

# OPERA CIRCUS LIMITED

England & Wales · Charity number 1051954

## Details

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Other names	OPERA CIRCUS
Status	Registered
Legal form	Charitable company
Company number	<a href="#">02716451</a>
Registered	1996-01-16
Register	<a href="#">View on the Charity Commission register</a>

## Contact

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Address	Three Chimneys Pymore Lane Dottery Bridport DT6 5PS
Phone	01308420751
Email	<a href="mailto:admin@operacircus.co.uk">admin@operacircus.co.uk</a>
Website	<a href="https://www.operacircusuk.com">https://www.operacircusuk.com</a>

## Activities

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**Objects:** TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS IN PARTICULAR BUT NOT EXCLUSIVELY THE ARTS OF OPERA.

**Activities:** Opera and music theatre, commissions, productions and performance Education and community work in Dorset and the South West and other parts of the UK also in the EU region and Central and Eastern Europe Mixed art form projects Partnership collaboration and development

## Classification

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- **How:** Provides Human Resources, Provides Advocacy/advice/information, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science, Economic/community Development/employment, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

## Geography

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- Belgium
- Bosnia And Herzegovina
- Georgia
- India
- Italy
- Kosovo
- Portugal
- Romania
- Serbia
- Brighton And Hove
- Cornwall
- Croydon
- Dorset
- East Sussex
- Lancashire
- Manchester City
- Somerset
- Surrey

## Finances

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Period end	Income	Expenditure	Assets	Employees
2025-03-31	£216,621	£106,019	-	-
2024-03-31	£75,666	£91,971	-	-
2023-03-31	£101,671	£138,075	-	-
2022-03-31	£78,005	£66,882	-	-
2021-03-31	£105,101	£70,309	-	-

## Trustees

Name	Role	Appointed
<b>Margaret Rosemary Russell</b>	Chair	2013-01-10
Darren Abrahams		2022-02-15
JANE FIONA STOCKER		
ROBERT GOLDEN		2013-01-10
Rory Newbery		2022-10-20
Susan Bisatt		2013-11-08
TINA ELLEN Golden		

**OPERA CIRCUS LIMITED**

England & Wales - Charity number 1051954

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# Accounts

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**Company number 2716451**  
**Charity number 1051954**

**Opera Circus Limited**  
**(Limited by Guarantee)**

**Report and Financial Statements**  
**for the year ended 31 March 2025**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Opera Circus Limited**  
**(Limited by Guarantee)**

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## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The company is a private company limited by guarantee registered in EW - England and Wales, company number 2716451, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1051954.

#### **Directors and trustees**

The Directors of the charitable company (Opera Circus Limited) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association one third of the Trustees shall retire from office. These Trustees shall be those longest in office. A retiring Trustee shall be eligible for re-election.

Policies and procedures adopted for the induction and training of Trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The Trustees during the year and since the year end, were :

Tina Ellen Lee - Artistic Director  
Fiona Whytehead  
Robert Golden  
Rosemary Russell - Chair  
Susan Bisatt  
Darren Abrahams

#### **Chief executive/Artistic director**

Tina Ellen Lee - Artistic Director

#### **Independent examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

National Westminster Bank plc, PO Box 2162, 20 Dean Street, London W1A 1SX.

#### **Solicitors**

Bates, Wells and Braithwaite, Cheapside House, 138 Cheapside, London EC2V 6BB.

#### **Operation address**

Three Chimneys, Pymore Lane, Dottery, nr. Bridport, Dorset DT6 5PS.

#### **Registered office**

49 South Molton Street, London W1K 5LH.

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**Trustees' Report**

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2025 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, 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).

**Principal activity**

The principal activities of the company continue in the use of the arts for public education, as a general description, and alongside this the use of the arts to work with young people, in particular those with disadvantages, through social, cultural and educational projects. We develop new artistic performances and productions working with the highest quality of professional artists. We are extending our expertise and research in the use of music for health and well being in particular in areas of trauma and trauma informed care and in particular working alongside Ukrainian artists and universities for children in shelters and veterans developing an online programme and Handbook for trauma informed care. This will first be published in Ukrainian and then English, and we hope in more languages and available globally with an accessible training programme.

The charity is ensuring that as much as it works with partners in Europe, it is evenly balanced with work in the UK in particular in the area around the home base of West Dorset. In the last couple of years this has extended to UK partners in Bournemouth, Kent, Portland, Edinburgh, Glasgow, Brighton and London.

The Artistic Director, with the support of the Board, continues to transform the company and the way it works, creating a more healthy arts ecology with different methods of support, new collaborators and different income streams despite the continuing difficulties of working post Covid and in the current negative climate for arts and culture. The plan is developing through to 2028 at least and will provide greater sustainability and preserve opportunities for the future. We continue to work on the development of our values and principles as well as our legacy and extending our policies for Equity and Inclusion as well as Data Protection and the Environment. We want to make sure that we are as environmentally sustainable as possible. In line with this all our accounting is now online and we have reduced our use of paper massively. Our new web site is active and both the Opera Circus and TCFT web sites and logos have been redesigned. We have used more digital methods of working as a result of the Pandemic, to great effect.

We continue to develop our partnerships with Kings College, Arts University London and Bournemouth University, Locally with TransitionTown Bridport (now Sustainable Bridport), Bridport Food Matters, Bridport's Rights Respecting Town, b-side on Portland, Bridport's Refugee Support Campaign, local schools, the Town Council and Dorset Youth Association.

After 2022 we can no longer apply for EU grants due to Brexit although have recently heard that there is hope that in the future we may be able to be part of an application as a neighbouring country but not a full partner or leader of a project. We are exploring grants, although smaller, from the Council of Europe and the European Youth Foundation of whom we've been members for over 10 years.

There continues to be support for cultural and arts activities in community programmes in West Dorset and supporting in the long term the aims of the charity with HOME in Bridport and St. Mary's Primary School and Bridport Primary School. Funding for such work is applied for from Awards for All, Big

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**(Limited by Guarantee)**

**Trustees' Report**

Lottery, Dorset Council, local charities and trusts, Bridport Town Council, Ernest Hecht Charitable Trust amongst others. The Alice Ellen Cooper Dean Charitable Foundation based in Dorchester, has become an annual funder with core and project funding.

We recognise in this day and age the need to work locally with a global perspective.

One of our most important ongoing youth project is called The Complete Freedom of Truth and has involved to date over 2000 youth participants and an estimated 100 artists/facilitators, care workers, logistics, evaluators and experts from 8 countries across Europe and the UK with all together 16 mandated organisations. We are planning to be able to continue this work with alternative funding including the National Lottery, Town and Country Council support, other foundations and trusts and a local philanthropist who has already donated funding. We are also intending to apply for Council of Europe project funding as members of the European Youth Foundation which although isn't at the same funding level as Erasmus, is a useful grant.

**Objectives and activities for the public benefit**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The objects of the charity are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively, the art of opera and music theatre and associated educational and outreach programmes.

Opera Circus continues to work with international artists and creating partnerships and collaborations in Europe and the wider world as part of a strategy developed by the Artistic Director with advice and consultation with the board.

To work with young people in particular those from areas of disadvantage and disability using arts and cultural activities along with youth exchanges to develop tolerance and understanding of difference, to tackle racism and fear of the other.

To work locally and globally using arts and culture as a tool to develop tolerance and understanding, to tackle exclusion and fight for equality against racism and hate crime; to support any aspect of project work that develops social justice and ensures the rebuilding of our democracies; to support the changes that need to take place to tackle the climate emergency.

In light of the damage done by Covid we continue to expand our work with music and the creative arts for health and well being, recognising the level of trauma and mental health damage that has been done in the UK over the past number of years. We are also extending this work to Ukraine, and to a small extent in Gaza, in light of our experience in post-conflict areas of the Western Balkans.

We have developed a new programme of work with partners called Creative Healing publishing guidance with Kings College and the Trauma Informed Care Association. This will be developed in the future possibly developing into community performance. We have taken this programme of work and developed a short project around support for Care Leavers which was shared at a Trauma Informed Community conference in Oxford.

We have started R and D including performances on a new music theatre production which is based on stories of a Jewish family from Germany and Liverpool and including other stories of migration and families including Palestine. This is an ongoing process working in partnership with the music chamber ensemble Klezmer-ish. In the current light of the war against Palestine and Gaza, there are delays in

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**Trustees' Report**

developing this production whilst we research and consult on the most appropriate and useful way to tell these stories.

**Structure, governance and management**

**Organisational Structure**

The general day to day management of the charity is run by the Artistic Director who also provides the Artistic Policy and creative impetus. Artists, Facilitators, Project Managers and assistants are employed on a project by project basis.

In addition a written report with updated information on the progress of the charity and its work is sent to the trustees on a regular basis. Most years the Board of Trustees meet three or four times a year to review the work of the charity and to take major decisions and approve the management accounts/audited accounts. As a result of Covid these meetings have continued online.

In this financial year two major board meetings were held. We continue to have several smaller meetings with individual board members to seek advice in their field of speciality and to ensure the ongoing dialogue and communication. This has proved to be very successful and supportive of the day to day running of the work of the charity.

In particular the Chair continues to be very hands on and supportive and her varied skills and experience have been vital to the ongoing growth and sustainability of the company. The Artistic Director has met with the Chair on a regular basis to discuss the ongoing projects, to work together on funding applications and to look at both local and international project work.

**Appointment of Trustees**

The Board of Directors will discuss any additional Directors required by the Charity. A name will be recommended and that person invited to a board meeting to discuss their responsibilities and what duties they can accept, time to give and advice to offer. If the Board of Directors approve their placement, then a vote is taken, with a proposer and seconder. The new Director will then join the Board at the following Board meeting.

The informal advisory board which was created to assist the company and Board in research, advice and connections still exists although due to extensive work loads a general meeting with all hasn't been possible. The advisors were chosen for their skills and experience and have proven to be invaluable. We contact people on an individual basis if advice is needed.

Renowned composer and Emeritus Professor of Music Nigel Osborne, MBE became Artist in Residence for Opera Circus. Prof. Osborne has worked with TEL and Opera Circus since 2003.

Rory Newbery has become a full board member for Opera Circus.

**Related Parties**

The charity seeks to work with like-minded artists and companies on a national and international level in the pursuit of its aims. This is both on an artistic and financial basis. The company desires to develop the quality and richness of its work by combining with relevant related parties where the opportunity arises. This includes working with other charitable organisations who develop educational and outreach work both in the United Kingdom and Abroad. Universities and academic partners have become significant in the work of the charity, providing learning, new openings with other partners, research opportunities and small amounts of funding. This includes The Human Hive in Brighton and Innovation and Well Being in Newcastle. What started with Bournemouth University and then Leeds University with

**Opera Circus Limited**  
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**Trustees' Report**

Changing the Story continues with Kings College and Arts University London and has developed in our growing reputation as a trusted supplier and efficient manager of projects. We are also working with 7 universities in Ukraine as part of a development network of artists and academics in the UK and the Ukrainian NGO ArtDot.

**Plans for 2024-25 and beyond**

The Complete Freedom of Truth continues becoming a youth programme of work that is a major link between European opportunities and young people in England. In 2024 we funded young people to represent TCFT in Aachen through our Charlemagne Youth Prize from 2017, for training in democracy and human rights facilitation in Budapest and to learn about project management in Warsaw to Lublin and Lviv.

We celebrated the International Day of Democracy in Bridport on 15 September 2024 which over 30 young people participating in multiple activities and joining with multi generational community members for dinner, music and dancing in the town hall. We also ran two Democracy and Human Rights training programme led by Freya Proudman, PhD student and ex Youth Ambassador to the Council of Europe.

Opera Circus has been working locally with the Edible Gardens as a volunteer project which involves fund raising as well as providing music and arts activities. We have started a second garden at Bridport Primary School.

Our Creative Healing publication was presented at the RSA.

We continued to work on the new R and D performance called Stumbling Stones in partnership with Klezmer-ish (musicians from Liverpool Philharmonic Orchestra.) Two further performances were held at the Liverpool Philharmonic in January 2024 as part of Holocaust Memorial Week and a further tour planned for June/July 2026.

Long term commitment has been made to support the work of trauma and trauma informed care training for artists in Ukraine, working with the renowned NGO ArtDot and seven universities in Ukraine + Kings College and Arts University London. Opera Circus became the catalyst for the online development of a network of artists and academics to develop this work further. Major funding applications are in process.

**Achievements and performance**

**Touring and Productions**

We are still committed to touring to as wide an audience as possible and in multiple ways but we will have to see what the future holds with live performance as a result of the Pandemic and funding. We know that travelling and mixing with other communities, cultures and artists is invaluable to the growth of the ensemble individually and as a creative unit and to social and cultural exchange, both artistic and educational. In 2024 we performed two work in progress performances of Stumbling Stones looking to tour in 2026.

The company continues to develop a wider range of projects which are rooted in educational and community work through the creative arts in particular music. These projects are part of an ongoing process to develop a combination of high quality performance alongside educational and community work that grows out of and alongside the art and at the highest level of professionalism.

This is being successful and the board are encouraging in their support. It is also important that we are seen to do as much and similar work in our own local community as it is with our work in wider Europe.

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**(Limited by Guarantee)**  
**Trustees' Report**

**Further developments, activities and achievements – from the year end and including the plans for the future and fundraising activities:**

The Artistic Director continues to apply for funding both from grant making trusts, foundations, the corporate world and private individuals. As a result of Covid more time, help in kind, was spent by the AD applying for funding. This has become very challenging but there have been some successes in particular as a result of developing new networks. Our university partnerships are beginning to deliver small amounts of funding which as partnerships develop should become more significant. The Ernest Hecht Foundation is closing down in 2025 and has offered us long term sustainable funding for our projects in 2025 and beyond. This is not only for the Edible Garden Projects but also for any project that benefits Bridport and its community of all ages.

TCFT has grown in influence and is now attracting a broader and more influential group of organisations interested in offering support and participating. Sharing and partnering is an important part of the future of this particular programme of work. Dorset Youth Association has become a major partner, with their network of 42 organisations across Dorset and as part of the National Association of Youth Associations, they provide greater possibilities of sharing evaluations, successful projects and new ideas.

We continue to be invited to participate in conferences and seminars.

We use crowdfunding more and find that we have an extended audience who give generously but moderately and these funds can be used for topping up funds from other sources as well as keeping our audiences and community engaged and participating.

**The Charities Policies regarding reserves and investment.**

The charity currently holds no reserves and has no investments.

**Flexibility**

We have reduced our administrative costs to the bare minimum and employ freelance professional skills on a project by project basis as and when funding allows.

We are also looking at the sustainability of our sector and always including where possible emerging young artists, producers and paid freelancers.

**Teaching**

As performers we recognise that we have skills, which are valuable and should be shared with people of all ages and abilities. We also have built up a list of other artists with whom we share skills and our work. Through our workshops we introduce participants to our highly distinctive style of work, help them explore music and theatre and movement and overturn preconceptions about opera and music theatre. The focus is always on participation rather than demonstration and we actively encourage spontaneity, teamwork and creativity.

**Review of financial transactions and financial position**

The company continues to have no loan and no overdraft facilities.

The charity made a surplus for the year on unrestricted funds of £6,047, reducing the deficit brought forward to £13,065.

**Opera Circus Limited**  
**(Limited by Guarantee)**

**Trustees' Report**

**Reserves policy and risk management**

In the opinion of the directors the company remains able to meet all its commitments given the continued support of the grant aiding bodies and the level of fund raising so far achieved, in addition to a long term personal guarantee. The Artistic Director has provided the Board of Trustees with a regular update of all applications for funding and their progress.

**The Board of Trustees make sure that there is:-**

- an annual review of the risks which the charity may face;
- the creation of systems to mitigate risks identified
- the implementation of procedures to limit any impact on the charity should risks materialise.
- The Artistic Director is developing contacts in new areas of funding with support from the Board, this includes business philanthropy and university partnerships.
- The Community Action Network, Dorset, has provided new policy models in Safeguarding for Children and Vulnerable adults, Equity and Inclusion, Climate and Environment and Data Protection to update OC's policies. These have now been completed and approved by the Board of Trustees.

**Review of ongoing position**

It is the 33rd anniversary of the company. We continually need to take stock of our work, the make up of the ensemble itself and how to continue to develop and explore opera and music theatre alongside the youth and community outreach work, both locally, nationally and internationally.

As a result of the high quality of work in the last few years and the development of a much higher public profile the company is developing a better position to raise funds. We are creating new relationships with organisations and philanthropists both locally and overseas.

Brexit continues to cause a down turn in donations and funding support overseas and in the UK. Arts Council England has reversed its funding strategy of providing the majority of its income to Project Funding and the minority to National Portfolio Organisations but we continue to be successful in applying for small project grants.

OC seems to be regarded at an international level as a creative producer of youth, community and arts projects at the highest level. There are now confirmed and provisional project developments and enquiries for work to 2026.

**Year 2024/25**

The directors have considered the impact of the year 2024/2025 on the company's operations and, so far as they are able to ascertain, consider that all reasonable steps have been taken to resolve any problems arising in particular from the ongoing problems of Covid in particular fragile mental health in young people. The costs involved in dealing with these matters are not material. The company has withstood the Covid crisis due to its lower overheads and working with freelance professionals on a project by project basis.

**Opera Circus Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

**Small company exemption**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 18 November 2025 and signed on its behalf by

Signed by:  
  
FE2013BE8C2841D...  
**Tina Ellen Lee**

**Trustee**

## **Independent Examiner's Report to the Trustees of Opera Circus Limited**

I report on the accounts of the company for the year ended 31 March 2025, which are set out on pages 10 to 24.

### **Respective responsibilities of trustees and examiner**

The Trustees (who are also the Directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with general Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

### **Independent examiner's statement**

In connection with my examination, no matter has come to my attention

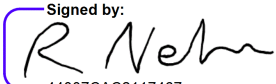
1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

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.

Signed by:



44007CAC2117467...

**Richard Nelson FCCA**

**Breckman & Company Ltd**

**Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

18 November 2025

## Opera Circus Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total £	Unrestricted funds £	Restricted funds £	2024 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 11		34,000	-	34,000	34,840		34,840
Charitable activities							
Theatre - page 12		5,305	177,316	182,621	6,866	33,960	40,826
<b>Total</b>		<u>39,305</u>	<u>177,316</u>	<u>216,621</u>	<u>41,706</u>	<u>33,960</u>	<u>75,666</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising - page 13		5,099	-	5,099	7,263	-	7,263
Charitable activities:							
Theatre - page 13		28,159	72,761	100,920	47,118	37,590	84,708
<b>Total</b>		<u>33,258</u>	<u>72,761</u>	<u>106,019</u>	<u>54,381</u>	<u>37,590</u>	<u>91,971</u>
<b>Net income / (expenditure)</b>	<b>3</b>	6,047	104,555	110,602	(12,675)	(3,630)	(16,305)
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<u>(19,112)</u>	<u>9,857</u>	<u>(9,255)</u>	<u>(6,437)</u>	<u>13,487</u>	<u>7,050</u>
<b>Total funds carried forward</b>	<b>11, 12</b>	<u><u>(13,065)</u></u>	<u><u>114,412</u></u>	<u><u>101,347</u></u>	<u><u>(19,112)</u></u>	<u><u>9,857</u></u>	<u><u>(9,255)</u></u>

The notes on pages 16 to 24 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Opera Circus Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2025**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>		
<b>Donations</b>		
The Alice Ellen Cooper Dean Foundation	5,000	5,000
In kind support	29,000	29,840
	34,000	34,840
	34,000	34,840

**Opera Circus Limited****(Limited by Guarantee)****Year ended 31 March 2025**

	<b>2025</b>		<b>2024</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from charitable activities</b>				
<b>Theatre</b>				
<b>Theatre income</b>				
Production income	1,595		2,357	
Other donations/Glft Aid	3,710		4,509	
	<u>          </u>	5,305	<u>          </u>	6,866
<b>Project specific funding</b>				
Kings College London (CTS)	24,315		3,365	
Dorset Council	4,700		1,500	
Ernest Hecht Charitable Foundation	120,000		-	
Individual donations and crowdfunding	6,861		-	
Trauma Informed Community Action CIC	9,260		-	
Other grants	-		8,235	
Home in Bridport	2,102		1,000	
Bridport Town Council	-		300	
Council of Europe	10,078		-	
OR INTER ORG	-		4,910	
Community Fund	-		9,900	
Royal Society of Arts	-		4,750	
	<u>          </u>	177,316	<u>          </u>	33,960
		<u>182,621</u>		<u>40,826</u>

**Opera Circus Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2025**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on raising funds</b>		
<b>Fundraising</b>		
Fundraising costs	99	263
In kind support	5,000	7,000
	<u>5,099</u>	<u>7,263</u>
<b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production costs</b>		
Production fees	30,539	6,709
Artistic fees	18,416	13,508
Production fees - in kind	15,000	17,840
Travel/transport	4,798	15,740
Accommodation/subsistence	9,727	14,660
Marketing/website	3,066	653
Marketing- in kind	3,000	1,000
	<u>84,546</u>	<u>70,110</u>
Support and governance costs - page 14	16,374	14,598
	<u>100,920</u>	<u>84,708</u>

**Opera Circus Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2025**

	<b>2025</b>		<b>2024</b>	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Storage	375		2,002	
Office costs	762		739	
Office costs - in kind	6,000		4,000	
Insurance	1,133		1,164	
Research/development costs	1,013		764	
Depreciation of office equipment	344		-	
		<u>9,627</u>		<u>8,669</u>
<b>Administration costs</b>				
Travel/transport	137		159	
Printing/postage/stationery	65		28	
Sundries	125		153	
		<u>327</u>		<u>340</u>
<b>Professional/financial</b>				
Bookkeeping	2,642		3,037	
Bank charges	495		552	
Deficit on foreign exchange	249		-	
		<u>3,386</u>		<u>3,589</u>
		<u>13,340</u>		<u>12,598</u>
<b>Governance costs</b>				
Legal/professional	34		-	
Accountancy/consultancy	2,750		1,750	
Company secretarial	250		250	
		<u>3,034</u>		<u>2,000</u>
		<u><u>16,374</u></u>		<u><u>14,598</u></u>

## Opera Circus Limited

(Limited by Guarantee)

Balance Sheet  
31 March 2025

	Notes	2025		2024	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	7		1,489		-
			<u>1,489</u>		<u>-</u>
<b>Current assets</b>					
Debtors	8	932		821	
Cash at bank and in hand		105,934		1,276	
		<u>106,866</u>		<u>2,097</u>	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	9	(7,008)		(11,352)	
<b>Net current assets/(liabilities)</b>			<u>99,858</u>		<u>(9,255)</u>
<b>Total assets less current liabilities/(deficit)</b>			<u>101,347</u>		<u>(9,255)</u>
<b>The funds of the charity</b>					
Unrestricted funds	11				
General fund			(13,065)		(19,112)
Restricted income funds	12		114,412		9,857
<b>Total charity funds</b>			<u>101,347</u>		<u>(9,255)</u>

For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

The financial statements have been prepared in accordance with the provisions of the Companies Act 2006. The financial statements were approved by the Board of Trustees on 18 November 2025 and signed on its behalf by

Signed by:  
  
 FE2013BE8C2841D...  
**Tina Ellen Lee**  
**Trustee**

The notes on pages 16 to 24 form an integral part of these financial statements.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2025**

**1. Accounting policies**

**1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised as historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**1.2. Preparation of the accounts on a going concern basis.**

The charity is dependent on the continued support of grant aiding bodies. The trustees believe that the charity will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

**1.3. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

**- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2025**

#### **- Charitable activities**

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

#### **- Donated services and facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

#### **- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

#### **1.4. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

#### **- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

#### **- Charitable activities**

Theatre production costs - costs incurred in production and running of productions toured in the year.

#### **- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

#### **- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2025**

#### **1.5. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

#### **1.6. Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

#### **1.7. Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

#### **1.8. Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

#### **1.9. Foreign currencies**

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. transactions in foreign currencies are translated at the date of the transactions. all gains and losses on exchange are written off in the income and expenditure account.

#### **1.10. Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

#### **1.11. Significant Accounting Estimates and Judgements**

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2025**

**2. Incoming resources**

The total incoming resources for the year have been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 5% (2024 - 14%).

<b>3. Net income/(expenditure) for the year is stated after charging:</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Depreciation of tangible fixed assets	344	-
Deficit on foreign exchange	249	-
Independent examiners' remuneration:		
Independent examination fees	2,750	1,750
Other services	250	250
	<u>          </u>	<u>          </u>

**4. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2024 - £nil).

**5. Staff costs and numbers**

During the year the company had no employees.

**6. Corporation Taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2025**

**7. Fixed assets - tangible assets**

	<b>Office equipment £</b>	<b>Total £</b>
<b>Cost</b>		
Additions	1,833	1,833
31 March 2025	<u>1,833</u>	<u>1,833</u>
<b>Depreciation</b>		
1 April 2024	-	-
Charge for year	344	344
31 March 2025	<u>344</u>	<u>344</u>
<b>Net book values</b>		
31 March 2025	<u>1,489</u>	<u>1,489</u>
31 March 2024	<u>-</u>	<u>-</u>

**8. Debtors**

	<b>2025 £</b>	<b>2024 £</b>
Trade debtors	10	-
Other debtors	438	821
Prepayments and accrued income	484	-
	<u>932</u>	<u>821</u>

**9. Creditors: amounts falling due  
within one year**

	<b>2025 £</b>	<b>2024 £</b>
Bank overdraft	31	-
Trade creditors	4,177	9,352
Other creditors	800	-
Accruals	2,000	2,000
	<u>7,008</u>	<u>11,352</u>

**Opera Circus Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2025****10. Limited by guarantee**

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2025 there were 6 members.

**11. Unrestricted funds**

	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>General fund</b>	<u>(19,112)</u>	<u>39,305</u>	<u>(33,258)</u>	<u>(13,065)</u>

## Opera Circus Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2025

12. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
	£	£	£	£	£
TCFT	-	10,078	-	-	10,078
MMB	-	13,960	(13,960)	-	-
The Edible Garden Project	9,857	22,602	(26,777)	-	5,682
Ernest Hecht Charitable Foundation	-	100,000	(10,000)	-	90,000
Ukraine	-	25,165	(16,513)	-	8,652
Gaza (2024)	-	5,511	(5,511)	-	-
	<u>9,857</u>	<u>177,316</u>	<u>(72,761)</u>	<u>-</u>	<u>114,412</u>

#### The Complete Freedom of Truth (TCFT)

TCFT is a long term international arts and cultural youth project which began in 2008 in Srebrenica, BiH. It has grown into a multi-partner programme which includes large and small youth residencies and exchanges in the UK and in wider Europe. Funding in 2024/25 includes a grant from the Council of Europe of €15,000 (80%) received for activity in 2025/26.

#### Music, Mind and Body (MMB)

Music, Mind and Body, is an umbrella title for projects connected with music and the creative arts being used for physical and mental wellbeing. Dorset Council gave a grant of £4,700 (£4K for music workshops with refugees on the Bibby Stockholm barge, and £700 for catering for Refugee Week music workshops) Trauma Informed Community Action CIC granted £9,260 for a trauma attuned project entitled Care Leavers-Creative Futures, to work with young care leavers developing confidence through art.

#### The Edible Garden Project

Opera Circus has been a partner with Sustainable Bridport, HOME in Bridport, St Mary's Primary School Bridport for over 10 years and now Bridport Primary School. ASCape, a charity for families of autistic children also works with The Edible Garden of St Mary's. The schools are now part of a new 19 school academy called Initio. This project started with partners working together to help disadvantaged families in Skilling where there is over 33% child poverty. There is also an allotment. The garden provides learning, including in the curriculum for the children, their families and staff about growing, harvesting, cooking and eating through the garden at the school with music and arts activities. This year the project received £20,000 from Ernest Hecht Charitable Foundation, £2,102 from Home in Bridport and £500 from St Mary's School. £5,682 is carried forward.

#### Ernest Hecht Charitable Foundation

This charity has funded the work of the Edible Garden Project and other Bridport community projects for nearly 12 years. The charity is now being wound down due to the death of Mr. Hecht a few years ago. The Trustees have donated £100,000 to the work of Opera Circus for the Edible Gardens Project in its widest sense and work that specifically benefits Bridport and the surrounding area and its community. They are keen that this will give the project legacy, and one that they have supported and loved for many years. Our aim in the long term is for the Edible Garden Projects to be school and community led.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2025**

**Ukraine**

The beginning of a long-term project using our expertise and history in this area of music, trauma and war/post conflict, initially working with Prof. Nigel Osborne to provide support and funding for work with children's shelters for those who have been orphaned and traumatised by the current war with Russia. This is part of the Music Mind Body programme of work that includes experimental work with music and the brain. We are now part of a network of Artists, Academics and NGO's in the UK and Ukraine. One of the main bodies of collaborative work involves work on a Handbook for training in trauma attuned care in war. We have collaborated with WHO on this programme. We received £24,315 from Kings College London and 2 individual donations totalling £850. We carry forward £8,652.

**Gaza (2024)**

Crowdfunder donations and gift aid totalled £5,511.26 supporting drama therapy delivered in Khan Yunis refugee camp in Gaza by Child Smile Project. Raising funding for this will continue in the long term.

**13. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2025 are represented by:			
Tangible fixed assets	-	-	1,489
Net current assets	(13,065)	114,412	99,858
	<u>(13,065)</u>	<u>114,412</u>	<u>101,347</u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2025**

**14. Transactions with trustees**

Tina Golden provided support in kind valued at £14,000 (2024 - £8,000) during the year related to core administration, marketing, production and fundraising costs.

Tina Golden was paid artistic and project management fees of £2,900 (2024 - £1,000), and expenses totalling £195.02 reimbursed by the charity during the year.

Tina Golden donated £1,763.96 to the charity during the year.

Robert Golden was paid artistic fees of £0 (2024 - £500) by the charity during the year.

Robert Golden provided support in kind valued at £10,000 (2024 - £7,500) during the year related to photographic design and film services.

Robert Golden donated £1,915.70 to the charity during the year.

Robert Golden Pictures Ltd was paid £6,200 in fees relating to photographic and film services, by the charity during the year.

Rosemary Russell provided support in kind valued at £5,000 during the year related to consultancy in youth work and organisational management.

Darren Abrahams was paid artistic fees of £2,350, and reimbursed expenses totalling £885.07 by the charity during the year.

**15. Related party transactions**

Home in Bridport, a registered Charity, donated £2,102 towards the Edible Garden costs.

**OPERA CIRCUS LIMITED**  
**Three Chimneys, Pymore Lane,**  
**Dottery, nr. Bridport, Dorset DT6 5PS**

Breckman & Company  
49 South Molton Street  
London  
W1K 5LH

Dear Sirs

18 November 2025

**MANAGEMENT REPRESENTATION LETTER**

The following representations are made on the basis of enquiries of management and staff with relevant knowledge and experience such as we consider necessary in connection with your independent examination of the charitable company's financial statements for the year ended 31 March 2025. These enquiries have included inspection of supporting documentation where appropriate and are sufficient to satisfy ourselves that we can make each of the following representations. All representations are made to the best of our knowledge and belief.

**General**

- 1 We acknowledge that the work performed by you is substantially less in scope than an audit performed in accordance with International Standards on Auditing (UK) and that you do not express an audit opinion.
- 2 We confirm that the charitable company qualifies as small in accordance with the conditions set out in chapter 1 of part 15 of the Companies Act 2006.
- 3 We confirm that the charitable company's was entitled to exemption under section 144 of the Charities Act 2011 the requirement to have its financial statements for the financial year ended 31 March 2025 audited. We also confirm that the members have not required the company to obtain an audit of its financial statements for the financial year in accordance with section 476 of the Companies Act 2006.
- 4 We have fulfilled our responsibilities as trustees as set out in the terms of your engagement letter dated 25 March 2014 under the Companies Act 2006 for preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), for being satisfied that they give a true and fair view and for making accurate representations to you.
- 5 All the transactions undertaken by the charitable company have been properly reflected and recorded in the accounting records.
- 6 All the accounting records have been made available to you for the purpose of your independent examination. We have provided you with unrestricted access to all appropriate persons within the charitable company, and with all other records and related information requested, including minutes of all management and trustee meetings and correspondence with The Charity Commission.
- 7 The financial statements are free of material misstatements, including omissions.
- 8 The effects of uncorrected misstatements are immaterial both individually and in total.

**Assets and liabilities**

- 9 The charitable company has satisfactory title to all assets and there are no liens or encumbrances on the charitable company's assets.
- 10 All actual liabilities, contingent liabilities and guarantees given to third parties have been recorded or disclosed as appropriate.
- 11 We have no plans or intentions that may materially alter the carrying value and where relevant the fair value measurements or classification of assets and liabilities reflected in the financial statements.

**Accounting estimates**

12 Significant assumptions used by us in making accounting estimates, including those measured at fair value, are reasonable.

**Loans and arrangements**

13 The charitable company has not granted any advances or credits to, or made guarantees on behalf of, directors.

**Legal claims**

14 No claims in connection with litigation have been, or are expected to be, received

**Laws and regulations**

15 There are no known instances of non-compliance or suspected non-compliance with laws and regulations whose effects should be considered when preparing the financial statements.

**Related parties**

16 Related party relationships and transactions have been appropriately accounted for and disclosed in the financial statements. We have disclosed to you all relevant information concerning such relationships and transactions and are not aware of any other matters which require disclosure in order to comply with legislative and accounting standards requirements.

**Subsequent events**

17 All events subsequent to the date of the financial statements which require adjustment or disclosure have been properly accounted for and disclosed.

**Going concern**

18 We believe that the charitable company's financial statements should be prepared on a going concern basis on the grounds that current and future sources of funding or support will be more than adequate for the charitable company's needs. We have considered a period of twelve months from the date of approval of the financial statements. We believe that no further disclosures relating to the charitable company's ability to continue as a going concern need to be made in the financial statements.


**Grants and donations**

19 All grants, donations and other income, the receipt of which is subject to specific terms or conditions, have been notified to you. There have been no breaches of terms or conditions in the application of such income.

**Restricted grants and donations are as follows;**

TCFT £10,078  
MMB/Naciketa 13,960  
The Edible Garden Project £22,602  
Ernest Hecht Charitable Foundation £100,000  
Ukraine £25,165  
Gaza (2024) £5,511

Yours faithfully

Signed by:  
  
.....FE2013BE8C2841D.....  
Signed on behalf of the Board of Trustees  
TINA ELLEN LEE

**OPERA CIRCUS LIMITED**

England & Wales - Charity number 1051954

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# Accounts

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**Company number 2716451**  
**Charity number 1051954**

**Opera Circus Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2024**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Opera Circus Limited**  
**(Limited by Guarantee)**

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## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The company is a private company limited by guarantee registered in EW - England and Wales, company number 2716451, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1051954.

#### **Directors and trustees**

The Directors of the charitable company (Opera Circus Limited) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association one third of the Trustees shall retire from office. These Trustees shall be those longest in office. A retiring Trustee shall be eligible for re-election.

Policies and procedures adopted for the induction and training of Trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The Trustees during the year and since the year end, were :

Tina Ellen Lee - Artistic Director  
Fiona Whytehead  
Robert Golden  
Rosemary Russell - Chair  
Susan Bisatt  
Darren Abrahams

#### **Chief executive/Artistic director**

Tina Ellen Lee - Artistic Director

#### **Independent examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

National Westminster Bank plc, PO Box 2162, 20 Dean Street, London W1A 1SX.

#### **Solicitors**

Bates, Wells and Braithwaite, Cheapside House, 138 Cheapside, London EC2V 6BB.

#### **Operation address**

Three Chimneys, Pymore Lane, Dottery, nr. Bridport, Dorset DT6 5PS.

#### **Registered office**

49 South Molton Street, London W1K 5LH.

## **Opera Circus Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2024 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, 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).

#### **Principal activity**

The principal activities of the company continue in the use of the arts for public education, as a general description, and alongside this the use of the arts to work with young people, in particular those with disadvantages, through social, cultural and educational projects. We develop new artistic performances and productions working with the highest quality of professional artists. We are extending our expertise and research in the use of music for health and well being in particular in areas of trauma and trauma informed care and in particular working alongside Ukrainian artists and universities for children in shelters and veterans developing an online programme for trauma informed care.

The charity is ensuring that as much as it works with partners in Europe, it is evenly balanced with work in the UK in particular in the area around the home base of West Dorset. In the last couple of years this has extended to UK partners in Bournemouth, Kent, Portland, Brighton and London.

The Artistic Director, with the support of the Board, continues to transform the company and the way it works, creating a more healthy arts ecology with different methods of support, new collaborators and different income streams despite the continuing difficulties of working post Covid. The plan is developing through to 2027 at least and will provide greater sustainability and preserve opportunities for the future. We continue to work on the development of our values and principles as well as our legacy and extending our policies for Equity and Inclusion as well as Data Protection and the Environment. We want to make sure that we are as environmentally sustainable as possible. In line with this all our accounting is now online and we have reduced our use of paper massively. Our new web site is active. We have used more digital methods of working as a result of the Pandemic, to great effect.

We continue to develop our partnerships with Kings College, Arts University London and Bournemouth University, Locally with TransitionTown Bridport (now Sustainable Bridport), Bridport Food Matters, Bridport's Rights Respecting Town, b-side on Portland, Bridport's Refugee Support Campaign, local schools and the Town Council. We are also still part of the Place of Sanctuary Dorset and now Dorset Youth Association.

After 2022 we can no longer apply for EU grants due to Brexit although have recently heard that there is hope that in the future we may be able to be part of an application as a neighbouring country but not a full partner or leader of a project.

There continues to be support for cultural and arts activities in community programmes in West Dorset and supporting in the long term the aims of the charity with HOME in Bridport and St. Mary's Primary School and Bridport Primary School. Funding for such work is applied for from Awards for All, Big Lottery, Dorset Council, local charities and trusts, Bridport Town Council, Ernest Hecht Charitable Trust amongst others. The Alice Ellen Cooper Dean Charitable Foundation based in Dorchester, has become an annual funder with core and project funding.

We recognise in this day and age the need to work locally with a global perspective.

One of our most important ongoing youth project is called The Complete Freedom of Truth and has involved to date over 2,000 youth participants and an estimated 100 artists/facilitators, care workers, logistics, evaluators and experts from 8 countries across Europe and the UK with all together 16 mandated organisations. We are planning to be able to continue this work with alternative funding including the National

## **Opera Circus Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

Lottery, Town and Country Council support, other foundations and trusts and a local philanthropist who has already donated funding. We are also intending to apply for Council of Europe project funding as members of the European Youth Foundation which although isn't at the same funding level as Erasmus, is a useful grant.

#### **Objectives and activities for the public benefit**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The objects of the charity are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively, the art of opera and music theatre and associated educational and outreach programmes.

Opera Circus continues to work with international artists and creating partnerships and collaborations in Europe and the wider world as part of a strategy developed by the Artistic Director with advice and consultation with the board.

To work with young people in particular those from areas of disadvantage and disability using arts and cultural activities along with youth exchanges to develop tolerance and understanding of difference, to tackle racism and fear of the other.

To work locally and globally using arts and culture as a tool to develop tolerance and understanding, to tackle exclusion and fight for equality against racism and hate crime; to support any aspect of project work that develops social justice and ensures the rebuilding of our democracies; to support the changes that need to take place to tackle the climate emergency.

In light of the damage done by Covid we continue to expand our work with music and the creative arts for health and well being, recognising the level of trauma and mental health damage that has been done in the UK over the past number of years. We are also extending this work to Ukraine in light of our experience in post-conflict areas of the Western Balkans.

We have developed a new programme of work with partners called Creative Healing publishing guidance with Kings College and the Trauma Informed Care Association. This will be developed in the future possibly developing into community performance.

We have started R and D including performances on a new music theatre production which is based on stories of a Jewish family from Germany and Liverpool and including other stories of migration and families including Palestine. This is an ongoing process working in partnership with the music chamber ensemble Klezmer-ish.

#### **Structure, governance and management**

##### **\* Organisational Structure**

The general day to day management of the charity is run by the Artistic Director who also provides the Artistic Policy and creative impetus. Artists, Facilitators, Project Managers and assistants are employed on a project by project basis.

In addition a written report with updated information on the progress of the charity and its work is sent to the trustees on a regular basis. Most years the Board of Trustees meet three or four times a year to review the work of the charity and to take major decisions and approve the management accounts/audited accounts. As a result of Covid these meetings have continued online.

In this financial year two major board meetings were held. We continue to have several smaller meetings with individual board members to seek advice in their field of speciality and to ensure the ongoing dialogue and communication. This has proved to be very successful and supportive of the day to day running of the work of the charity.

## **Opera Circus Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

In particular the Chair continues to be very hands on and supportive and her varied skills and experience have been vital to the ongoing growth and sustainability of the company. The Artistic Director has met with the Chair on a regular basis to discuss the ongoing projects, to work together on funding applications and to look at both local and international project work.

#### **Appointment of Trustees**

The Board of Directors will discuss any additional Directors required by the Charity. A name will be recommended and that person invited to a board meeting to discuss their responsibilities and what duties they can accept, time to give and advice to offer. If the Board of Directors approve their placement, then a vote is taken, with a proposer and seconder. The new Director will then join the Board at the following Board meeting.

The informal advisory board which was created to assist the company and Board in research, advice and connections still exists although due to extensive work loads a general meeting with all hasn't been possible. The advisors were chosen for their skills and experience and have proven to be invaluable. We contact people on an individual basis if advice is needed.

Renowned composer and Emeritus Professor of Music Nigel Osborne, MBE became Artist in Residence for Opera Circus. Prof. Osborne has worked with TEL and Opera Circus since 2003.

#### **\* Related Parties**

The charity seeks to work with like-minded artists and companies on a national and international level in the pursuit of its aims. This is both on an artistic and financial basis. The company desires to develop the quality and richness of its work by combining with relevant related parties where the opportunity arises. This includes working with other charitable organisations who develop educational and outreach work both in the United Kingdom and Abroad. Universities and academic partners have become significant in the work of the charity, providing learning, new openings with other partners, research opportunities and small amounts of funding. This includes The Human Hive in Brighton and Innovation and Well Being in Newcastle. What started with Bournemouth University and then Leeds University with Changing the Story continues with Kings College and Arts University London and has developed in our growing reputation as a trusted supplier and efficient manager of projects. We are also working with 7 universities in Ukraine as part of a development network of artists and academics in the UK and the Ukrainian NGO ArtDot.

#### **• Plans for 2023 - 2023 and beyond**

- The Complete Freedom of Truth continues becoming a youth programme of work that is a major link between European opportunities and young people in England. In 2023 we participated in the European Youth Events programme in June where we took 17 young people from disadvantaged backgrounds to participate in activities at the Strasbourg Parliament with 8,500 other young people from across Wider Europe.
- We celebrated the International Day of Democracy in Bridport on 15 September 2023 which over 30 young people participating in multiple activities and joining with multi generational community members for dinner, music and folk dancing in the town hall.
- Opera Circus has been working locally with the Edible Gardens as a volunteer project which involves fund raising as well as providing music and arts activities. We have started a second garden at Bridport Primary School and are looking to support a third at the Sir John Colfox Academy in Bridport.
- Music and Wellbeing with the Recovery Colleges and Schools in the UK – a project started with Dorset Music Hub and continued in 2023. CPD training provided by OC's Artist in Residence Emeritus Professor of Music Nigel Osborne. This began in March 2020 at the start of the Pandemic and continues in the long term. A small pilot project was run in St Mary's Primary School working with the new technology x-system, to collect emotional data from the heart mind and body as a result of the effects of music – a system to help children and teachers the anxiety and stress brought about as a result of Covid. Funds have been raised already from the RSA Catalyst grant and this was used to fund part of the ongoing Creative Healing project with Kings College.
- Work started on a new R and D performance called Stumbling Stones in partnership with Klezmer-ish (musicians from Liverpool Philharmonic Orchestra) and Unity Theatre, Liverpool. A work in progress performance was developed to be shown at the Unity in April 2023 with ideas to develop the work further. (Two further performances already confirmed at the Liverpool Philharmonic in January 2024 as part of Holocaust Memorial Week and a further tour in June/July 2025.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

• Long term commitment has been made to support the work of trauma and trauma informed care training for artists in Ukraine, working with the renowned NGO ArtDot and five universities in Ukraine + Kings College and Arts University London. Opera Circus became the catalyst for the online development of a network of artists and academics to develop this work further. Major funding applications are in process through the British Embassy and British Council Kyiv and philanthropists XTX.

#### **Achievements and performance**

- **Touring and Productions**

We are still committed to touring to as wide an audience as possible and in multiple ways but we will have to see what the future holds with live performance as a result of the Pandemic and funding. We know that travelling and mixing with other communities, cultures and artists is invaluable to the growth of the ensemble individually and as a creative unit and to social and cultural exchange, both artistic and educational. In 2023 and 2024 we performed several work in progress performances of Stumbling Stones looking to tour in 2025.

The company continues to develop a wider range of projects which are rooted in educational and community work through the creative arts in particular music. These projects are part of an ongoing process to develop a combination of high quality performance alongside educational and community work that grows out of and alongside the art and at the highest level of professionalism.

This is being successful and the board are encouraging in their support. It is also important that we are seen to do as much and similar work in our own local community as it is with our work in wider Europe.

\* **Further developments, activities and achievements – from the year end and including the plans for the future and fundraising activities:**

The Artistic Director continues to apply for funding both from grant making trusts, foundations, the corporate world and private individuals. As a result of Covid more time, help in kind, was spent by the AD applying for funding. This has become very challenging but there have been some successes in particular as a result of developing new networks. Our university partnerships are beginning to deliver small amounts of funding which as partnerships develop should become more significant. The Ernest Hecht Foundation is closing down in 2025 and has said it will offer us long term sustainable funding for our projects in 2024.

TCFT has grown in influence and is now attracting a broader and more influential group of organisations interested in offering support and participating. Sharing and partnering is an important part of the future of this particular programme of work. Dorset Youth Association has become a major partner, with their network of 42 organisations across Dorset and as part of the National Association of Youth Associations, they provide greater possibilities of sharing evaluations, successful projects and new ideas.

We continue to be invited to participate in conferences and seminars.

- **The Charities Policies regarding reserves and investment.**

The charity holds no reserves and has no investments.

\* **Flexibility**

We have reduced our administrative costs to the bare minimum and employ freelance professional skills on a project by project basis as and when funding allows.

We are also looking at the sustainability of our sector and always including where possible emerging young artists, producers and paid freelancers.

**Opera Circus Limited**  
**(Limited by Guarantee)**

**Trustees' Report**

**\* Teaching**

As performers we recognise that we have skills, which are valuable and should be shared with people of all ages and abilities. We also have built up a list of other artists with whom we share skills and our work. Through our workshops we introduce participants to our highly distinctive style of work, help them explore music and theatre and movement and overturn preconceptions about opera and music theatre. The focus is always on participation rather than demonstration and we actively encourage spontaneity, teamwork and creativity.

**Review of financial transactions and financial position**

The company continues to have no loan and no overdraft facilities.

**Reserves policy and risk management**

In the opinion of the directors the company remains able to meet all its commitments given the continued support of the grant aiding bodies and the level of fund raising so far achieved, in addition to a long term personal guarantee. The Artistic Director has provided the Board of Trustees with a regular update of all applications for funding and their progress.

**The Board of Trustees make sure that there is:-**

- an annual review of the risks which the charity may face;
- the creation of systems to mitigate risks identified
- the implementation of procedures to limit any impact on the charity should risks materialise.
- The Artistic Director is developing contacts in new areas of funding with support from the Board, this includes business philanthropy and university partnerships.
- The Community Action Network, Dorset, has provided new policy models in Safeguarding for Children and Vulnerable adults, Equity and Inclusion, Climate and Environment and Data Protection to update OC's policies. These have now been completed and approved by the Board of Trustees.

**Review of ongoing position.**

It is the 33rd anniversary of the company. We continually need to take stock of our work, the make up of the ensemble itself and how to continue to develop and explore opera and music theatre alongside the youth and community outreach work, both locally, nationally and internationally.

As a result of the high quality of work in the last few years and the development of a much higher public profile the company is developing a better position to raise funds. We are creating new relationships with organisations and philanthropists both locally and overseas.

Brexit has caused a down turn in donations and funding support overseas and in the UK. Arts Council England has reversed its funding strategy of providing the majority of its income to Project Funding and the minority to National Portfolio Organisations but we continue to be successful in applying for small project grants.

New partnerships with Universities, Kings College, Leeds, London South Bank; large scale organisations such as Glyndebourne, partnering but not leading on Erasmus projects, looking to research different funding, working with philanthropists who are part of The Funding Network are all new ways of developing funding and sharing responsibility with larger scale projects run by institutions and organisations. This way the risk is reduced and income increased.

As a result of the Pandemic and Austerity many foundations and trusts continue to divert their funding to Covid related activities and recovery. Much of our work locally has been directed towards, supporting schools with music related activities on line and in workshops, creating musical opportunities that can be available live or live streamed. This will continue into 2025.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Trustees' Report**

OC seems to be regarded at an international level as a creative producer of youth, community and arts projects at the highest level. There are now confirmed and provisional project developments and enquiries for work to 2026.

**Year 2023/2024**

The directors have considered the impact of the year 2023/2024 on the company's operations and, so far as they are able to ascertain, consider that all reasonable steps have been taken to resolve any problems arising in particular from the ongoing problems of Covid in particular fragile mental health in young people. The costs involved in dealing with these matters are not material. The company has withstood the Covid crisis due to its lower overheads and working with freelance professionals on a project by project basis.

**Small company exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 30 January 2025 and signed on its behalf by

*Tina Ellen Lee*

**Tina Ellen Lee**

**Trustee**

## **Independent Examiner's Report to the Trustees of Opera Circus Limited**

I report on the accounts of the company for the year ended 31 March 2024, which are set out on pages 9 to 21.

### **Respective responsibilities of trustees and examiner**

The Trustees (who are also the Directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with general Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

### **Independent examiner's statement**

In connection with 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 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

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.

*Richard Nelson*

**Richard Nelson FCCA  
Breckman & Company Ltd  
Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

30 January 2025

## Opera Circus Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total £	Unrestricted funds £	Restricted funds £	2023 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 10		34,840	-	34,840	28,564		28,564
Charitable activities							
Theatre - page 11		6,866	33,960	40,826	20,654	52,453	73,107
<b>Total</b>		<u>41,706</u>	<u>33,960</u>	<u>75,666</u>	<u>49,218</u>	<u>52,453</u>	<u>101,671</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising - page 12		7,263	-	7,263	8,089	-	8,089
Charitable activities:							
Theatre - page 12		47,118	37,590	84,708	35,986	94,000	129,986
<b>Total</b>		<u>54,381</u>	<u>37,590</u>	<u>91,971</u>	<u>44,075</u>	<u>94,000</u>	<u>138,075</u>
<b>Net income / (expenditure)</b>	<b>3</b>	(12,675)	(3,630)	(16,305)	5,143	(41,547)	(36,404)
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<u>(6,437)</u>	<u>13,487</u>	<u>7,050</u>	<u>(11,580)</u>	<u>55,034</u>	<u>43,454</u>
<b>Total funds carried forward</b>	<b>10, 11</b>	<u><u>(19,112)</u></u>	<u><u>9,857</u></u>	<u><u>(9,255)</u></u>	<u><u>(6,437)</u></u>	<u><u>13,487</u></u>	<u><u>7,050</u></u>

The notes on pages 15 to 21 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Opera Circus Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2024**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>		
<b>Grants</b>		
Kings College London (CTS)	3,365	-
	<u>3,365</u>	<u>-</u>
<b>Donations</b>		
The Alice Ellen Cooper Dean Foundation	5,000	5,000
In kind support	29,840	23,564
	<u>38,205</u>	<u>28,564</u>
	<u><u>38,205</u></u>	<u><u>28,564</u></u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2024**

	<b>2024</b>		<b>2023</b>	
	£	£	£	£
<b>Income from charitable activities</b>				
<b>Theatre</b>				
<b>Theatre income</b>				
Production income	2,357		12,939	
Other donations/Glft Aid	4,509		7,715	
	<u>          </u>	6,866	<u>          </u>	20,654
<b>Project specific funding</b>				
Kings College London (CTS)	3,365		-	
Dorest Council	1,500		1,250	
Ernest Hecht Charitable Foundation	-		5,000	
Erasmus+	-		8,615	
Other grants	8,235		26,338	
Home in Bridport	1,000		-	
Brid Town Council	300		-	
Dorset Community Foundation	-		3,000	
OR INTER ORG	4,910		-	
Community Fund	9,900		-	
Royal Society of Arts	4,750		3,250	
Alice Ellen Cooper Dean Charitable Foundation	-		5,000	
	<u>          </u>	33,960	<u>          </u>	52,453
		<u>40,826</u>		<u>73,107</u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2024**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on raising funds</b>		
<b>Fundraising</b>		
Fundraising costs	263	4,339
In kind support	7,000	3,750
	<u>7,263</u>	<u>8,089</u>
	<u><u>7,263</u></u>	<u><u>8,089</u></u>
<b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production costs</b>		
Production fees	6,709	23,841
Artistic fees	13,508	17,708
Production fees - in kind	17,840	15,514
Travel/transport	15,740	37,835
Accommodation/subsistence	14,660	20,336
Marketing/website	653	479
Marketing- in kind	1,000	-
	<u>70,110</u>	<u>115,713</u>
	<u><u>70,110</u></u>	<u><u>115,713</u></u>
Support and governance costs - page 13	14,598	14,273
	<u>84,708</u>	<u>129,986</u>
	<u><u>84,708</u></u>	<u><u>129,986</u></u>

**Opera Circus Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2024**

	<b>2024</b>		<b>2023</b>	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Storage	2,002		568	
Office costs	739		787	
Office costs - in kind	4,000		4,300	
Insurance	1,164		1,051	
Research/development costs	764		684	
		8,669		7,390
<b>Administration costs</b>				
Travel/transport	159		162	
Printing/postage/stationery	28		593	
Sundries	153		373	
		340		1,128
<b>Professional/financial</b>				
Bookkeeping	3,037		2,325	
Bank charges	552		590	
Deficit on foreign exchange	-		590	
		3,589		3,505
		12,598		12,023
<b>Governance costs</b>				
Accountancy/consultancy	1,750		2,000	
Company secretarial	250		250	
		2,000		2,250
		14,598		14,273
		14,598		14,273

## Opera Circus Limited

(Limited by Guarantee)

Balance Sheet  
31 March 2024

	Notes	2024		2023	
		£	£	£	£
<b>Current assets</b>					
Debtors	7	821		4,190	
Cash at bank and in hand		1,276		10,755	
		<u>2,097</u>		<u>14,945</u>	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	8	(11,352)		(7,895)	
<b>Net current (liabilities)/assets</b>			<u>(9,255)</u>		<u>7,050</u>
<b>Total assets less current liabilities/(deficit)</b>			<u>(9,255)</u>		<u>7,050</u>
<b>The funds of the charity</b>					
Unrestricted funds	10				
General fund			(19,112)		(6,437)
Restricted income funds	11		9,857		13,487
<b>Total charity funds</b>			<u>(9,255)</u>		<u>7,050</u>

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

The financial statements have been prepared in accordance with the provisions of the Companies Act 2006.

