

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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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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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

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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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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.

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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.

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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

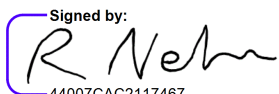
1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- 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

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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 £
Income and endowments from:	2						
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
Total		<u>39,305</u>	<u>177,316</u>	<u>216,621</u>	<u>41,706</u>	<u>33,960</u>	<u>75,666</u>
Expenditure on:							
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
Total		<u>33,258</u>	<u>72,761</u>	<u>106,019</u>	<u>54,381</u>	<u>37,590</u>	<u>91,971</u>
Net income / (expenditure)	3	6,047	104,555	110,602	(12,675)	(3,630)	(16,305)
Reconciliation of funds:							
Total funds brought forward		<u>(19,112)</u>	<u>9,857</u>	<u>(9,255)</u>	<u>(6,437)</u>	<u>13,487</u>	<u>7,050</u>
Total funds carried forward	11, 12	<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.

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Year ended 31 March 2025

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

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

	2025		2024	
	£	£	£	£
Income from charitable activities				
Theatre				
Theatre income				
Production income	1,595		2,357	
Other donations/Glft Aid	3,710		4,509	
		5,305		6,866
Project specific funding				
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	
		177,316		33,960
		182,621		40,826

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

	2025	2024
	£	£
Expenditure on raising funds		
Fundraising		
Fundraising costs	99	263
In kind support	5,000	7,000
	<u>5,099</u>	<u>7,263</u>
Expenditure on charitable activities		
Theatre		
Production costs		
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**

	2025		2024	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
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		-	
		9,627		8,669
Administration costs				
Travel/transport	137		159	
Printing/postage/stationery	65		28	
Sundries	125		153	
		327		340
Professional/financial				
Bookkeeping	2,642		3,037	
Bank charges	495		552	
Deficit on foreign exchange	249		-	
		3,386		3,589
		13,340		12,598
Governance costs				
Legal/professional	34		-	
Accountancy/consultancy	2,750		1,750	
Company secretarial	250		250	
		3,034		2,000
		16,374		14,598

Opera Circus Limited**(Limited by Guarantee)****Balance Sheet
31 March 2025**

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

For the year ending 31 March 2025 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 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.

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**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.

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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%).

3. Net income/(expenditure) for the year is stated after charging:	2025	2024
	£	£
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**

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

8. Debtors

	2025 £	2024 £
Trade debtors	10	-
Other debtors	438	821
Prepayments and accrued income	484	-
	932	821

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

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

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

	General funds £	Restricted funds £	Total £
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