

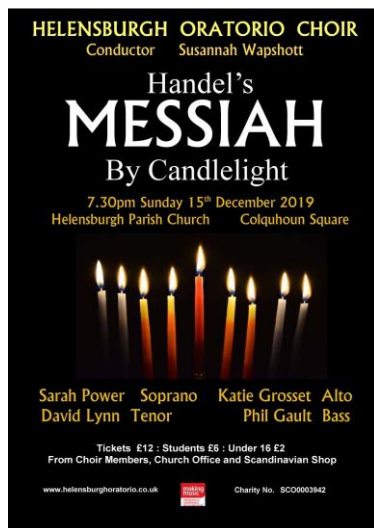
**Helensburgh Oratorio Choir
Trustees' Annual Report
Year ended 30 June 2020**



Helensburgh Oratorio Choir

SC003942

Annual Report and Financial Statement for the year ended 30 June 2020



Helensburgh Oratorio Choir Trustees' Annual Report Year ended 30 June 2020

The trustees present the annual report and accounts for Helensburgh Oratorio Choir for the year ended 30 June 2020.

Reference and Administrative Information

Charity Name:	Helensburgh Oratorio Choir
Registered Charity Number:	SC003942
Charity's Principal Address	18 Craigendoran Avenue Helensburgh, G84 7AZ

Trustees

The trustees who served in office during the year and up to the time of the approval of these accounts are listed below:

Chairman	[REDACTED]
Secretary	[REDACTED]
Treasurer	[REDACTED]

Other Members of the management committee	[REDACTED] (Tenor Steward)
	[REDACTED] (Soprano Steward)
	[REDACTED] (Alto Steward)
	[REDACTED] (Bass Steward)

Independent Examiner

[REDACTED]

Banker

Bank of Scotland
26 Colquhoun Square
HELENSBURGH
G84 8AP

Helensburgh Oratorio Choir Trustees' Annual Report Year ended 30 June 2020

Structure, Governance and Management

Governing Document

The Choir is administered in accordance with its constitution. The management of the Choir is entrusted to a Committee consisting of three Office Bearers (Chairman, Secretary and Treasurer), and one Steward for each of the four vocal sections (Soprano, Alto, Tenor and Bass), plus the Musical Director ex-officio. The Committee may co-opt, as required, additional members for specific duties.

Recruitment and Appointment of Trustees

The Office Bearers and Stewards are elected by and out of the Choir's members at the Annual General Meeting; they hold office for three years after which they are eligible for re-election.

Objects and Activities

The object of the Choir is to promote, improve, develop and maintain public education in, and appreciation of, the art and science of choral music in all its aspects, by the presentation of public concerts, recitals, and to be willing to help in the welfare of the community by such other ways as the Choir, through its Committee, shall determine from time to time.

In addition to performing large scale works, accompanied by professional orchestras and soloists, we also undertake smaller recital concerts both in Helensburgh and elsewhere. The choir has given several recitals in aid of Macmillan Cancer Support, Enable, CHAS, Alzheimer Scotland. Thus, we aim to enhance the cultural quality of life for the community.

Review of Activities and Performance

Concerts

15th December 7.30pm Handel - *Messiah* by Candelight

The new season promised to be busy and started well. Many of the choir were revisiting *Messiah* for the umpteenth time and therefore rehearsals achieved more detail than might be possible otherwise. It was our MD's first time doing the piece in full and she enjoyed exploring the many available varieties of tempi, articulation and ornaments with an experienced choir, whilst choir members, for their part, were challenged to do things differently.

As we neared the concert, there was some concern that it would be sold out and that there wouldn't be enough seats for everyone- a very nice position to be in! On the day of the concert, the church's capacity was in fact reached, and, with the addition of hundreds of battery-operated candles placed around the church and dimmed houselights, the concert had a magical atmosphere. Our four soloists were Sarah Power, Katie Grosset, David Lynn and Phil Gault and were greatly enjoyed by the audience and choir alike. The orchestra was fixed by our very own Baroque timpanist, Thomas Lowe, and led by Gabi Maas replacing our usual leader, Justine Watts, who was in the middle of a gruelling performance schedule of *The Snow Queen* with Scottish Ballet.