The financial statements were approved by the Board of Trustees on 30 January 2025 and signed on its behalf by

*Tina Ellen Lee*

**Tina Ellen Lee**  
**Trustee**

The notes on pages 15 to 21 form an integral part of these financial statements.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2024**

**1. Accounting policies**

**1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised as historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**1.2. Preparation of the accounts on a going concern basis.**

The charity is dependent on the continued support of grant aiding bodies. The trustees believe that the charity will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

**1.3. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

**- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2024**

#### **- Charitable activities**

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

#### **- Donated services and facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

#### **- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

#### **1.4. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

#### **- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

#### **- Charitable activities**

Theatre production costs - costs incurred in production and running of productions toured in the year.

#### **- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

#### **- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2024**

#### **1.5. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

#### **1.6. Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

#### **1.7. Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

#### **1.8. Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

#### **1.9. Foreign currencies**

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. transactions in foreign currencies are translated at the date of the transactions. all gains and losses on exchange are written off in the income and expenditure account.

#### **1.10. Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

#### **1.11. Significant Accounting Estimates and Judgements**

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2024**

**2. Incoming resources**

The total incoming resources for the year have been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 19% (2023 - 14%).

<b>3. Net income/(expenditure) for the year is stated after charging:</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Deficit on foreign exchange	-	590
Independent examiners' remuneration:		
Independent examination fees	1,750	1,750
Other services	250	250
	<u>          </u>	<u>          </u>

**4. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2023 - £nil).

**5. Staff costs and numbers**

During the year the company had no employees.

**6. Corporation Taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

<b>7. Debtors</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Other debtors	821	475
Prepayments and accrued income	-	3,715
	<u>          </u>	<u>          </u>
	<u>          </u>	<u>          </u>

**Opera Circus Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2024**

<b>8. Creditors: amounts falling due within one year</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Bank overdraft	-	157
Trade creditors	9,352	5,488
Accruals	2,000	2,250
	<u>11,352</u>	<u>7,895</u>

**9. Limited by guarantee**

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2024 there were 6 members.

<b>10. Unrestricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>General fund</b>	<u>(6,437)</u>	<u>41,706</u>	<u>(54,381)</u>	<u>(19,112)</u>

## Opera Circus Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2024

11. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
	£	£	£	£	£
The Edible Garden Project	5,328	12,190	(7,661)	-	9,857
TCFT	1,795	7,285	(9,080)	-	-
Take P-Art	-	-	-	-	-
Naciketa/Music	1,500	4,250	(5,750)	-	-
Stumbling Stones	1,853	2,730	(4,583)	-	-
Ukraine	3,011	7,505	(10,516)	-	-
	13,487	33,960	(37,590)	-	9,857
	13,487	33,960	(37,590)	-	9,857

#### The Edible Garden Project

Opera Circus has been a partner with Transition Town Bridport, HOME in Bridport and St Mary's Primary School Bridport for over 10 years. This project started with partners working together to help disadvantaged families in Skilling where there is over 33% child poverty. There is also an allotment. The garden provides learning, including in the curriculum for the children, their families and staff about growing, harvesting, cooking and eating through the garden at the school with music and arts activities. There is now a second garden beginning at Bridport Primary School and conversations have started with the high school, Sir John Colfox. The schools are all part of the Minerva Learning Trust Cooperative Academy. This year the project received £1,000 from Home in Bridport, £1,290.50 from CAF donations, and £9,900 from the Community Fund.

#### TCFT

TCFT is a long term international arts and cultural youth project which began in 2008 in Srebrenica, BiH. It has grown into a multi-partner programme which includes large and small youth residencies and exchanges in the UK and in wider Europe. Funding in 2023/24 was received from Bridport Town Council (£300), Dorset Council (£1,500), Or Inter Org (£4,909.53), Royal Society of Arts (£500), and small donations totalling £75.

#### Naciketa/Music

Music, Mind and Body, is an umbrella title for projects connected with music and the creative arts being used for physical and mental wellbeing. This includes the use of music in primary schools to help children monitor their own emotional states tackling the anxiety and stress caused by Covid. This title was also continued in 2023/24 with a final £4,250 from the Catalyst programme of the Royal Society of Arts for a project called Creative Healing. Other projects will be included under this title including Trauma Informed Care training and working with refugees.

**Opera Circus Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2024****Ukraine**

The beginning of a long-term project using our expertise and history in this area of music, trauma and war/post conflict. Working with Prof. Nigel Osborne to provide support and funding for work with children's shelters for those who have been orphaned and traumatised by the current war with Russia. This is part of the Music Mind Body programme of work that includes experimental work with music and the brain and continues our partnership with the Department of War at Kings College, London. In 2023/24 individual donations and crowdfunding totalling £4,139.89 was received, and funding of £3,365 from Kings College London.

**12. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2024 are represented by:			
Net current assets	(19,112)	9,857	(9,255)
	<u>(19,112)</u>	<u>9,857</u>	<u>(9,255)</u>

**13. Transactions with trustees**

Tina Golden provided support in kind valued at £8,000 (2023 - £9,000) during the year related to core administration, marketing, and fundraising costs.

Tina Golden was paid artistic fees of £1,500 (2023 - £0) by the charity during the year.

Robert Golden, a trustee, was paid artistic fees of £500 (2023 - £3,000) by the charity during the year.

Robert Golden provided support in kind valued at £7,500 (2023 - £7,500) during the year related to photographic design and film services.

**14. Related party transactions**

Home at Bridport donated £1,000 towards the Edible Garden costs.

**OPERA CIRCUS LIMITED**

England & Wales - Charity number 1051954

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# Accounts

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**Company number 2716451**  
**Charity number 1051954**

**Opera Circus Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2023**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Opera Circus Limited**  
**(Limited by Guarantee)**

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## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The company is a private company limited by guarantee registered in EW - England and Wales, company number 2716451, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1051954.

#### **Directors and trustees**

The Directors of the charitable company (Opera Circus Limited) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association one third of the Trustees shall retire from office. These Trustees shall be those longest in office. A retiring Trustee shall be eligible for re-election.

Policies and procedures adopted for the induction and training of Trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The Trustees during the year and since the year end, were :

Tina Ellen Lee - Artistic Director  
Fiona Whytehead  
Robert Golden  
Rosemary Russell - Chair  
Susan Bisatt  
Darren Abrahams

#### **Chief executive/Artistic director**

Tina Ellen Lee - Artistic Director

#### **Independent examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

National Westminster Bank plc, PO Box 2162, 20 Dean Street, London W1A 1SX.

#### **Solicitors**

Bates, Wells and Braithwaite, Cheapside House, 138 Cheapside, London EC2V 6BB.

#### **Operation address**

Three Chimneys, Pymore Lane, Dottery, nr. Bridport, Dorset DT6 5PS.

#### **Registered office**

49 South Molton Street, London W1K 5LH.

## **Opera Circus Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2023 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, 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).

#### **Principal activity**

The principal activities of the company continue in the use of the arts for public education, as a general description, and alongside this the use of the arts to work with young people, in particular those with disadvantages, through social, cultural and educational projects. We develop new artistic performances and productions working with the highest quality of professional artists. We are extending our expertise and research in the use of music for health and well being in particular in areas of trauma and trauma informed care and in particular working alongside Ukrainian artists and universities for children in shelters and veterans.

The charity is ensuring that as much as it works with partners in Europe, it is evenly balanced with work in the UK in particular in the area around the home base of West Dorset. In the last couple of years this has extended to UK partners in Bournemouth, Kent, Portland, Brighton and London.

The Artistic Director, with the support of the Board, continues to transform the company and the way it works, creating a more healthy arts ecology with different methods of support and different income streams despite the continuing difficulties of working post Covid. The plan is developing through to 2026 at least and will provide greater sustainability and preserve opportunities for the future. We continue to work on the development of our values and principles as well as our legacy and extending our policies for Equity and Inclusion as well as Data Protection and the Environment. We want to make sure that we are as environmentally sustainable as possible. In line with this all our accounting is now online and we have reduced our use of paper massively. Our new web site is active. We have used more digital methods of working as a result of the Pandemic, to great effect.

We continue to develop our partnerships with Kings College, Arts University London and Bournemouth University, Locally with TransitionTown Bridport (now Sustainable Bridport), Bridport Food Matters, Bridport's Rights Respecting Town, b-side on Portland, Bridport's Refugee Support Campaign, local schools and the Town Council. We are also still part of the Place of Sanctuary Dorset and now Dorset Youth Association.

As a result of Covid delays delivered one final Opera Circus led Erasmus programme in 2022 and were involved in an Italian led Erasmus project the same year. After 2022 we can no longer apply for EU grants due to Brexit.

There continues to be support for cultural and arts activities in community programmes in West Dorset and supporting in the long term the aims of the charity with HOME in Bridport and St. Mary's Primary School and Bridport Primary School. Funding for such work is applied for from Awards for All, Big Lottery, Dorset Council, local charities and trusts, Bridport Town Council, Ernest Hecht Charitable Trust amongst others. The Alice Ellen Cooper Dean Charitable Foundation based in Dorchester, has become an annual funder with core and project funding.

We recognise in this day and age the need to work locally with a global perspective.

One of our most important ongoing youth project is called The Complete Freedom of Truth and has involved to date over 2000 youth participants and an estimated 100 artists/facilitators, care workers,

## **Opera Circus Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

logistics, evaluators and experts from 8 countries across Europe and the UK with all together 16 mandated organisations. This continues with new residencies in Kosovo, Italy, Bosnia and Herzegovina, in Bridport our home base and on the Island of Portland in West Dorset which will be completed in 2022. We are planning to be able to continue this work with alternative funding including the National Lottery, Town and Country Council support, other foundations and trusts and a local philanthropist who has already donated funding. We are also intending to apply for Council of Europe project funding as members of the European Youth Foundation which although isn't at the same funding level as Erasmus, is a useful grant.

#### **Naciketa:**

There are no new plans for this opera to date although discussions continue regarding a possible animation or film and interest from international festivals. A short research period was held in Edinburgh with funding from the RSA to explore the emotional effects on the heart, mind and body when opera singers sing using the new technology x-system. Naciketa's music was used for this experimentation.

#### **Objectives and activities for the public benefit**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The objects of the charity are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively, the art of opera and music theatre and associated educational and outreach programmes.

Opera Circus continues to work with international artists and creating partnerships and collaborations in Europe and the wider world as part of a strategy developed by the Artistic Director with advice and consultation with the board.

To work with young people in particular those from areas of disadvantage and disability using arts and cultural activities along with youth exchanges to develop tolerance and understanding of difference, to tackle racism and fear of the other.

To work locally and globally using arts and culture as a tool to develop tolerance and understanding, to tackle exclusion and fight for equality against racism and hate crime; to support any aspect of project work that develops social justice and ensures the rebuilding of our democracies; to support the changes that need to take place to tackle the climate emergency.

In light of the damage done by Covid we continue to expand our work with music and the creative arts for health and well being, recognising the level of trauma and mental health damage that has been done in the UK over the past number of years. We are also extending this work to Ukraine in light of our experience in post-conflict areas of the Western Balkans.

#### **Structure, governance and management**

##### **•Organisational Structure**

The general day to day management of the charity is run by the Artistic Director who also provides the Artistic Policy and creative impetus. Artists, Facilitators, Project Managers and assistants are employed on a project by project basis.

In addition a written report with updated information on the progress of the charity and its work is sent to the trustees on a regular basis. Most years the Board of Trustees meet three or four times a year to review the work of the charity and to take major decisions and approve the management accounts/audited accounts. As a result of Covid these meetings have continued online.

In this financial year two major board meetings were held. We continue to have several smaller meetings with individual board members to seek advice in their field of speciality and to ensure the

## **Opera Circus Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

ongoing dialogue and communication. This has proved to be very successful and supportive of the day to day running of the work of the charity.

In particular the Chair continues to be very hands on and supportive and her varied skills and experience have been vital to the ongoing growth and sustainability of the company. The Artistic Director has met with the Chair on a regular basis to discuss the ongoing projects, to work together on funding applications and to look at both local and international project work.

#### **Appointment of Trustees**

The Board of Directors will discuss any additional Directors required by the Charity. A name will be recommended and that person invited to a board meeting to discuss their responsibilities and what duties they can accept, time to give and advice to offer. If the Board of Directors approve their placement, then a vote is taken, with a proposer and seconder. The new Director will then join the Board at the following Board meeting.

The informal advisory board which was created to assist the company and Board in research, advice and connections still exists although due to extensive work loads a general meeting with all hasn't been possible. The advisors were chosen for their skills and experience and have proven to be invaluable. We contact people on an individual basis if advice is needed.

Renowned composer and Emeritus Professor of Music Nigel Osborne, MBE became Artist in Residence for Opera Circus. Prof. Osborne has worked with TEL and Opera Circus since 2003.

#### **•Related Parties**

The charity seeks to work with like-minded artists and companies on a national and international level in the pursuit of its aims. This is both on an artistic and financial basis. The company desires to develop the quality and richness of its work by combining with relevant related parties where the opportunity arises. This includes working with other charitable organisations who develop educational and outreach work both in the United Kingdom and Abroad. Universities and academic partners have become significant in the work of the charity, providing learning, new openings with other partners, research opportunities and small amounts of funding. This includes The Human Hive in Brighton and Innovation and Well Being in Newcastle. What started with Bournemouth University and then Leeds University with Changing the Story continues with Kings College and Arts University London and has developed in our growing reputation as a trusted supplier and efficient manager of projects. We are also working with 5 universities in Ukraine as part of a development network of artists and academics in the UK.

#### **Plans for 2022 - 2023 and beyond**

- The TCFT project is now looking to develop further training sessions for youth leaders to participate in civil society and youth activism through arts practice. Social Justice, Human Rights and Democracy will be explored. We successfully raised funding from A4A, ACE, Dorset Council, Weymouth Council, added to the final Erasmus grants available to us from the UK, for a two residency project for young activists in Pristina, Kosovo and Portland Dorset. This was delayed from 2020 and 2021 due to Covid and took place in April, June and August 2022.
- P-Art is a new CPD Erasmus Youth Workers programme of training designed by OC with 8 partners in wider Europe and applied for and led by Sereno Regis, Torino, Italy. Due to Covid this took place in June, July and August of 2022.
- Opera Circus has been working locally with the Edible Gardens as a volunteer project which involves fund raising as well as providing music and arts activities. We have started a second garden at Bridport Primary School and are looking to support a third at the Sir John Colfox Academy in Bridport.
- Izazov as part of the Changing the Story project had a final event in Sarajevo in May 2022 where the young film makers showed the documentaries they made to their families and home crowd in a major venue in this capital city of Bosnia and Herzegovina.
- Music and Wellbeing with the Recovery Colleges and Schools in the UK – a project started with Dorset Music Hub. CPD training provided by OC's Artist in Residence Emeritus Professor of Music Nigel Osborne. This began in March 2020 at the start of the Pandemic and continues in the long term. A small pilot project was run in St Mary's Primary School working with the new technology x-system, to collect

## **Opera Circus Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

emotional data from the heart mind and body as a result of the effects of music – a system to help children and teachers the anxiety and stress brought about as a result of Covid. Funds have been raised already from the RSA Catalyst grant.

- Work started on a new R and D performance called Stumbling Stones in partnership with Klezmer-ish (musicians from Liverpool Philharmonic Orchestra )and Unity Theatre, Liverpool. A work in progress performance was developed to be shown at the Unity in April 2023 with ideas to develop the work further. (Two further performances already confirmed at the Liverpool Philharmonic in January 2024 as part of Holocaust Memorial Week and a further tour in June.July 2025.

- Long term commitment has been made to support the work of trauma and trauma informed care training for artists in Ukraine, working with the renowned NGO ArtDot and five universities in Ukraine + Kings College and Arts University London. Opera Circus became the catalyst for the online development of a network of artists and academics to develop this work further. Major funding applications are in process through the British Embassy and British Council Kyiv and philanthropists TX.

#### **Achievements and performance**

##### **•Touring and Productions**

We are still committed to touring to as wide an audience as possible and in multiple ways but we will have to see what the future holds with live performance as a result of the Pandemic and funding. We know that travelling and mixing with other communities, cultures and artists is invaluable to the growth of the ensemble individually and as a creative unit and to social and cultural exchange, both artistic and educational.

The company continues to develop a wider range of projects which are rooted in educational and community work through the creative arts in particular music. These projects are part of an ongoing process to develop a combination of high quality performance alongside educational and community work that grows out of and alongside the art and at the highest level of professionalism.

This is being successful and the board are encouraging in their support. It is also important that we are seen to do as much and similar work in our own local community as it is with our work in wider Europe.

##### **•Further developments, activities and achievements – from the year end and including the plans for the future and fundraising activities:**

The Artistic Director continues to apply for funding both from grant making trusts, foundations, the corporate world and private individuals. As a result of Covid more time, help in kind, was spent by the AD applying for funding. This has become very challenging but there have been some successes in particular as a result of developing new networks. OC has also begun to develop it's philanthropy network and was successful in applying to The Funding Network, a pitching system normally held live but in this case was online. Our university partnerships are beginning to deliver small amounts of funding which as partnerships develop should become more significant.

TCFT has grown in influence and is now attracting a broader and more influential group of organisations interested in offering support and participating. Sharing and partnering is an important part of the future of this particular programme of work. Dorset Youth Association has become a major partner, with their network of 42 organisations across Dorset and as part of the National Association of Youth Associations, they provide greater possibilities of sharing evaluations, successful projects and new ideas.

We continue to be invited to participate in conferences and seminars.

- **The Charities Policies regarding reserves and investment.**

The charity holds no reserves and has no investments.

## **Opera Circus Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

##### **\* Flexibility**

We have reduced our administrative costs to the bare minimum and employ freelance professional skills on a project by project basis as and when funding allows.

We are also looking at the sustainability of our sector and always including where possible emerging young artists, producers and paid freelancers.

##### **\* Teaching**

As performers we recognise that we have skills, which are valuable and should be shared with people of all ages and abilities. We also have built up a list of other artists with whom we share skills and our work. Through our workshops we introduce participants to our highly distinctive style of work, help them explore music and theatre and movement and overturn preconceptions about opera and music theatre. The focus is always on participation rather than demonstration and we actively encourage spontaneity, teamwork and creativity.

#### **Review of financial transactions and financial position**

The company continues to have no loan and no overdraft facilities.

#### **Reserves policy and risk management**

In the opinion of the directors the company remains able to meet all its commitments given the continued support of the grant aiding bodies and the level of fund raising so far achieved, in addition to a long term personal guarantee. The Artistic Director has provided the Board of Trustees with a regular update of all applications for funding and their progress.

#### **The Board of Trustees make sure that there is:-**

- an annual review of the risks which the charity may face;
- the creation of systems to mitigate risks identified
- the implementation of procedures to limit any impact on the charity should risks materialise.
- The Artistic Director is developing contacts in new areas of funding with support from the Board, this includes business philanthropy and university partnerships.
- The Community Action Network, Dorset, has provided new policy models in Safeguarding for Children and Vulnerable adults, Equity and Inclusion, Climate and Environment and Data Protection to update OC's policies.

#### **Review of ongoing position.**

It is the 32nd anniversary of the company. We continually need to take stock of our work, the make up of the ensemble itself and how to continue to develop and explore opera and music theatre alongside the youth and community outreach work, both locally, nationally and internationally.

As a result of the high quality of work in the last few years and the development of a much higher public profile the company is developing a better position to raise funds. We are creating new relationships with organisations and philanthropists both locally and overseas.

Brexit has caused a down turn in donations and funding support overseas and in the UK. Arts Council England has reversed its funding strategy of providing the majority of its income to Project Funding and the minority to National Portfolio Organisations but we continue to be successful in applying for small project grants.

New partnerships with Universities, Kings College, Leeds, London South Bank; large scale organisations such as Glyndebourne, partnering but not leading on Erasmus projects, looking to research different funding, working with philanthropists who are part of The Funding Network are all

**Opera Circus Limited**

**(Limited by Guarantee)**

**Trustees' Report**

new ways of developing funding and sharing responsibility with larger scale projects run by institutions and organisations. This way the risk is reduced and income increased.

As a result of the Pandemic and Austerity many foundations and trusts continue to divert their funding to Covid related activities and recovery. Much of our work locally has been directed towards, supporting schools with music related activities on line and in workshops, creating musical opportunities that can be available live or live streamed. This will continue into 2025.

OC seems to be regarded at an international level as a creative producer of youth, community and arts projects at the highest level. There are now confirmed and provisional project developments and enquiries for work to 2025.

**Year 2022/2023**

The directors have considered the impact of the year 2022/2023 on the company's operations and, so far as they are able to ascertain, consider that all reasonable steps have been taken to resolve any problems arising in particular from Covid. The costs involved in dealing with these matters are not material. The company has withstood the Covid crisis due to its lower overheads and working with freelance professionals on a project by project basis.

**Small company exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 28 March 2024 and signed on its behalf by

*Tina Ellen Lee*

**Tina Ellen Lee**

**Trustee**

## **Independent Examiner's Report to the Trustees of Opera Circus Limited**

I report on the accounts of the company for the year ended 31 March 2023, which are set out on pages 9 to 22.

### **Respective responsibilities of trustees and examiner**

The Trustees (who are also the Directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with general Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

### **Independent examiner's statement**

In connection with 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 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

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.



**Richard Nelson FCCA**  
**Breckman & Company Ltd**  
**Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

## Opera Circus Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2023

	Notes	Unrestricted funds £	Restricted funds £	2023 Total £	Unrestricted funds £	Restricted funds £	2022 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 10		28,564	-	28,564	32,750		32,750
Charitable activities							
Theatre - page 11		20,654	52,453	73,107	1,514	43,741	45,255
<b>Total</b>		<u>49,218</u>	<u>52,453</u>	<u>101,671</u>	<u>34,264</u>	<u>43,741</u>	<u>78,005</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising - page 12		8,089	-	8,089	4,751	-	4,751
Charitable activities:							
Theatre - page 12		35,986	94,000	129,986	34,129	28,002	62,131
<b>Total</b>		<u>44,075</u>	<u>94,000</u>	<u>138,075</u>	<u>38,880</u>	<u>28,002</u>	<u>66,882</u>
<b>Net income / (expenditure)</b>	<b>3</b>	5,143	(41,547)	(36,404)	(4,616)	15,739	11,123
<b>Transfers between funds</b>	<b>10, 11</b>	-	-	-	5,800	(5,800)	-
<b>Net movement in funds:</b>		5,143	(41,547)	(36,404)	1,184	9,939	11,123
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		(11,580)	55,034	43,454	(12,764)	45,095	32,331
<b>Total funds carried forward</b>	<b>10, 11</b>	<u>(6,437)</u>	<u>13,487</u>	<u>7,050</u>	<u>(11,580)</u>	<u>55,034</u>	<u>43,454</u>

The notes on pages 15 to 22 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Opera Circus Limited****(Limited by Guarantee)****Year ended 31 March 2023**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>		
<b>Donations</b>		
The Alice Ellen Cooper Dean Foundation	5,000	5,000
In kind support	23,564	27,750
	<u>28,564</u>	<u>32,750</u>

**Opera Circus Limited****(Limited by Guarantee)****Year ended 31 March 2023**

	<b>2023</b>		<b>2022</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from charitable activities</b>				
<b>Theatre</b>				
<b>Theatre income</b>				
Production income	12,939		1,114	
Workshops	-		400	
Other donations/Glft Aid	7,715		-	
	<u>          </u>	20,654	<u>          </u>	1,514
<b>Project specific funding</b>				
Dorest Council	1,250		-	
Ernest Hecht Charitable Foundation	5,000		-	
Erasmus+	8,615		-	
Other grants	26,338		-	
Awards for All	-		9,450	
Home in Bridport	-		1,000	
Dorset Community Foundation	3,000		10,126	
Royal Society of Arts	3,250		2,500	
The Leche Foundation	-		1,500	
The D'Oyly Carte Charitable Trust	-		3,000	
The Funding Network	-		9,251	
Centro Studi Sereno Regis	-		6,914	
Alice Ellen Cooper Dean Charitable Foundation	5,000		-	
	<u>          </u>	52,453	<u>          </u>	43,741
		<u>73,107</u>		<u>45,255</u>

**Opera Circus Limited****(Limited by Guarantee)****Year ended 31 March 2023**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on raising funds</b>		
<b>Fundraising</b>		
Fundraising costs	4,339	4,751
In kind support	3,750	-
	<u>8,089</u>	<u>4,751</u>
	<u>8,089</u>	<u>4,751</u>
<b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production costs</b>		
Production fees	23,841	24,148
Artistic fees	17,708	11,685
Production fees - in kind	15,514	-
Travel/transport	37,835	4,481
Accommodation/subsistence	20,336	5,746
Marketing/website	479	3,093
Sundries	-	104
	<u>115,713</u>	<u>49,257</u>
	<u>115,713</u>	<u>49,257</u>
Support and governance costs - page 13	14,273	12,874
	<u>129,986</u>	<u>62,131</u>
	<u>129,986</u>	<u>62,131</u>

**Opera Circus Limited****(Limited by Guarantee)****Year ended 31 March 2023**

	<b>2023</b>		<b>2022</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Storage	568		568	
Office costs	787		3,153	
Office costs - in kind	4,300		-	
Insurance	1,051		1,115	
Research/development costs	684		409	
	<u>          </u>	7,390	<u>          </u>	5,245
<b>Administration costs</b>				
Travel/transport	162		50	
Printing/postage/stationery	593		195	
Sundries	373		-	
	<u>          </u>	1,128	<u>          </u>	245
<b>Professional/financial</b>				
Bookkeeping	2,325		1,424	
Bank charges	590		451	
Deficit on foreign exchange	590		509	
	<u>          </u>	3,505	<u>          </u>	2,384
		<u>12,023</u>		<u>7,874</u>
<b>Governance costs</b>				
Accountancy/consultancy	2,000		4,750	
Company secretarial	250		250	
	<u>          </u>	2,250	<u>          </u>	5,000
		<u>14,273</u>		<u>12,874</u>
		<u>          </u>		<u>          </u>

## Opera Circus Limited

(Limited by Guarantee)

Balance Sheet  
31 March 2023

	Notes	2023		2022	
		£	£	£	£
<b>Current assets</b>					
Debtors	7	4,190		5,889	
Cash at bank and in hand		10,755		44,402	
		<u>14,945</u>		<u>50,291</u>	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	8	<u>(7,895)</u>		<u>(6,837)</u>	
<b>Net current assets</b>			<u>7,050</u>		<u>43,454</u>
<b>Total assets less current liabilities</b>			<u><u>7,050</u></u>		<u><u>43,454</u></u>
<b>The funds of the charity</b>					
Unrestricted funds	10				
General fund			(6,437)		(11,580)
Restricted income funds	11		<u>13,487</u>		<u>55,034</u>
<b>Total charity funds</b>			<u><u>7,050</u></u>		<u><u>43,454</u></u>

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

The financial statements have been prepared in accordance with the provisions of the Companies Act 2006. The financial statements were approved by the Board of Trustees on and signed on its behalf by

*Tina Ellen Lee*

**Tina Ellen Lee**  
Trustee

The notes on pages 15 to 22 form an integral part of these financial statements.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2023**

**1. Accounting policies**

**1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised as historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**1.2. Preparation of the accounts on a going concern basis.**

The charity is dependent on the continued support of grant aiding bodies. The trustees believe that the charity will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

**1.3. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

**- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2023**

**- Charitable activities**

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

**- Donated services and facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

**1.4. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

**- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

**- Charitable activities**

Theatre production costs - costs incurred in production and running of productions toured in the year.

**- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

**- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2023**

**1.5. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**1.6. Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

**1.7. Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**1.8. Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**1.9. Foreign currencies**

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. transactions in foreign currencies are translated at the date of the transactions. all gains and losses on exchange are written off in the income and expenditure account.

**1.10. Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

**1.11. Significant Accounting Estimates and Judgements**

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2023**

**2. Incoming resources**

The total incoming resources for the year have been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 19% (2022 - 14%).

<b>3. Net income/(expenditure) for the year is stated after charging:</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Deficit on foreign exchange	590	509
Independent examiners' remuneration:		
Independent examination fees	1,750	1,750
Other services	250	250
	<u>          </u>	<u>          </u>

**4. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2022 - £nil).

**5. Staff costs and numbers**

During the year the company had no employees.

**6. Corporation Taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

<b>7. Debtors</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Other debtors	475	596
Prepayments and accrued income	3,715	5,293
	<u>          </u>	<u>          </u>
	<u>          </u>	<u>          </u>

**Opera Circus Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2023**

<b>8. Creditors: amounts falling due within one year</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Bank overdraft	157	-
Trade creditors	5,488	4,837
Accruals	2,250	2,000
	<u>7,895</u>	<u>6,837</u>

**9. Limited by guarantee**

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2023 there were 6 members.

<b>10. Unrestricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>General fund</b>	<u>(11,580)</u>	<u>49,218</u>	<u>(44,075)</u>	<u>(6,437)</u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2023**

11. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
	£	£	£	£	£
The Edible Garden Project	1,810	5,000	(1,482)	-	5,328
TCFT	41,406	28,078	(67,689)	-	1,795
Take P-Art	6,914	1,000	(7,914)	-	-
Naciketa/Music	4,904	3,250	(6,654)	-	1,500
Stumbling Stones	-	3,500	(1,647)	-	1,853
Ukraine	-	11,625	(8,614)	-	3,011
	55,034	52,453	(94,000)	-	13,487
	55,034	52,453	(94,000)	-	13,487

**The Edible Garden Project**

Opera Circus has been a partner with Transition Town Bridport, HOME in Bridport and St Mary's Primary School Bridport for over 10 years. This project started with partners working together to help disadvantaged families in Skilling where there is over 33% child poverty. There is also an allotment. The garden provides learning, including in the curriculum for the children, their families and staff about growing, harvesting, cooking and eating through the garden at the school with music and arts activities. There is now a second garden beginning at Bridport Primary School and conversations have started with the high school, Sir John Colfox. The schools are all part of the Minerva Learning Trust Cooperative Academy. The Ernest Hecht Foundation donated £5,000 towards the Edible Garden in 22/23.

**TCFT**

TCFT is a long-term arts and cultural youth project which began in 2008 in Srebrenica, BiH. It has grown into a multi-partner programme which includes large and small youth residencies and exchanges in the UK and in wider Europe. Following cancellations and delays due to Covid, the project resumed in 2022/23. Donations and crowdfunding generated £13,214, The Alice Ellen Cooper Dean Charitable Foundation donated £5,000, and funding was received from British Council/Erasmus £8,615m and Dorset Council £1,250.

**Take P-Art**

This is an Erasmus funded project led by Centro Studi Sereno Regis, Italy, for 2022 where Opera Circus co-wrote the application and will be delivering over 50% of the activities. This involves 8 partners from Turkey, Portugal, Greece, Denmark, Serbia, BiH, NI and the UK. In 2022/23 crowdfunding generated £1,000.

**Naciketa/Music**

Originally a chamber opera written by Nigel Osborne and Ariel, due to disruptions during Covid this work has grown into a project called Music, Mind and Body which is working on the use of music in primary schools to help children monitor their own emotional states tackling the anxiety and stress caused by Covid. In 2022/23 a second instalment of the £10K funding was received from the Royal Society of Arts.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2023**

**Stumbling Stones**

This is a research and development music theatre project based on stories of migration and immigration starting with a Jewish family in Liverpool who moved here in the early 18th century and combining this with stories from Gaza, Malawi and Rwanda. A £500 donation, and £3,000 from The Rathbone Charitable Trust were received in 22/23.

**Ukraine**

The beginning of a long-term project using our expertise and history in this area of music, trauma and war/post conflict. Working with Prof. Nigel Osborne to provide support and funding for work with children's shelters for those who have been orphaned and traumatised by the current war with Russia. This is part of the Music Mind Body programme of work that includes experimental work with music and the brain and continues our partnership with the Department of War at Kings College, London. In 22/23 individual donations and crowdfunding totalling £11,625 was received.

**12. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2023 are represented by:			
Net current assets	(6,437)	13,487	7,050
	(6,437)	13,487	7,050
	(6,437)	13,487	7,050

**13. Transactions with trustees**

Tina Golden provided support in kind valued at £5,000 (2022 - £9,000) during the year related to core administration, production and fundraising costs.

Robert Golden, a trustee, was paid artistic fees of £3,000 (2022 - £533) by the charity during the year.

Robert Golden provided support in kind valued at £4,970 (2022 - £7,750) during the year related to photographic design and film services.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2023**

**14. Related party transactions**

Robert Golden Pictures Limited, of which Tina Golden and Robert Golden are trustees, provided support in kind valued at £1,800 (2022 - £3,000) during the year.

**OPERA CIRCUS LIMITED**

England & Wales - Charity number 1051954

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# Accounts

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**Company number 2716451**  
**Charity number 1051954**

**Opera Circus Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2022**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Opera Circus Limited**  
**(Limited by Guarantee)**

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## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The company is a private company limited by guarantee registered in EW - England and Wales, company number 2716451, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1051954.

#### **Directors and trustees**

The Directors of the charitable company (Opera Circus Limited) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association one third of the Trustees shall retire from office. These Trustees shall be those longest in office. A retiring Trustee shall be eligible for re-election.

Policies and procedures adopted for the induction and training of Trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The Trustees during the year and since the year end, were :

Tina Ellen Lee - Artistic Director

Fiona Whytehead

Robert Golden

Rosemary Russell - Chair

Susan Bisatt

Darren Abrahams                      appointed 23 November 2021

#### **Chief executive/Artistic director**

Tina Ellen Lee - Artistic Director

#### **Independent examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

National Westminster Bank plc, PO Box 2162, 20 Dean Street, London W1A 1SX.

