

Registered Company Number: 03508706
CCEW Charity Registration Number: 1070013
OSCR Charity Registration Number: SC053537

Mahogany Opera Group
(Company Limited by Guarantee)

Trustees' Report and Financial Statements

For the year ended 31 March 2024

MAHOGANY OPERA GROUP
CONTENTS
YEAR ENDED 31 MARCH 2024

Reference and Administration Details	1
Trustees' Report	2
Independent Examiner's Report	16
Statement of Financial Activities	17
Balance Sheet	18
Notes to the Financial Statements	19 - 30

**MAHOGANY OPERA GROUP
REFERENCE AND ADMINISTRATION DETAILS
FOR THE YEAR ENDED 31 MARCH 2024**

Constitution

The Company is incorporated under the Companies Act 2006, company number 03508706 and its governing document is its Memorandum and Articles of Association. The Company is a charity registered in England & Wales (number 1070013) and Scotland (number SC053537).

Directors and trustees

The directors of the Company 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, the trustees are appointed by the trustees or by the Company's members.

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

The trustees during the year were:

Katie Bradford

Amy Challen

Ian Hamilton

Penny Jonas (Chair up to resignation on 22 June 2023)

Mary Miller (Chair from 22 June 2023)

Florence Okoye

Dwight Pile-Gray

Ava Podgorski

Helen Thomas

Company Secretary

Bridget Rennie

Artistic Director

Frederic Wake-Walker

Executive Director

Bridget Rennie

Independent Examiner

Caroline Clarke, Clarke + Wells, 99 Western Road, Lewes, East Sussex, BN7 1RS

Bankers

Lloyds Bank Plc, Villiers House, 48-49 Strand, London WC2N 5LL.

Solicitors

Weil, Gotshal & Manges (London) LLP, 110 Fetter Lane, London, EC4A 1AY.

Registered office

Rosehill Theatre, Moresby, Whitehaven, CA28 6SE.

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Company's governing document, the Companies Act 2006 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, including the adoption of the amendments issued in December 2017 (FRS 102).

The trustees confirm that they complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit". The Trustees' Report clearly sets out the charitable objectives, current activities and how they benefit the public.

PRINCIPAL ACTIVITY

The charitable objects of Mahogany Opera Group are:

to promote, maintain, improve and advance education, by the encouragement of the arts, but particularly the arts of drama, music, singing, mime, and dance and to formulate, prepare and establish schemes thereof provided that all objects of the Company shall be of a charitable nature.

Mahogany Opera Group is a leading commissioner and producer of new opera and music theatre. Our vision of opera as an inclusive, collaborative and dynamic art form informs our aim to stretch the boundaries of what opera can be and who it is for.

We believe that music and theatre can create a space where everyone is equal, where everyone is free to express themselves and to dream. The communal experience of performance is at the heart of what we do: bringing people together to spark a shared imagination.

Through our work, we aim to:

- Share the power and joy of live music and theatre widely, demonstrating that opera can be relevant to and reflective of people's lives
- Show that everyone is an artist with the potential to play a creative role in making and performing new opera
- Give children and adults the opportunity to experience opera in inclusive environments
- