



# Trustees' Annual Report for the period



		Period start date			Period end date		
<b>From</b>	Day	Month	Year	<b>To</b>	Day	Month	Year
	01	August	2021		31	July	2022

## Section A Reference and administration details

<b>Charity name</b>	Grosvenor Light Opera Company
<b>Other names charity is known by</b>	GLOC
<b>Registered charity number (if any)</b>	1065719
<b>Charity's principal address</b>	Flat B
	24 Colvestone Crescent
	London
<b>Postcode</b>	E8 2LH

### Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Laura Burgoyne	Chair		
2	Vicky Simon	Treasurer		
3	Jonathan Broad	Secretary		
4	Ian Hillis	Production		
5	J Mark Pim	Production		
6	Jacqueline Cable	Publicity		
7	Emma Rettie	Social		
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17				
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20				

### Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

### Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

### Name of chief executive or names of senior staff members (Optional information)

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## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	Non-company charity
Trustee selection methods (eg. appointed by, elected by)	Elected annually by members at the AGM

### Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

The charity is run by a committee currently consisting of 7 members who are elected annually at the AGM. The committee oversees the running of the charity and shares joint responsibility for decision-making.

## Section C Objectives and activities

### Summary of the objects of the charity set out in its governing document

The principal object of the society is to educate the public in the operatic arts of Gilbert and/or Sullivan to further the development of public appreciation and taste in the said arts to assist and further such charitable institutions and charitable purposes as the Committee shall from time to time determine.

**Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)**

<p>The Trustees had due regard to the Charity Commission’s public benefit guidance when planning the programme of events for the year.</p> <p>GLOC had planned to produce <i>The Gondoliers</i> in 2020, but this was postponed by the pandemic. National restrictions prevented GLOC from putting on the production in June 2021, but the Bridewell Theatre was able to accommodate the company in the autumn instead. Principal rehearsals started at the end of June and chorus rehearsals in August, as soon as restrictions on numbers singing inside together were lifted. It was agreed that rehearsing with principals first enabled the rehearsal process to be more efficient and streamlined.</p> <p>GLOC performed <i>The Gondoliers</i> at the Bridewell Theatre, London on Wednesday 6 to Saturday 9 October 2021 (including a matinee performance on the Saturday). The production was directed by Leon Berger and the musical director was Christopher Jacklin.</p> <p>The director updated the action to the 1950s with the female chorus in vibrant red, green and white dresses. Northampton Gilbert and Sullivan Society kindly lent some of their set for the production. The production attracted a cast of 31 members. This was a smaller cast size than in previous years, reflecting the disruption caused by the pandemic and the unusual time of year that the show was performed, as the company typically would produce its main show in the early summer rather than autumn.</p> <p>The audience was also somewhat reduced compared to previous years. This was likely to be due to fewer people commuting into work and therefore being in the centre of London to come to the theatre in the evening. It might also have reflected some reluctance to be in a large gathering indoors after more than a year of pandemic restrictions. The smaller cast also meant that members were able to sell fewer tickets. Nevertheless, the audiences were reasonable and the show was well received.</p> <p>The cast held a ‘movie night’ on 21 November to view the DVD of the show. On 10<sup>th</sup> December, GLOC were once again able to hold their annual carol singing event in Trafalgar Square, which helped to raise money for the charity.</p> <p>2022 enabled the company to begin to return to a more normal schedule. Rehearsals for <i>The Sorcerer</i> began at the start of March. The production was performed at the Bridewell Theatre, London on Wednesday 29 June to Saturday 2 July (including a matinee performance on the Saturday). The production was directed by Jenna Augen and the musical director was Christopher Jacklin.</p> <p>The set was constructed by Christopher Jacklin with the assistance of the company. There were 40 members in the cast. This was more in line with pre-pandemic numbers and there were several new members joining for this production. The action was set in the ‘present day’ with Aline and Alexis as ‘influencers’ trying to make everyone in the village as happy as they are. The company also produced a programme with background notes and context about the opera which helped to inform the audience about the production.</p> <p>The company was invited back to perform at the International Gilbert and Sullivan Festival in Harrogate. This gave the company the opportunity to perform in front of a keen and knowledgeable audience. GLOC put on a matinee performance of <i>The Sorcerer</i> at the Harrogate International Centre on 13 August 2022. This was a rewarding experience for the cast</p>
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and enabled the company to bring their work to a wider audience. The production was well received with audience members praising its fresh interpretation.

#### Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

GLOC is an organisation run by volunteers. The productions could not take place without the enormous contribution of time and expertise given by so many of the members. During the past year, volunteers designed and built the set for *The Sorcerer*, created props and sourced costumes for the principals and chorus.

Volunteers also helped with lighting, carried out publicity and marketing and ensured that the charity was administered effectively. This helped members to learn and apply new skills while supporting the company's core aims.

## Section D

## Achievements and performance

## Section D

## Achievements and performance

### Summary of the main achievements of the charity during the year

The charity had built up a good reserve to provide a cushion against any future fluctuations in income. This meant that fortunately the company was in a stable financial position to face the disruption caused by the Covid-19 pandemic.

The GLOC Angels and Archangels supported the company loyally throughout the pandemic, which was hugely appreciated and made an important contribution to the company's financial position.

As most of the company had already paid their initial set of subs in 2020 for a show that was subsequently cancelled and several members had suffered financially during the pandemic, the committee decided to set a fixed rate of £100 subs for *The Gondoliers*. As both the cast and the audience was smaller than in previous years, this resulted in a reduced income over previous years. Other costs have increased, especially the cost of rehearsal room hire and repetiteur. The company therefore made a loss of around nine thousand pounds from *The Gondoliers*. It was considered that this was due to the exceptional circumstances following the pandemic and the society had the financial reserves to sustain this.

Ticket prices were marginally increased for *The Sorcerer*. Audience numbers and income were broadly in line with pre-pandemic productions, indicating a welcome return to normality.

Both productions received positive feedback. One of the GLOC Archangels praised the quality of the programme notes and the level of performance the company achieved:

*The programme notes were so interesting the journey home flew! I realised last night that my first Show with GLOC was Princess Ida in 1964 when I met Sam. Says it all! He would have been so proud and delighted that GLOC is still performing to such a high standard. Best wishes for the rest of the week.*

## Section E

## Financial review

### Brief statement of the charity's policy on reserves

The Committee's aspiration for reserves is that the charity will hold sufficient reserves at the year-end to cover the costs of a show without receiving ticket sale income or subscription income. The charity typically incurs all show costs before receiving any ticket income, so this policy means that in the event of a show being cancelled after incurring costs, the charity would still be in a position to meet the ordinary cash flow costs involved in putting on the next show. This will also act as a cushion against lower than anticipated receipts or unforeseen circumstances.

<p>The full cost of putting on the summer production, including rehearsal and production costs, is around £18,000. The Committee therefore aspires to hold between £15,000–£18,000 in reserve, to provide a buffer against any sudden financial shock.</p> <p>At the start of the financial year, the company had built up a higher reserve than usual of around £29,000. This reflected ongoing income from Angels during the pandemic, a large Gift Aid claim, and the lack of any significant expenditure while the company was unable to perform. The company was therefore in a strong financial position to put on two main shows in one financial year.</p> <p>GLOC was forced to draw on some of its reserves for <i>The Gondoliers</i>, which suffered a loss of around £9,000. This was principally due to reduced subs, and a smaller cast and audience, which meant that income was down on previous years. Income had largely recovered by the time of the summer show, <i>The Sorcerer</i>, indicating that the shortfall was principally a result of post-pandemic disruption. The company was fortunate to have the reserves to absorb this one-off event.</p> <p>At the year-end, GLOC had around £21,500 in the bank account. This is in line with the reserves policy and leaves the company in a stable position to support the next year's activities.</p>
<p><b>Details of any funds materially in deficit</b></p>

#### Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

<p>The charity's principal sources of funds are:</p> <ul style="list-style-type: none"> <li>• Subscriptions from members</li> <li>• Ticket sales to performances</li> <li>• Donations from regular supporters ('Angels' and 'Archangels')</li> <li>• Additional fundraising activities</li> </ul> <p>The main items of expenditure are:</p> <ul style="list-style-type: none"> <li>• Rehearsal costs including room hire, MD and pianist</li> <li>• Theatre hire</li> <li>• Orchestra</li> <li>• Production costs such as set, lighting and costumes</li> <li>• Additional costs of touring the production to the International Gilbert and Sullivan Festival in Harrogate (every other year)</li> </ul> <p>The expenditure has supported the key objectives of the charity by enabling GLOC to put on successful productions and promote the work of Gilbert and Sullivan to a wider audience.</p>
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## Section F

## Other optional information

Section GDeclaration

The trustees declare that they have approved the trustees’ report above.

Signed on behalf of the charity’s trustees

Signature(s)	Laura Burgoyne	Vicky Simon
Full name(s)	Laura Burgoyne	Vicky Simon
Position (eg Secretary, Chair, etc)	Chair	Treasurer
Date	29 May 2023	29 May 2023



CHARITY COMMISSION  
FOR ENGLAND AND WALES



Grosvenor Light Opera Company

1065719

## Receipts and payments accounts

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For the period from	01-Aug-21	To	31-Jul-22
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### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Donations and Gift Aid	100	-	-	100	200
Angels and Archangels	3,120	-	-	3,120	3,030
Fundraising Activities	122	-	-	122	
Membership Subscriptions	9,625	-	-	9,625	
Summer Show Income	9,293	-	-	9,293	
Autumn Show Income	7,024	-	-	7,024	
Party surplus	151	-	-	151	
		-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>29,436</b>	<b>-</b>	<b>-</b>	<b>29,436</b>	<b>3,230</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>29,436</b>	<b>-</b>	<b>-</b>	<b>29,436</b>	<b>3,230</b>
<b>A3 Payments</b>					
Summer Show Expenses	12,653	-	-	12,653	500
Autumn Show Expenses	12,835	-	-	12,835	9
Rehearsal Room Hire	5,136	-	-	5,136	70
Musical Director	5,475	-	-	5,475	375
Repetiteur	2,949	-	-	2,949	40
Insurance	473	-	-	473	473
Website	24	-	-	24	101
Storage	50	-	-	50	68
Sum-up fees	56	-	-	56	-
Harrogate	825	-	-	825	-
<b>Sub total</b>	<b>40,475</b>	<b>-</b>	<b>-</b>	<b>40,475</b>	<b>1,635</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	
	-	-	-	-	
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>40,475</b>	<b>-</b>	<b>-</b>	<b>40,475</b>	<b>1,635</b>
<b>Net of receipts/(payments)</b>	<b>- 11,040</b>	<b>-</b>	<b>-</b>	<b>- 11,040</b>	<b>1,595</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Movement in net liabilities (note (a))</b>	<b>3,366</b>	<b>-</b>	<b>-</b>	<b>3,366</b>	<b>283</b>
<b>A7 Cash funds last year end</b>	<b>29,176</b>	<b>-</b>	<b>-</b>	<b>29,176</b>	<b>27,863</b>
<b>Cash funds this year end</b>	<b>21,502</b>	<b>-</b>	<b>-</b>	<b>21,502</b>	<b>29,176</b>



## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Cash at bank	21,502	-	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	<b>21,502</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>	Details	-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
<b>B3 Investment assets</b>	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
<b>B4 Assets retained for the charity's own use</b>	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
<b>B5 Liabilities</b>	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
			-	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
	Laura Burgoyne	Laura Burgoyne	30/04/2023	
	Vicky Simon	Vicky Simon	29/04/2023	

**Note (a)**

<b>Amount</b>	<b>Explanation</b>
-750	Gondoliers subs carried forward from previous year's accounts
720	Rehearsal room costs carried forward from previous year's accounts
200	MD costs carried forward from previous year's accounts
113	Pianist costs carried forward from previous year's accounts
224	Summer show expenses paid after year end
75	Harrogate music hire paid after year end
400	Orchestra expense paid after year end
297	Summer show expenses paid after year end
1,000	Summer show director fee paid after year end
631	MD Harrogate fee paid after year end
69	Pianist Harrogate fee paid after year end
112	Summer show props expenses paid after year end
275	Summer show set expenses paid after year end
3,366	<b>TOTAL</b>



Section A

Independent Examiner's Report

Report to the trustees/  
members of

Charity Name  
Grosvenor Light Opera Company

On accounts for the year  
ended

31 July 2022

Charity no  
(if any)

1065719

Set out on pages

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **31/ 07/ 2022**.

Responsibilities and  
basis of report

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

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

Independent  
examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below \*) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

*\* Please delete the words in the brackets if they do not apply.*

Signed:

Date:

30/5/23

Name:

Lesley Khatibi-Djalali

Relevant professional  
qualification(s) or body  
(if any):

Address:

94a Kirkdale

London

SE26 4BG

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**