#### **Solicitors**

Bates, Wells and Braithwaite, Cheapside House, 138 Cheapside, London EC2V 6BB.

#### **Operation address**

Three Chimneys, Pymore Lane, Dottery, nr. Bridport, Dorset DT6 5PS.

#### **Registered office**

49 South Molton Street, London W1K 5LH.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2022 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, 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).

#### **Principal activity**

The principal activities of the company continue in the use of the arts for public education, as a general description, and alongside this the use of the arts to work with young people, in particular those with disadvantages, through social and educational projects. We develop new artistic performances and productions working with the highest quality professional artists.

The charity is ensuring that as much as it works with partners in Europe, it is evenly balanced with work in the UK in particular in the area around the home base of West Dorset. In the last couple of years this has extended to UK partners in Bournemouth, Kent and Medway, Portland, Brighton and London.

The Artistic Director, with the support of the Board, continues to transform the company and the way it works, creating a more healthy arts ecology with different methods of support and different income streams despite the difficulties of working through Covid. The plan is developing through to 2025 at least and will provide greater sustainability and preserve opportunities for the future. We continue to work on the development of our values and principles as well as our legacy. We want to make sure that we are as environmentally sustainable as possible. In line with this all our accounting is now online and we have reduced our use of paper massively. We have two new board members Darren Abrahams and in 2022 Rory Newbury to be voted on at a board meeting). Our new web site will be up and running in 2022. We have used more digital methods of working as a result of the Pandemic, to great effect. We have updated our safeguarding policies and are working on environment, Climate Emergency, Equality, Inclusion and Diversity.

We continue to develop our partnerships with Glyndebourne Opera Education, Bournemouth University, Leeds Universities along with the Southbank Centre. Locally with TransitionTown Bridport, Bridport's Rights Respecting Town, b-side on Portland, Bridport's Refugee Support Campaign, British Red Cross, local schools and the Town Council. We are also still part of the Place of Sanctuary Dorset.

The company continues to diversify and develop new work with youth projects with the support of EU and other funding through the Erasmus Plus programme. As a result of Covid delays we have one more Opera Circus led Erasmus programme to deliver in 2022 and are involved in an Italian led Erasmus project in the same year. After 2022 we can no longer apply for EU grants due to Brexit.

We continue to support cultural and arts activities in community programmes in West Dorset and supporting in the long term the aims of the charity with HOME in Bridport and St. Mary's Primary School and Bridport Primary School in Bridport. Funding for such work is applied for from Awards for All, Big Lottery, Dorset Council, local charities and trusts, Bridport Town Council, Ernest Hecht Charitable Trust amongst others. The Alice Ellen Cooper Dean Charitable Foundation based in Dorchester, has become an annual funder with core and project funding.

We recognise in this day and age the need to work locally with a global perspective.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

Our most important ongoing youth project is called The Complete Freedom of Truth and has involved to date over 2000 youth participants and an estimated 100 artists/facilitators, care workers, logistics, evaluators and experts from 8 countries across Europe and the UK with all together 16 mandated organisations. This continues with new residencies in Kosovo, Italy, Denmark, Bosnia and Herzegovina, in Bridport our home base and on the Island of Portland in West Dorset which will be completed in 2022. From 2023 we will have to find different sources of funding for this work.

#### **Naciketa:**

As a result of the Pandemic the spring tour of 2021 for this opera, after 3 years work, was abandoned in March 2020 due to the closure of venues, cancellation of all funding including ACE and lack of any secure long term information from the sector or government. (The opera was then re-confirmed for June 2021 and then October 2021, postponed now to 2022.) There are no new plans for this opera to date although discussions continue regarding a possible animation or film and interest from international festivals. An on going project.

#### **Objectives and activities for the public benefit**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The objects of the charity are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively, the art of opera and music theatre.

Opera Circus continues to work with international artists and creating partnerships and collaborations in Europe and the wider world as part of a strategy developed by the Artistic Director with advice and consultation with the board.

To work with young people in particular those from areas of disadvantage and disability using arts and cultural activities along with youth exchanges to develop tolerance and understanding of difference, to tackle racism and fear of the other.

To work locally and globally using arts and culture as a tool to develop tolerance and understanding, to tackle exclusion and fight for equality against racism and hate crime; to support any aspect of project work that develops social justice and ensures the rebuilding of our democracies; to support the changes that need to take place to tackle the climate emergency.

#### **Structure, governance and management**

##### **\* Organisational Structure**

The general day to day management of the charity is run by the Artistic Director who also provides the Artistic Policy and creative impetus. Project Managers and assistants are employed on a project by project basis.

In addition a written report with updated information on the progress of the charity and its work is sent to the trustees on a regular basis. Most years the Board of Trustees meet three or four times a year to review the work of the charity and to take major decisions and approve the management accounts/audited accounts. As a result of Covid these meetings have continued online.

In this financial year two major board meetings were held. We continue to have several smaller meetings with individual board members to seek advice in their field of speciality and to ensure the ongoing dialogue and communication. This has proved to be very successful and supportive of the day to day running of the work of the charity.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

In particular the Chair has proved to be very hands on and supportive and her varied skills and experience have been vital to the ongoing growth and sustainability of the company. The Artistic Director has met with the Chair on a regular basis to discuss the ongoing projects, to work together on funding applications and to look at both local and international project work.

#### **Appointment of Trustees**

The Board of Directors will discuss any additional Directors required by the Charity. A name will be recommended and that person invited to a board meeting to discuss their responsibilities and what duties they can accept, time to give and advice to offer. If the Board of Directors approve their placement, then a vote is taken, with a proposer and seconder. The new Director will then join the Board at the following Board meeting.

The informal advisory board which was created to assist the company and Board in research, advice and connections still exists although due to extensive work loads a general meeting with all hasn't been possible. The advisors were chosen for their skills and experience and have proven to be invaluable. We contact people on an individual basis if advice is needed.

Renowned composer and Emeritus Professor of Music Nigel Osborne, MBE became Artist in Residence for Opera Circus.

#### **\* Related Parties**

The charity seeks to work with like-minded artists and companies on a national and international level in the pursuit of its aims. This is both on an artistic and financial basis. The company desires to develop the quality and richness of its work by combining with relevant related parties where the opportunity arises. This includes working with other charitable organisations who develop educational and outreach work both in the United Kingdom and Abroad.

#### **• Plans for 2022 and 2023 and beyond**

- The TCFT project is now looking to develop further training sessions for youth leaders to participate in civil society and youth activism through arts practice. Social Justice, Human Rights and Democracy will be explored. We have successfully raised funding from Erasmus and several other funds including A4A, ACE, Dorset Council, Weymouth Council, for a two residency project for young activists in Pristina, Kosovo and Portland Dorset. This was delayed from 2020 and 2021 due to Covid and will now take place in April and June 2022.
- Take P-Art is a new CPD Erasmus Youth Workers programme of training designed by OC with 8 partners in wider Europe and applied for and led by Sereno Regis, Torino, Italy. Due to Covid this will now take place in June, July and August of 2022.
- Opera Circus has been working locally with the Edible Gardens as a volunteer project which involves fund raising as well as providing music and arts activities. We have started a second garden at Bridport Primary School and are looking to support a third at the Sir John Colfox Academy in Bridport.
- Izazov as part of the Changing the Story project will have a final event in Sarajevo in May 2022 where the young film makers get to show the documentaries they made to their families and home crowd in a major venue in this capital city of Bosnia and Herzegovina.
- Music and Wellbeing with the Recovery Colleges and Schools in the UK – a project started with Dorset Music Hub. CPD training provided by OC's Artist in Residence Emeritus Professor of Music Nigel Osborne. This began in March 2020 at the start of the Pandemic and continues in the long term. A small pilot project was run in St Mary's Primary School working with the new technology x-system, to collect emotional data from the heart mind and body as a result of the effects of music – a system to help children and teachers the anxiety and stress brought about as a result of Covid. We are now waiting for a Paul Hamlyn Grant to be approved, and are looking to widen the work across all the Minerva Learning Academy Schools in West Dorset. Funds have been raised already from the RSA Catalyst grant and an A4A and ACE have also been applied for.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

•A second digital opera is being considered following on from the global success of Osman and the Snails. This will be in 2023 and a libretto has already been identified. The same team will volunteer their time and talents. The completion of this digital opera will be linked to a global arts festival run in the name of Osman Kavala's release from prison.

#### **Achievements and performance**

##### **•Touring and Productions**

We are still committed to touring to as wide an audience as possible and in multiple ways but we will have to see what the future holds with live performance as a result of the Pandemic and funding. We know that travelling and mixing with other communities, cultures and artists is invaluable to the growth of the ensemble individually and as a creative unit and to social and cultural exchange, both artistic and educational.

The company continues to develop a wider range of projects which are rooted in educational and community work through the creative arts in particular music. These projects are part of an ongoing process to develop a combination of high quality performance alongside educational and community work that grows out of and alongside the art and at the highest level of professionalism.

This is being successful and the board are encouraging in their support. It is also important that we are seen to do as much and similar work in our own local community as it is with our work in Europe.

All live touring has stopped till 2022 due to Covid.

##### **\* Further developments, activities and achievements – from the year end and including the plans for the future and fundraising activities:**

The Artistic Director continues to apply for funding both from grant making trusts, foundations, the corporate world and private individuals. As a result of Covid more time, help in kind, was spent by the AD applying for funding. This has become very challenging but there have been some successes in particular as a result of developing networks. OC has also begun to develop its philanthropy and was successful in applying to The Funding Network, a pitching system normally held live but in this case was online.

TCFT has grown in influence and is now attracting a broader and more influential group of organisations interested in offering support and participating. Sharing and partnering is an important part of the future of this particular programme of work.

Naciketa's score will eventually be published by the world's most prestigious music publishers, Universal Edition, UK and Austria.

We continue to be invited to participate in conferences and seminars.

##### **• The Charities Policies regarding reserves and investment.**

The charity holds no reserves and has no investments.

##### **\* Flexibility**

We have reduced our administrative costs to the bare minimum and employ freelance professional skills on a project by project basis as and when funding allows.

We are also looking at the sustainability of our sector and always including where possible emerging young artists and producers and paid freelancers.

**Opera Circus Limited**  
**(Limited by Guarantee)**

**Trustees' Report**

**\* Teaching**

As performers we recognise that we have skills, which are valuable and should be shared with people of all ages and abilities. We also have built up a list of other artists with whom we share skills and our work. Through our workshops we introduce participants to our highly distinctive style of work, help them explore music and theatre and movement and overturn preconceptions about opera and music theatre. The focus is always on participation rather than demonstration and we actively encourage spontaneity, teamwork and creativity.

**Review of financial transactions and financial position**

The company now continues to have no loan and no overdraft facilities.

**Reserves policy and risk management**

In the opinion of the directors the company remains able to meet all its commitments given the continued support of the grant aiding bodies and the level of fund raising so far achieved, in addition to a long term personal guarantee. The Artistic Director has provided the Board of Trustees with a regular update of all applications for funding and their progress.

**Reserve Policy**

Opera Circus reserve policy is revised annually by the board to trustees. Reserves are held in order to protect charity against the unexpected drop in income or allow it to take advantage of new opportunities. Reserves can only be spent with the approval of the board of directors.

**Financial review**

The restricted funds balance carried forward is £55,034.

**The Board of Trustees make sure that there is:-**

- an annual review of the risks which the charity may face;
- the creation of systems to mitigate risks identified
- the implementation of procedures to limit any impact on the charity should risks materialise.
- The Chair guided the charity to develop its new Safeguarding Policy for children based on the advice and template of the NPCC.
- The Chair has initiated a study of other alternative business models in light of the UK leaving the EU and this possibly restricting the amount of international work in which the charity wishes or can to participate. There has been an exploration of an additional digital on line social enterprise in Estonia.
- The Arts Development Company, Dorset, has provided new policy models in Safeguarding vulnerable adults, Equality and Environment to update OC's policies.

**Review of ongoing position.**

It is the 31st anniversary of the company. We continually need to take stock of our work, the make up of the ensemble itself and how to continue to develop and explore opera and music theatre alongside the youth and community outreach work, both locally, nationally and internationally.

As a result of the high quality of work in the last few years and the development of a much higher public profile the company is developing a better position to raise funds. We are creating new relationships with organisations and philanthropists both locally and overseas.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

Brexit has caused a down turn in donations and funding support overseas and in the UK. Arts Council England has reversed its funding strategy of providing the majority of its income to Project Funding and the minority to National Portfolio Organisations but we continue to be successful in applying for small project grants.

New partnerships with Universities, Kings College, Leeds, London South Bank; large scale organisations such as Glyndebourne, partnering but not leading on Erasmus projects, looking to research different funding, working with philanthropists who are part of The Funding Network are all new ways of developing funding and sharing responsibility with larger scale projects run by institutions and organisations. This way the risk is reduced and income increased.

As a result of the Pandemic many foundations and trusts have diverted their funding to Covid related activities and recovery. Much of our work locally has been directed towards, supporting schools with music related activities on line and in workshops, creating musical opportunities that can be available live or live streamed. This will continue into 2023 and 2024.

OC seems to be regarded at an international level as a creative producer of youth, community and arts projects at the highest level. There are now confirmed and provisional project developments and enquiries for work to 2025.

#### **Year 2021/2022**

The directors have considered the impact of the year 2021/2022 on the company's operations and, so far as they are able to ascertain, consider that all reasonable steps have been taken to resolve any problems arising in particular from Covid. The costs involved in dealing with these matters are not material. The company has withstood the Covid crisis due to its lower overheads and working with freelance professionals on a project by project basis.

#### **Small company exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 15 December 2022 and signed on its behalf by



**Tina Ellen Lee**

**Trustee**

## **Independent Examiner's Report to the Trustees of Opera Circus Limited**

I report on the accounts of the company for the year ended 31 March 2022, which are set out on pages 9 to 22.

### **Respective responsibilities of trustees and examiner**

The Trustees (who are also the Directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with general Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

### **Independent examiner's statement**

In connection with 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 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

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.



**Richard Nelson FCCA  
Breckman & Company Ltd  
Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

15 December 2022

Opera Circus Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total £	Unrestricted funds £	Restricted funds £	2021 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 10		32,750	-	32,750	45,500		45,500
Charitable activities							
Theatre - page 11		1,514	43,741	45,255	2,596	57,005	59,601
<b>Total</b>		<u>34,264</u>	<u>43,741</u>	<u>78,005</u>	<u>48,096</u>	<u>57,005</u>	<u>105,101</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising - page 12		4,751	-	4,751	19,260	-	19,260
Charitable activities:							
Theatre - page 12		34,129	28,002	62,131	31,523	19,526	51,049
<b>Total</b>		<u>38,880</u>	<u>28,002</u>	<u>66,882</u>	<u>50,783</u>	<u>19,526</u>	<u>70,309</u>
<b>Net income / (expenditure)</b>	<b>3</b>	(4,616)	15,739	11,123	(2,687)	37,479	34,792
<b>Transfers between funds</b>	<b>10, 11</b>	5,800	(5,800)	-	-	-	-
<b>Net movement in funds:</b>		1,184	9,939	11,123	(2,687)	37,479	34,792
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		(12,764)	45,095	32,331	10,077	7,616	(2,461)
<b>Total funds carried forward</b>	<b>10, 11</b>	<u>(11,580)</u>	<u>55,034</u>	<u>43,454</u>	<u>(12,764)</u>	<u>45,095</u>	<u>32,331</u>

The notes on pages 15 to 22 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>		
<b>Donations</b>		
Other donations/Gift Aid	-	100
The Alice Ellen Cooper Dean Foundation	5,000	5,000
In kind support	27,750	40,400
	<u>32,750</u>	<u>45,500</u>
	<u><u>32,750</u></u>	<u><u>45,500</u></u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	<b>2022</b>		<b>2021</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from charitable activities</b>				
<b>Theatre</b>				
<b>Theatre income</b>				
Production income	1,114		866	
Workshops	400		1,730	
	<u>          </u>	1,514	<u>          </u>	2,596
<b>Project specific funding</b>				
Ernest Hecht Charitable Foundation	-		9,000	
Erasmus+	-		36,005	
Awards for All	9,450		-	
Home in Bridport	1,000		4,000	
Brid Town Council	-		500	
Philip Colfox	-		500	
Dorset Council	-		7,000	
Dorset Community Foundation	10,126		-	
Royal Society of Arts	2,500		-	
The Leche Foundation	1,500		-	
The D'Oyly Carte Charitable Trust	3,000		-	
The Funding Network	9,251		-	
Centro Studi Sereno Regis	6,914		-	
	<u>          </u>	43,741	<u>          </u>	57,005
		<u>45,255</u>		<u>59,601</u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2022**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on raising funds</b>		
<b>Fundraising</b>		
Fundraising costs	4,751	19,260
	<u>4,751</u>	<u>19,260</u>
	<u><u>4,751</u></u>	<u><u>19,260</u></u>
 <b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production costs</b>		
Production fees	24,148	19,461
Artistic fees	11,685	11,669
Travel/transport	4,481	1,086
Accommodation/subsistence	5,746	612
Marketing/website	3,093	7,717
Sundries	104	-
	<u>49,257</u>	<u>40,545</u>
Support and governance costs - page 13	12,874	10,504
	<u>62,131</u>	<u>51,049</u>
	<u><u>62,131</u></u>	<u><u>51,049</u></u>

Opera Circus Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022		2021	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Storage	568		568	
Office costs	3,153		3,098	
Insurance	1,115		932	
Research/development costs	409		10	
	<u>          </u>	5,245	<u>          </u>	4,608
<b>Administration costs</b>				
Travel/transport	50		-	
Printing/postage/stationery	195		28	
Sundries	-		459	
	<u>          </u>	245	<u>          </u>	487
<b>Professional/financial</b>				
Bookkeeping	1,424		1,154	
Bank charges	451		300	
Deficit on foreign exchange	509		1,955	
	<u>          </u>	2,384	<u>          </u>	3,409
		<u>7,874</u>		<u>8,504</u>
<b>Governance costs</b>				
Accountancy/consultancy	4,750		1,750	
Company secretarial	250		250	
	<u>          </u>	5,000	<u>          </u>	2,000
		<u>12,874</u>		<u>10,504</u>
		<u><u>12,874</u></u>		<u><u>10,504</u></u>

Opera Circus Limited

(Limited by Guarantee)

Balance Sheet  
31 March 2022

	Notes	2022		2021	
		£	£	£	£
<b>Current assets</b>					
Debtors	7	5,889		3,367	
Cash at bank and in hand		44,402		40,971	
		<u>50,291</u>		<u>44,338</u>	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	8	<u>(6,837)</u>		<u>(12,007)</u>	
<b>Net current assets</b>			<u>43,454</u>		<u>32,331</u>
<b>Total assets less current liabilities</b>			<u>43,454</u>		<u>32,331</u>
<b>The funds of the charity</b>					
Unrestricted funds	10				
General fund			(11,580)		(12,764)
Restricted income funds	11		<u>55,034</u>		<u>45,095</u>
<b>Total charity funds</b>			<u>43,454</u>		<u>32,331</u>

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 206 relating to small companies.

