154	34
Sundries	8	95
	<u>162</u>	<u>129</u>

Fundraising trading costs

Administration	99	167
Purchases	0	5
Social	0	0
Uniforms	0	727
	<u>99</u>	<u>899</u>

CHESTERFIELD PHILHARMONIC CHOIR

NOTES ON FINANCIAL STATEMENTS

for the year ended 31 July 2020

6.3	Charitable Activities	2020 £	2019 £
	Administration	2,042	1,262
	Concerts	6,215	15,638
	Donations	101	125
	Rehearsals	3,882	6,087
	Musical Director and Deputy	5,620	5,350
	Printing	1,930	3,884
	Sundries	530	708
		20,320	33,054
7	Fixed assets There are no fixed assets with any residual value		
8	Creditors due within one year	2020 £	2019 £
	Ticket sales carried forward due to Covid-19 cancellations	1,416	0
9	Governance costs There were no charges for Governance costs as all services are provided by trustees and members free of charge. Independent inspection of the accounts is also provided free of charge.		
10	Prepayments	2020 £	2019 £
	Concert Hall Hire	775	100
	Overpayment of website costs to D.Oliver	83	0
		858	100
11	Payments to Trustees	2020 £	2019 £
	Remuneration *	5,120	5,350
	Expenses	0	0
	Total	5,120	5,350
	* Fees were paid to Steven Roberts, a trustee		
12	Accumulated Fund	2020 £	2019 £
	01 August 2019	24,592	19,520.00
	Net incoming resources for the year	9,669	5,072.00
	31 July 2020	34,261	24,592.00