22nd March 7.30pm Jonathan Dove – *Arion and the Dolphin* (with children's choir) Carl Orff – *Carmina Burana* **CANCELLED**

After Christmas we started on our new programme for the March concert: *Carmina Burana* and *Arion and the Dolphin*, a piece by Jonathan Dove commissioned by Making Music to accompany the two-piano and percussion version of *Carmina Burana*. This piece posed quite a few challenges to the choir (counting to 5 being a particular and peculiar obstacle!) so perhaps we should have allowed for more rehearsal time in the schedule. A children's choir drawn from a local school

Helensburgh Oratorio Choir

Trustees' Annual Report

Year ended 30 June 2020

rehearsed separately under the baton of one of their teachers, Miriam Walker. Unfortunately, discussion about the Covid-19 lockdown (and the closure of our performance venue) struck just as we arrived at concert week and our MD was (fortunately successfully) on her way back from Adelaide, having arranged for Derek Clark to take the final Tuesday rehearsal. The choir has not met in person since 10th March.

31st May 3pm Charity Afternoon Tea Concert in Lomond Parish Church to include songs by Robert Burns, Hamish MacCunn and a WORLD PREMIERE by Aileen Sweeney [CANCELLED]

In November 2019 and February 2020, some rehearsal time was given over to workshops conducted by Aileen Sweeney, the composer with whom the choir had been paired under Making Music's "Adopt a Composer" scheme. Aileen challenged the choir to experiment with some interesting rhythmic variations on a well-known local folk song. She subsequently delivered the finished piece as promised at the end of March and our MD then reviewed the score and made suggestions. Aileen was asked to rewrite a couple of rhythms and time signatures which we thought were needlessly hard to read and also to transpose the whole piece up by a tone as we didn't want the basses sitting on bottom Fs all the way through! We are so lucky to have ended up with such a beautiful and tailor-made piece. We have been communicating with Making Music throughout lockdown and can't wait to start rehearsing our piece properly and giving it the performance it deserves.

2nd-6th September Sardinia International Choral Festival [CANCELLED]

In June we received the wholly expected news that the Sardinian Festival would not take place this year. Our Treasurer had been liaising with the organisers about developments and keeping those choir members who had hoped to attend informed. Our place at the Festival is valid for the next 2 years and we really hope at least some of us can make it. Fingers crossed.

The "Zoomatorio Choir"

Once it became clear that the Covid -19 lockdown would be in place for a while, the MD investigated doing rehearsals online, using Zoom. It was very much trial and error at the beginning, the main problem with online rehearsals being that each participant must be muted, as otherwise the time-lags make hearing anything of use impossible. So essentially rehearsals consisted of the MD singing through each vocal part whilst accompanying herself on the piano – quite a strain! We decided to split the weekly rehearsals into two one hour sections, with ladies "meeting" on Tuesdays and gents on Wednesdays, split roughly evenly between an extended physical / vocal warm up, new repertoire and old repertoire. To avoid issues with the distribution of sheet music, the MD selected items from the Oxford European Sacred Music book, which most choir members own. We also learned a piece which Will Todd, whose *Mass in Blue* had been a highlight of our 2018/19 season, had written in response to the pandemic.

Looking ahead

Preparations had been made for the 2020/21 season but, during our "summer break" it became clear that we would not be able to mount our planned November concert, not least because suitable rehearsal venues would not be available. We are taking a close interest in the research which is being carried out into the production of aerosol and droplets by singers and decisions about repertoire and concert dates will be led by scientific guidance as this becomes available.

Helensburgh Oratorio Choir

Trustees' Annual Report

Year ended 30 June 2020

Chairman's report

We had looked forward to our 2019/20 season, with great enthusiasm. We had been selected as the choir from rural Scotland for the "Adopt a Composer" scheme and we had great plans for workshops and performance with Aileen Sweeney of the piece she composed for the choir "*Breathing Place*" about the beauty of our local area. Our MD had also received an invitation for the choir to participate in the International choir festival "Al sole della Sardegna" in September 2020 and there were three concerts planned, a busy 57th Season. Our membership had reached an all-time high and the rehearsals were going so well. What could go wrong?

Who could have predicted such an abrupt curtailment to our plans with the appearance of a global pandemic which hit Scotland with total lockdown from the 23rd March 2020? Covid 19 had arrived.

Thanks to technology, our committee were able to continue to meet and plan our virtual rehearsals until the end of May. Although these afternoon virtual rehearsals were not the same and did not give the satisfaction of singing together in the same way, it did allow us to keep in touch with each other and to revise some of our favourite sacred music. Thanks to our MD, we were also able to make a recording of Will Todd's '*Like a Rainbow*' (written specially to support the NHS during the worst of the pandemic and given free to choirs) which was really good fun to do and can be watched on our Facebook page. Our chairman prepared a video blog to members in May helping to let them know that they had not been forgotten and that the committee were trying very hard to maintain links with everyone.