Directors' responsibilities:

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

The financial statements have been prepared in accordance with the provisions of the Companies Act 2006. The financial statements were approved by the Board of Trustees on 15 December 2022 and signed on its behalf by



**Tina Ellen Lee**  
Trustee

The notes on pages 15 to 22 form an integral part of these financial statements.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2022**

**1. Accounting policies**

**1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised as historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**1.2. Preparation of the accounts on a going concern basis.**

The charity is dependent on the continued support of grant aiding bodies. The trustees believe that the charity will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

**1.3. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

**- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Notes to the Financial Statements for the year ended 31 March 2022**

#### **- Charitable activities**

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

#### **- Donated services and facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

#### **- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

### **1.4. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

#### **- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

#### **- Charitable activities**

Theatre production costs - costs incurred in production and running of productions toured in the year.

#### **- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

#### **- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2022**

**1.5. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**1.6. Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

**1.7. Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**1.8. Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**1.9. Foreign currencies**

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. transactions in foreign currencies are translated at the date of the transactions. all gains and losses on exchange are written off in the income and expenditure account.

**1.10. Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

**1.11. Significant Accounting Estimates and Judgements**

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

Opera Circus Limited

(Limited by Guarantee)

Notes to the Financial Statements  
for the year ended 31 March 2022

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 19% (2021 - 14%).

3. Net income/(expenditure) for the year is stated after charging:	2022 £	2021 £
Deficit on foreign exchange	509	1,955
Independent examiners' remuneration:		
Independent examination fees	1,750	1,750
Other services	250	250
	<u>5,889</u>	<u>3,367</u>

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2021 - £nil).

5. Staff costs and numbers

During the year the company had no employees.

6. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

7. Debtors	2022 £	2021 £
Other debtors	596	-
Prepayments and accrued income	5,293	3,367
	<u>5,889</u>	<u>3,367</u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2022**

<b>8. Creditors: amounts falling due within one year</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Bank overdraft	-	30
Trade creditors	4,837	3,553
Other taxation/social security	-	424
Other creditors	-	6,000
Accruals	2,000	2,000
	<u>6,837</u>	<u>12,007</u>

**9. Limited by guarantee**

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2022 there were 6 members.

<b>10. Unrestricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Transfers</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>General fund</b>	<u>(12,764)</u>	<u>34,264</u>	<u>(38,880)</u>	<u>5,800</u>	<u>(11,580)</u>

## Opera Circus Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2022

11. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
	£	£	£	£	£
The Edible Garden Project	7,129	1,000	(6,319)	-	1,810
TCFT	37,966	19,576	(11,136)	(5,000)	41,406
Take P-Art	-	6,914	-	-	6,914
Naciketa/Music, Mind and Body	-	16,251	(10,547)	(800)	4,904
	<u>45,095</u>	<u>43,741</u>	<u>(28,002)</u>	<u>(5,800)</u>	<u>55,034</u>

#### The Edible Garden Project

Opera Circus has been a partner with Transition Town Bridport, HOME in Bridport and St Mary's Primary School Bridport for over 10 years. This project started with partners working together to help disadvantaged families in Skilling where there is over 33% child poverty. There is also an allotment. The garden provides learning, including in the curriculum for the children, their families and staff about growing, harvesting, cooking and eating through the garden at the school with music and arts activities. There is now a second garden beginning at Bridport Primary School and conversations have started with the high school, Sir John Colfox. The schools are all part of the Minerva Learning Trust Cooperative Academy. This year Home in Bridport contributed £1,000 towards the ongoing activity.

#### TCFT

TCFT/The Complete Freedom of Truth is a long term arts and cultural youth project which began in 2008 in Srebrenica, BiH. It has grown into a multi-partner programme which includes large and small youth residencies and exchanges in the UK and in wider Europe. Erasmus projects cancelled during 2020 and 2021 due to Covid are being organised for 2022. The main exchanges are in Pristina, Kosovo in April and on the Island of Portland, Dorset, UK in June 2022. Under this heading comes TCFT's programmes in Bosnia, Srebrenica/Bratunac, Kosovo, Portland. To date this work has been funded by Erasmus + EU grant funding which has finished for the UK due to Brexit. Lobbying continues to encourage renewed membership of EU grant funding sources. In 2021/22 Dorset Community Foundation granted £10,126 of funds, and Awards For All, National Lottery Community Fund awarded £9,450 to TCFT.

#### Take P-Art

This is an Erasmus funded project led by Centro Studi Sereno Regis, Italy, for 2022 where Opera Circus co-wrote the application and will be delivering over 50% of the activities. This involves 8 partners from Turkey, Portugal, Greece, Denmark, Serbia, BiH, NI and the UK. The first Study visit will be held in Bridport, the training programme in Torino and the final exchange in Bratunac and Srebrenica, BiH.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2022**

**Naciketa/Music, Mind and Body**

This chamber opera written by Nigel Osborne and Ariel Dorfman was due to tour in Summer 2020 when the Covid lockdown began and although attempts were made to rebook the tour, three times, this failed due to lack of funding and state support. There are now new ideas to develop this work either as an animation or film and being used as part of the experimentation in the collection of data from the emotions created by music in the heart mind and body. This has grown into a project called Music, Mind and Body which is working on the use of music in primary schools to help children monitor their own emotional states tackling the anxiety and stress caused by Covid. A total of £16,251 of grants and donations were received in 2021/22 for this project, comprising £9,251 from The Funding Network, £1,500 from The Leche Foundation, £3,000 from The D'Oyly Carte Charitable Trust and £2,500 (first instalment of a £10,000 grant), from the Royal Society of Arts.

**12. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2022 are represented by:			
Net current assets	(11,580)	55,034	43,454
	<u>(11,580)</u>	<u>55,034</u>	<u>43,454</u>

**13. Transactions with trustees**

Tina Golden provided support in kind valued at £9,000 (2021 - £15,000) during the year related to core administration, production and fundraising costs.

Robert Golden, a trustee, was paid artistic fees of £533 (2021 - £800) by the charity during the year.

Robert Golden provided support in kind valued at £7,750 (2021 - £8,000) during the year related to photographic design and film services.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2022**

**14. Related party transactions**

Robert Golden Pictures Limited provided support in kind valued at £3,000 (2021 - £3,000) during the year.

Home in Bridport of which Tina Golden and Robert Golden are trustees, and gave donations of £1,000 (2021 - £4,000) to the charity in the year. These were freely given with no conditions attached.

**OPERA CIRCUS LIMITED**

England & Wales - Charity number 1051954

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# Accounts

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**Company number 2716451**  
**Charity number 1051954**

**Opera Circus Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2021**

**Breckman & Company Ltd**  
**Chartered Certified Accountants**  
**49 South Molton Street**  
**London W1K 5LH**

**Opera Circus Limited**  
**(Limited by Guarantee)**

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## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

The company is a private company limited by guarantee registered in EW - England and Wales, company number 2716451, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1051954.

#### **Directors and trustees**

The Directors of the charitable company (Opera Circus Limited) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association one third of the Trustees shall retire from office. These Trustees shall be those longest in office. A retiring Trustee shall be eligible for re-election.

Policies and procedures adopted for the induction and training of Trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The Trustees during the year and since the year end, were :

Tina Ellen Lee - Artistic Director  
Fiona Whytehead  
Robert Golden  
Rosemary Russell - Chair  
Susan Bisatt

#### **Chief executive/Artistic director**

Tina Ellen Lee - Artistic Director

#### **Independent examiners**

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

#### **Bankers**

National Westminster Bank plc, PO Box 2162, 20 Dean Street, London W1A 1SX.

#### **Solicitors**

Bates, Wells and Braithwaite, Cheapside House, 138 Cheapside, London EC2V 6BB.

#### **Operation address**

Three Chimneys, Pymore Lane, Dottery, nr. Bridport, Dorset DT6 5PS.

#### **Registered office**

49 South Molton Street, London W1K 5LH.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, 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).

#### **Principal activity**

The principal activities of the company continue in the use of the arts for public education, as a general description, and alongside this the use of the arts to work with young people, in particular those with disadvantages, through social and educational projects. We develop new artistic performances and productions working with the highest quality professional artists.

The charity is ensuring that as much as it works with partners in Europe, it is evenly balanced with work in the UK in particular in the area around the home base of West Dorset. In the last couple of years this has extended to UK partners in Bournemouth, Kent and Medway, Portland, Brighton and London.

The Artistic Director, with the support of the Board, continues to transform the company and the way it works. This has led to working with larger partner organisations, creating a more healthy arts ecology with different methods of support and different income streams. The plan is developing through to 2025 at least and will provide greater sustainability and preserve opportunities for the future. We are working on the development of our values and principles as well as our legacy. We want to make sure that we are as environmentally sustainable as possible. In line with this all our accounting is now online and we have reduced our use of paper massively. New board members are joining, a new web site is being designed and more digital methods of working have been used as a result of the Pandemic, to great effect. We are also updating all of our policies in particular safeguarding and environmental, taking particular note of the needs of the Climate Emergency.

We are aware of the need to create space for the next generations in our professions and are doing all we can to work in a multi age capacity providing support where needed in this alongside national partners.

We continue to develop our partnerships with Glyndebourne Opera Education, Ideastest, Medway, Bournemouth University, Leeds Universities along with the Southbank Centre. Locally with TransitionTown Bridport, Bridport's Rights Respecting Town, b-side on Portland, Bridport's Refugee Support Campaign, British Red Cross local schools and the Town Council.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

The company continues to diversify and develop new work with youth projects with the support of EU and other funding through the Erasmus Plus programme. As a result of Covid delays we have one more Opera Circus led Erasmus programme to deliver in 2022 and are involved in an Italian led Erasmus project in the same year. There is new work in supporting cultural and arts activities in community programmes in West Dorset and supporting in the long term the aims of the charity with HOME in Bridport and St. Mary's Primary School in Bridport. Funding for such work is applied for from Awards for All, Big Lottery, Dorset Council, local charities and trusts, Bridport Town Council amongst others. The Alice Ellen Cooper Dean Charitable Foundation based in Dorchester, has become an annual funder with core and project funding.

We recognise in this day and age the need to work locally with a global perspective.

Our most important ongoing youth project is called The Complete Freedom of Truth and has involved to date over 1,000 youth participants and an estimated 100 artists/facilitators, care workers, logistics, evaluators and experts from 8 countries across Europe and the UK with all together 16 mandated organisations. This continues with new residencies in Kosovo, Italy, Denmark, Bosnia and Herzegovina, in Bridport our home base and on the Island of Portland in West Dorset

#### **Naciketa**

As a result of the Pandemic the spring tour of 2021 for this opera, after 3 years work, was abandoned in March 2020 due to the closure of venues, cancellation of all funding including ACE and lack of any secure long term information from the sector or government. (The opera was then re-confirmed for June 2021 and then October 2021, postponed now to 2022.)

#### **Objectives and activities for the public benefit**

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The objects of the charity are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively, the art of opera and music theatre.

Opera Circus continues to work with international artists and creating partnerships and collaborations in Europe and the wider world as part of a strategy developed by the Artistic Director with advice and consultation with the board.

We can no longer apply to Erasmus + and Creative Europe funding but we have worked hard to develop solid partnerships in Europe who will apply for funding as lead organisers with us being a "Neighbouring Partner." This way we can continue to access Erasmus funding and projects but without the ability to lead.

There are other funds coming on line in Europe to which we can apply from the UK and can continue to apply to the Council of Europe through our membership of the European Youth Foundation.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

To work with young people in particular those from areas of disadvantage and disability using arts and cultural activities along with youth exchanges to develop tolerance and understanding of difference, to tackle racism and fear of the other.

To work locally and globally using arts and culture as a tool to develop tolerance and understanding, to tackle exclusion and fight for equality against racism and hate crime; to support any aspect of project work that develops social justice and ensures the rebuilding of our democracies; to support the changes that need to take place to tackle the climate emergency.

### **Structure, governance and management**

#### Organisational structure

The general day to day management of the charity is run by the Artistic Director who also provides the Artistic Policy and creative impetus. Project Managers and assistants are employed on a project by project basis.

In addition a written report with updated information on the progress of the charity and its work is sent to the trustees on a regular basis. Most years the Board of Trustees meet three or four times a year to review the work of the charity and to take major decisions and approve the management accounts/audited accounts. As a result of Covid these meetings have been online.

In this financial year two major board meetings were held along with the AGM, and we continue to have several smaller meetings with individual board members to seek advice in their field of speciality and to ensure the ongoing dialogue and communication. This has proved to be very successful and supportive of the day to day running of the work of the charity.

In particular the Chair has proved to be very hands on and supportive and her varied skills and experience have been vital to the ongoing growth and sustainability of the company. The Artistic Director has met with the Chair on a regular basis to discuss the ongoing projects, to work together on funding applications and to look at both local and international project work.

All board meetings during this period were held online as a result of Covid. This will continue.

Two new board members will be joining in Autumn 2021.

#### Appointment of Trustees

The Board of Directors will discuss any additional Directors required by the Charity. A name will be recommended and that person invited to a board meeting to discuss their responsibilities and what duties they can accept, time to give and advice to offer. If the Board of Directors approve their placement, then a vote is taken, with a proposer and seconder. The new Director will then join the Board at the following Board meeting.

The informal advisory board which was created to assist the company and Board in research, advice and connections still exists although due to extensive work loads a general meeting with all hasn't been possible. The advisors were chosen for their skills and experience and have proven to be invaluable. We contact people on an individual basis if advice is needed.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

Renowned composer and Emeritus Professor of Music Nigel Osborne, MBE became Artist in Residence for Opera Circus.

#### Related organisations

The charity seeks to work with like-minded artists and companies on a national and international level in the pursuit of its aims. This is both on an artistic and financial basis. The company desires to develop the quality and richness of its work by combining with relevant related parties where the opportunity arises. This includes working with other charitable organisations who develop educational and outreach work both in the United Kingdom and Abroad.

We are also a long term and founder member of the Dorset Arts Trust which informally worked together to develop arts and cultural offers in Dorset along with the creation of hubs looking at areas for children and young people, the environment, tourism and culture and the quality of artistic practice in the county.

DAT has now been transformed into What's Next Dorset as part of the national What's Next process.

Opera Circus was one of the founder members of the Place of Sanctuary group now based within b-side festival on Portland in Dorset.

#### **Plans for 2020/21 and beyond**

The TCFT project is now looking to develop further training sessions for youth leaders to participate in civil society and youth activism through arts practice. Social Justice, Human Rights and Democracy will be explored. We have successfully raised funding from Erasmus for a two residency project for young activists in Pristina, Kosovo and Portland Dorset.

P-Art is a new CPD Erasmus Youth Workers programme of training designed by OC with 8 partners in wider Europe and applied for and led by Sereno Regis, Torino, Italy.

Naciketa, please see above, has moved into a new phase that is linked to Music and Wellbeing, partnering with the NHS recovery Colleges, Dorset Music Hub and Southbank, London. Performances and outreach activity will be replanned for 2022 due to Covid.

Opera Circus has been working locally with the Edible Garden Projects, Exile:A Mind in Winter, an exhibition with live world music concert on Human Rights Day in December 2020, which we project managed. This included music workshops and an online live streamed concert for 47 primary schools about world music and stories from the musicians concerned who come from Syria, Kenya, Democratic Republic of Congo and India.

Changing the Story continues with a shared learning project with Kosovo, Rwanda, South Africa and BiH led by the Universities of Bournemouth and Pristina with OC partnering with Bosnia. Further funding is now online to develop the Izazov project work in Bosnia and the UK further.

Music and Wellbeing with the Recovery Colleges and Schools in the UK - a project started with Dorset Music Hub. CPD training provided by OC's Artist in Residence Emeritus Professor of Music Nigel Osborne. This began in March 2020 at the start of the Pandemic and continues in the long term.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

#### **Achievements and performance**

##### Touring and productions

We are still committed to touring to as wide an audience as possible and in multiple ways but we will have to see what the future holds with live performance as a result of the Pandemic. We know that travelling and mixing with other communities, cultures and artists is invaluable to the growth of the ensemble individually and as a creative unit and to social and cultural exchange, both artistic and educational.

The company continues to develop a wider range of projects which are rooted in educational and community work through the creative arts in particular music. These projects are part of an ongoing process to develop a combination of high quality performance alongside educational and community work that grows out of and alongside the art and at the highest level of professionalism.

This is being successful and the board are encouraging in their support. It is also important that we are seen to do as much and similar work in our own local community as it is with our work in Europe.

All live touring has stopped till 2022 due to Covid.