Choirs face a period of uncertainty which makes it difficult to know what activities will be possible during the 2020/21 season. We hope that we may be able to put on an open-air performance to commemorate Remembrance Sunday in November and to sing carols in December. In terms of what we can and cannot do, we are grateful, as a choir, for the excellent resources and guidance provided by **Making Music**. These will form the basis of our plans going forward.

Speaking of Making Music, we decided some time ago that we would move our current website and Google drive to the new Making Music Platform. This is a managed web service which allows the choir's administration to be held securely online on UK servers. It will provide extra facilities for our choir, for example being able to book tickets online and other benefits. Our current membership data will be transferred, all in line with GDPR. Members will have a log-in and be able to update their own information.

The committee decided to reduce the membership subscriptions for 2020/21 by 50%. Some members have indicated that they will continue to pay the full subscription of £120 and we are very grateful for that support. We continue to pay our MD and Accompanist despite the current situation.

The committee continues to function effectively. Our section stewards provide lines of communication which are particularly important for those members who have chosen not to participate in online rehearsals. Margaret Hastings produces monthly accounts and projections. Vivienne Murray, our Secretary, turns our discussions into coherent minutes. Kate Clark helps with the delicate task of liaising with the Church. Our Librarians Bryan and Joy Temple have had to deal with the difficulties of lockdown, ensuring that hired scores were collected and returned in time; Kenny Lockhart maintains the website and leads in dealing with IT developments in these virtual times. We thank our MD Susie Wapshott and accompanist Anne Robertson for their continued support and enthusiasm.

Choirs are going through a horrible situation, but our healthy reserves mean that we are better placed than many to ride out the storm. The committee are doing everything possible to get us singing together again.

Helensburgh Oratorio Choir Trustees' Annual Report Year ended 30 June 2020

Financial Review and Reserves Policy

The accounts record a surplus of £3,693, despite a difficult latter half of the season. The membership has remained high (87) and we are ensuring tax efficient donations.

Income

Income for the year was £20,627 - 18% less than 2018/19. This was due to the cancelled concert income from ticket sales and programme advertising. Membership subscriptions and associated tax relief was stable and represented nearly 60% of the season's total income. Concert ticket sales, however, including 21 tickets bought for the March concert where the sellers declined our offer of a refund, were down 39%. We received a sizable donation from one of our Friends plus additional Friends joining increased this income by 77%. However, the 100 Club income was down 25% compared to 2018. There was no Coffee Morning this year due to lockdown restrictions.

Expenditure

Our expenditure was £16,934 – 23% less than 2017/18, reflecting the cancellation of the March concert. Concert costs were down by only 29% as the most expensive of the season's concerts was the one which went ahead. We had increased costs for the performance of *Messiah* in December as we hired staging to assess if this provided a better solution of manpower and spacing than our own staging. This was not seen as value for money, and we had planned to use local volunteer resources (in return for a donation) to build our stage for the March concert – this idea has still to be tested. Through cancellation of our March concert we had no venue hire or musician / soloist fees. We had already prepared and paid for the programmes but having not received the advertising income (apart from two half pages) this added £341 to our concert deficit. It had been expected that the March concert would have had a slight deficit (£100). We had purchased the Dove music, costing £829 – we hope to recoup these costs by hiring out these scores in future years.

With our enforced closure in March, we saved 32% in our hall use fees by moving to Zoom practice sessions. Additional IT costs for our use of Zoom in April and May were relatively trivial. We continued to pay our MD and accompanist until the end of May, although there was a reduction in travel expenses with no March concert or face to face practices from mid-March to May.

Reserves

The choir aims to retain enough reserves to meet the cost of its planned concerts, irrespective of audience size (£12,000). We have also earmarked additional reserves (£6,000) for the replacement of our staging with more lightweight material better suited to the current age profile of the choir. Over the past four years, we have sustained a higher than usual membership (30% above the long term average) which, with improved concert budget management, has seen an increase in our reserves allowing us some flexibility with future concert budgets. We are, however, anticipating significantly reduced membership in 2020/21 with reduced membership fees and reduced audience income once we are allowed to put on a concert. Given Covid19 restrictions, when we get back to singing, it is likely that we will need to find a larger practice venue to allow social distancing.

The choir's reserves are invested with Skipton Building Society and with the Bank of Scotland.

Approved by the Trustees and signed on their behalf by



Chairman 12 October 2020

Helensburgh Oratorio Choir

Statement of Receipts and Payments

Year ended 30 June 2020

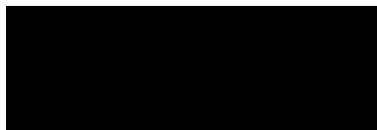
	2019/20 £	2019/20 £	2018/19 £	2018/19 £
Incoming Resources				
Voluntary Income				
Membership Subscriptions	10,180		10,051	
Tax Recovered under Gift Aid	1,999		2,089	
Donations	70		116	
Amazon Associates Programme	141		210	
		12,390		12,466
Activities for Generating Funds				
Coffee Morning	-		940	
100 Club	987		1,311	
Friends	1,135		640	
Music lease	86		219	
		2,208		3,110
Building Society interest		194		168
Charitable Activities				
Sale of tickets and programmes	4,609		7,495	
Advertising revenue (programmes)	710		620	
Music	516		1,211	
Donations	--		--	
		5,835		9,326
Total Incoming Resources		20,627		25,070
Outgoing Resources				
Fundraising Costs				
Catering	35		324	
Coffee Morning	-		80	
		35		404
Charitable Activities				
<i>Concerts</i>				
Orchestral players and soloists	4,748		9,162	
Tickets and Programmes	647		659	
Music, instrument and venue hire	2,886		2,063	
Publicity and other concert costs	353		286	
		8,634		12,170
Musical Director and Accompanist	6,116		6,523	
Hire of Church Halls	1,197		1,753	
Music Costs	114		204	
Making Music Sub. and Insurance	698		523	
Web site maintenance	140		123	
Other Admin costs	-		163	
		8,265		9,289
Total Outgoing Resources		16,934		21,863
Net Surplus for period		3,693		3,207

All funds are unrestricted.

Helensburgh Oratorio Choir
Statement of Balances
Year ended 30 June 2020

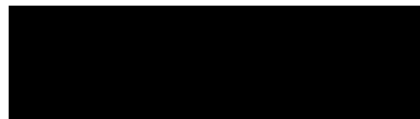
	As at 30/06/20 £	As at 30/06/19 £
Bank and cash in hand		
Bank of Scotland Treasurers Account	9,320	5,821
Skipton Building Society (90 Day)	18,515	18,321
	<hr/>	<hr/>
Closing Balance	<u>27,835</u>	<u>24,142</u>
 Reserves		
Starting Balances	24,142	20,935
Surplus for year	3,693	3,207
	<hr/>	<hr/>
General Funds	<u>27,835</u>	<u>24,142</u>

Approved by the Trustees and signed on their behalf



Chairman

12 October 2020



Treasurer

Independent examiner's report to the Trustees of Helensburgh Oratorio Choir SC 003942

I report on the accounts of the charity for the year ended 30 June 2020 which are set out on pages 7 and 8.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) 2005 Act and the Charities Accounts (Scotland) Regulations 2006 (as amended). The charity trustees consider that the audit requirement of Regulation 10(1) (d) of the Accounts Regulations does not apply. It is my responsibility to examine the accounts as required under section 44(1) (c) of the Act and to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination is carried out in accordance with Regulation 11 of the Charities Accounts (Scotland) Regulations 2006. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeks explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently, I do not express an audit opinion on the accounts.

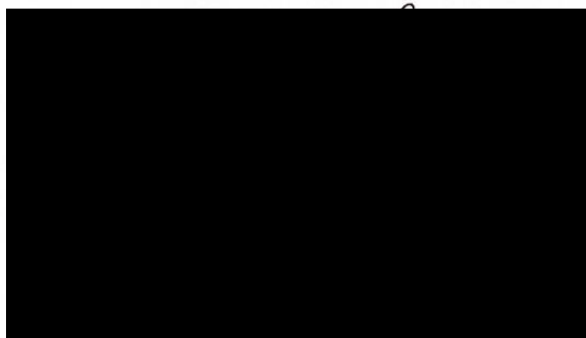
Independent examiner's statement

In the course of my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 44(1) (a) of the 2005 Act and Regulation 4 of the 2006 Accounts Regulations, and
 - to prepare accounts which accord with the accounting records and comply with Regulation 9 of the 2006 Accounts Regulations

have not been met, or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



8 November 2020