##### Further developments, activities and achievements - from the year end and including the plans for the future and fundraising activities

Opera Circus led on a truly unique first and that was a 10 minute international "lockdown" opera that was written to support the freedom from prison of a human rights activist and cultural leader in Turkey. All the services for this were offered for free including the global pr. There were excellent reviews in opera magazines, national newspapers and on line and with the support of two major PR companies it has been estimated that about 100,000 people have seen the film and there were 169 press articles, social media stories, interviews and TV and Radio clips from Borneo to Peru from South Africa to Argentina. Although the purpose of this was to tell Osman Kavala's story as an exercise in promotion for Opera Circus it has been a huge success and prepared the space for our next live and online opera, Naciketa, in 2022.

The Artistic Director continues to apply for funding both from grant making trusts, foundations, the corporate world and private individuals. As a result of Covid more time, help in kind, was spent by the AD applying for funding. This has become very challenging but there have been some successes in particular as a result of developing networks. OC was grateful for the invaluable help in kind given by the young digital expert Rory Newbery, a TCFT Youth Leader, who donated a great deal of time, for free, to help apply for Erasmus funding.

TCFT has grown in influence and is now attracting a broader and more influential group of organisations interested in offering support and participating. Sharing and partnering is an important part of the future of this particular programme of work.

Naciketa's score will eventually be published by the world's most prestigious music publishers, Universal Edition, UK and Austria.

We continue to be invited to participate in conferences and seminars.

##### The Charity's policies regarding reserves and investment

The charity holds no reserves and has no investments.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

#### Flexibility

We have reduced our administrative costs to the bare minimum and employ freelance professional skills on a project by project basis as and when funding allows. We are also looking at the sustainability of our sector and always including where possible emerging young artists and producers and paid freelancers.

#### Teaching

As performers we recognise that we have skills, which are valuable and should be shared with people of all ages and abilities. We also have built up a list of other artists with whom we share skills and our work. Through our workshops we introduce participants to our highly distinctive style of work, help them explore music and theatre and movement and overturn preconceptions about opera and music theatre. The focus is always on participation rather than demonstration and we actively encourage spontaneity, teamwork and creativity.

The Get Close to Opera Project allowed us to share our skills in participatory arts across Europe as well as producing a training module for accessibility and inclusion in the performing arts.

#### **Review of financial transactions and financial position**

The company now has no bank loan and no overdraft facilities. These have been paid off by the sheer hard work and commitment of the Artistic Director for which the board congratulates her.

The Artistic Director continues to consult with a number of experts on a new business model which will concentrate on developing the vast network she has built up over the years and making it useful in terms of fund raising. We are looking at Cloud models of accessible office and project management. This is ongoing and depends on the direction our work will be taking in the future as well as the ever developing new systems that are coming on the market.

#### **Reserves policy and risk management**

In the opinion of the directors the company remains able to meet all its commitments given the continued support of the grant aiding bodies and the level of fund raising so far achieved, in addition to a long term personal guarantee. The Artistic Director has provided the Board of Trustees with a regular update of all applications for funding and their progress.

The Board of Trustees ensure that there is:-

1. an annual review of the risks which the charity may face;
2. the creation of systems to mitigate risks identified;
3. the implementation of procedures to limit any impact on the charity should risks materialise;
4. The Chair guided the charity to develop its new Safeguarding Policy for children based on the advice and template of the NPCC.
5. The Chair has initiated a study of other alternative business models in light of the UK leaving the EU and this possibly restricting the amount of international work in which the charity wishes or can to participate. There has been an exploration of an additional digital on line social enterprise in Estonia.
6. The Arts Development Company, Dorset, has provided new policy models in Safeguarding vulnerable adults, Equality and Environment to update OC's policies.

## **Opera Circus Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

#### **Review of ongoing position**

It is the 30th anniversary of the company. We continually need to take stock of our work, the make up of the ensemble itself and how to continue to develop and explore opera and music theatre alongside the youth and community outreach work, both locally, nationally and internationally.

As a result of the high quality of work in the last few years and the development of a much higher public profile the company is developing a better position to raise funds. We are creating new relationships with organisations and philanthropists both locally and overseas.

Brexit has caused a down turn in donations and funding support overseas and in the UK. Arts Council England has reversed its funding strategy of providing the majority of its income to Project Funding and the minority to National Portfolio Organisations.

New partnerships with Universities, City's of Culture in Europe, large scale organisations such as Glyndebourne, partnering but not leading on Erasmus projects, looking to research different funding, working with philanthropists who are part of The Funding Network are all new ways of developing funding and sharing responsibility with larger scale projects run by institutions and organisations. This way the risk is reduced and income increased.

As a result of the Pandemic many foundations and trusts have diverted their funding to Covid related activities and recovery. Much of our work locally has been directed towards, supporting schools with music related activities on line and in workshops, creating musical opportunities that can be available live or live streamed.

Opera Circus seems to be regarded at an international level as a creative producer of youth, community and arts projects at the highest level. There are now confirmed and provisional project developments and enquiries for work to 2023.

The directors are fully supportive of the new plans to upgrade the company's business model and to create an innovative, agile and more transparent method of working. This will enable the board, artists/facilitators and volunteers including youth leaders to have more access to the information, networking and archives of the company.

The directors have considered the impact of the year 2020/2021 on the company's operations and, so far as they are able to ascertain, consider that all reasonable steps have been taken to resolve any problems arising. The costs involved in dealing with these matters are not material. The company has withstood the Covid crisis due to its lower overheads and working with freelance professionals on a project by project basis.

**Opera Circus Limited**  
**(Limited by Guarantee)**  
**Trustees' Report**

**Small company exemptions**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 5 November 2021 and signed on its behalf by



**Tina Ellen Lee**  
**Trustee**

## **Independent Examiner's Report to the Trustees of Opera Circus Limited**

I report on the accounts of the company for the year ended 31 March 2021, which are set out on pages 11 to 24.

### **Respective responsibilities of trustees and examiner**

The Trustees (who are also the Directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with general Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

### **Independent examiner's statement**

In connection with 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 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

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.



**Richard Nelson FCCA  
Breckman & Company Ltd  
Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

5 November 2021

Opera Circus Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 Total £	Unrestricted funds £	Restricted funds £	2020 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 12		45,500	-	45,500	44,219	2,850	47,069
Charitable activities							
Theatre - page 13		2,596	57,005	59,601	1,920	33,671	35,591
<b>Total</b>		<u>48,096</u>	<u>57,005</u>	<u>105,101</u>	<u>46,139</u>	<u>36,521</u>	<u>82,660</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising - page 14		19,260	-	19,260	1,471	-	1,471
Charitable activities:							
Theatre - page 14		31,523	19,526	51,049	26,653	42,656	69,309
<b>Total</b>		<u>50,783</u>	<u>19,526</u>	<u>70,309</u>	<u>28,124</u>	<u>42,656</u>	<u>70,780</u>
<b>Net income / (expenditure)</b>	<b>3</b>	(2,687)	37,479	34,792	18,015	(6,135)	11,880
<b>Transfers between funds</b>	<b>10, 11</b>	-	-	-	12,000	(12,000)	-
<b>Net movement in funds:</b>		(2,687)	37,479	34,792	30,015	(18,135)	11,880
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<u>(10,077)</u>	<u>7,616</u>	<u>(2,461)</u>	<u>(40,092)</u>	<u>25,751</u>	<u>(14,341)</u>
<b>Total funds carried forward</b>	<b>10, 11</b>	<u><u>(12,764)</u></u>	<u><u>45,095</u></u>	<u><u>32,331</u></u>	<u><u>(10,077)</u></u>	<u><u>7,616</u></u>	<u><u>(2,461)</u></u>

The notes on pages 17 to 24 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>		
<b>Donations</b>		
Other donations/Gift Aid	100	4,015
Crowdfunding	-	14
Tina Ellen Lee (Golden)	-	4,000
AECD Charitable Foundation	5,000	5,000
In kind support - UK project partners	40,400	34,040
	<u>45,500</u>	<u>47,069</u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

	<b>2021</b>		<b>2020</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from charitable activities</b>				
<b>Theatre</b>				
<b>Theatre income</b>				
Production income	866		1,920	
Workshops	1,730		-	
	<u>          </u>	2,596	<u>          </u>	1,920
<b>Project specific funding</b>				
Arts Council England	-		1,720	
Ernest Hecht Charitable Foundation	9,000		-	
Erasmus+	36,005		-	
Consorzio Matera Hub	-		6,169	
Kings College London (CTS)	-		16,640	
Weymouth Council (TCFT)	-		1,672	
Dorset Community Foundation (TCFC)	-		7,470	
Home in Bridport	4,000		-	
Brid Town Council	500		-	
Philip Colfox	500		-	
Dorset Council	7,000		-	
	<u>          </u>	57,005	<u>          </u>	33,671
		<u>59,601</u>		<u>35,591</u>
		<u>          </u>		<u>          </u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2021**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on raising funds</b>		
<b>Fundraising</b>		
Fundraising costs	19,260	1,471
	<u>19,260</u>	<u>1,471</u>
	<u><u>19,260</u></u>	<u><u>1,471</u></u>
 <b>Expenditure on charitable activities</b>		
<b>Theatre</b>		
<b>Production costs</b>		
Production fees	19,461	35,203
Artistic fees	11,669	6,008
Travel/transport	1,086	4,480
Accommodation/subsistence	612	8,927
Marketing/website	7,717	2,639
Sundries	-	929
	<u>40,545</u>	<u>58,186</u>
Support and governance costs - page 15	10,504	11,123
	<u>51,049</u>	<u>69,309</u>
	<u><u>51,049</u></u>	<u><u>69,309</u></u>

Opera Circus Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Storage	568		474	
Office costs	3,098		3,000	
Insurance	932		1,366	
Research/development costs	10		481	
	<u>          </u>	4,608	<u>          </u>	5,321
<b>Administration costs</b>				
Travel/transport	-		482	
Printing/postage/stationery	28		229	
Sundries	459		168	
	<u>          </u>	487	<u>          </u>	879
<b>Professional/financial</b>				
Bookkeeping	1,154		1,798	
Bank charges	300		606	
Deficit on foreign exchange	1,955		319	
	<u>          </u>	3,409	<u>          </u>	2,723
		<u>          </u>		<u>          </u>
		8,504		8,923
<b>Governance costs</b>				
Legal/professional	-		200	
Accountancy/consultancy	1,750		1,750	
Company secretarial	250		250	
	<u>          </u>	2,000	<u>          </u>	2,200
		<u>          </u>		<u>          </u>
		10,504		11,123
		<u>          </u>		<u>          </u>
		<u>          </u>		<u>          </u>

Opera Circus Limited

(Limited by Guarantee)

Balance Sheet  
31 March 2021

	Notes	2021		2020	
		£	£	£	£
<b>Current assets</b>					
Debtors	7	3,367		181	
Cash at bank and in hand		40,971		9,967	
		<u>44,338</u>		<u>10,148</u>	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	8	(12,007)		(12,609)	
<b>Net current assets/(liabilities)</b>			<u>32,331</u>		<u>(2,461)</u>
<b>Total assets less current liabilities/(deficit)</b>			<u><u>32,331</u></u>		<u><u>(2,461)</u></u>
<b>The funds of the charity</b>					
Unrestricted funds	10				
General fund			(12,764)		(10,077)
Restricted income funds	11		45,095		7,616
<b>Total charity funds</b>			<u><u>32,331</u></u>		<u><u>(2,461)</u></u>

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

The financial statements have been prepared in accordance with the provisions of the Companies Act 2006. The financial statements were approved by the Board of Trustees on 5 November 2021 and signed on its behalf by



**Tina Ellen Lee**  
Trustee

The notes on pages 17 to 24 form an integral part of these financial statements.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2021**

**1. Accounting policies**

**1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)) and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised as historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**1.2. Preparation of the accounts on a going concern basis.**

The charity is dependent on the continued support of grant aiding bodies. The trustees believe that the charity will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

**1.3. Incoming resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

**- Donations and legacies**

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2021**

**- Charitable activities**

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

**- Donated services and facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**- Investment income**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

**1.4. Expenditure**

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

**- Costs of raising funds**

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

**- Charitable activities**

Theatre production costs - costs incurred in production and running of productions toured in the year.

**- Support costs**

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

**- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

## Opera Circus Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2021

#### 1.5. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

#### 1.6. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

#### 1.7. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

#### 1.8. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

#### 1.9. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. transactions in foreign currencies are translated at the date of the transactions. all gains and losses on exchange are written off in the income and expenditure account.

#### 1.10. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

#### 1.11. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

Opera Circus Limited

(Limited by Guarantee)

Notes to the Financial Statements  
for the year ended 31 March 2021

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 19% (2020 - 14%).

3. Net income/(expenditure) for the year is stated after charging:	2021 £	2020 £
Deficit on foreign exchange	1,955	319
Independent examiners' remuneration:		
Independent examination fees	1,750	1,750
Other services	250	250
	<u>          </u>	<u>          </u>

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2020 - £nil).

5. Staff costs and numbers

During the year the company had no employees.

6. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

7. Debtors	2021 £	2020 £
Other debtors	-	181
Prepayments and accrued income	3,367	-
	<u>          </u>	<u>          </u>
	<u>          </u>	<u>          </u>

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2021**

<b>8. Creditors: amounts falling due within one year</b>	<b>2021 £</b>	<b>2020 £</b>
Bank overdraft	30	-
Trade creditors	3,553	4,609
Other taxation/social security	424	-
Other creditors	6,000	6,000
Accruals	2,000	2,000
	<u>12,007</u>	<u>12,609</u>

**9. Limited by guarantee**

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2021 there were 5 members.

<b>10. Unrestricted funds</b>	<b>Brought forward £</b>	<b>Incoming resources £</b>	<b>Outgoing resources £</b>	<b>Carried forward £</b>
<b>General fund</b>	<u>(10,077)</u>	<u>48,096</u>	<u>(50,783)</u>	<u>(12,764)</u>

## Opera Circus Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2021

11. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
The Edible Garden Project	-	11,000	(3,871)	7,129
The Complete Freedom of Truth	6,359	39,005	(7,398)	37,966
Exile - A Mind in Winter	1,257	5,500	(6,757)	-
This Good Earth	-	1,500	(1,500)	-
	<u>7,616</u>	<u>57,005</u>	<u>(19,526)</u>	<u>45,095</u>

#### The Edible Garden Project

Opera Circus has been a partner with Transition Town Bridport, Home in Bridport and St. Mary's Primary School Bridport for over 8 years. This project started with the partners working together to help disadvantaged families in Skilling. There is also an allotment. The garden began as a way of providing learning for the children and staff about growing, harvesting, cooking and eating through the garden at the school with music and arts activities. The project has been very successful and continues in the long term. There is now talk of a second garden at another primary school in Bridport. Opera Circus provides fund raising, workshops with music and arts and the insurance cover for the project. There have been other small community activities including support for the local food bank in the town.

#### The Complete Freedom of Truth

TCFT is a long term arts and cultural youth project which began in 2008 in Srebrenica, Bosnia and Herzegovina. It has now grown to a multi-partner programme which includes both large and small youth residencies and exchanges in the UK and in wider Europe. Two Erasmus + projects were cancelled twice in 2020 and 2021 and now are planned for 2022. One is an Opera Circus led project (our last UK company led Erasmus project due to Brexit) which involves partners in Dorset, Kosovo and Denmark and the other an Italian partner led project, Studio Sereno Regis, in Torino, with 6 other youth organisation partners in Serbia, BiH, Northern Ireland, Turkey, Greece and Portugal. There are other approaches from EU partners to participate in European funded youth projects for 2022 and 2023.

#### Exile - A Mind in Winter

This is a partnership project with HOME in Bridport where Opera Circus is taking the project management role due to the nature of the work itself. Exile is an exhibition of the painting, photographs, film and texts of three artists and involved a concert of world music, various events and talks on the subject of Exile and two further smaller concerts. The work was in partnership with Bridport Arts Centre and Dorset Music Hub alongside a number of local organisations including Bridport's Rights Respecting Town, Bridport's Refugee Support Campaign and the town's Place of Sanctuary. This was a very successful project reaching a wide audience and although the project was cancelled twice due to Covid, we managed to arrange all the activities, concerts, music workshops and live screenings in December 2020. We specifically did a live screening of a school's matinee world music concert on International Human Rights Day from Bridport Arts Centre which was seen by 47 Primary Schools in Dorset.

## Opera Circus Limited

(Limited by Guarantee)

### Notes to the Financial Statements for the year ended 31 March 2021

#### This Good Earth

This is a documentary film which Opera Circus helped to project manage and directed by Robert Golden. Tina Ellen Lee, the Artistic Director of Opera Circus has produced over 30 documentaries and due to Covid there was time to help manage the arrangements for the making of this film and some of the fund raising. A partnership project with HOME in Bridport. The film was launched on line in January 2021. Live screenings were cancelled due to Covid.

#### 12. Analysis of net assets between funds

	General funds £	Restricted funds £	Total £
Fund balances at 31 March 2021 are represented by:			
Net current assets	(10,077)	7,616	(2,461)
	<u>(10,077)</u>	<u>7,616</u>	<u>(2,461)</u>

#### 13. Transactions with trustees

Tina Golden, a trustee, made a loan of £6,000 to the charity in 2019/20. There is no interest payable on the loan and the full amount remains outstanding within other creditors (note 8).

Tina Golden provided support in kind valued at £15,000 (2020 - £9,900) during the year related to fundraising costs.

Robert Golden, a trustee, was paid artistic fees of £800 (2020 - £1,400) by the charity during the year.

Robert Golden provided support in kind valued at £8,000 (2020 - £8,000) during the year related to photographic design and film services.

Tina Golden had £407 expenses reimbursed during the year

Robert Golden had £267 expenses reimbursed during the year.

Rosemary Russell, Trustee, provided £2,400 worth of in kind consultancy and mentoring during the year.

**Opera Circus Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2021**

**14. Related party transactions**

Robert Golden Pictures Limited provided support in kind valued at £3,000 (2020 - £3,000) during the year.

Home in Bridport, of which Tina Golden and Robert Golden are Trustees, made donations of £4,000 (2020 - £nil) to the charity in the year. These were freely given with no conditions attached.

Robert Golden Pictures Limited provided office space for the charity during the year.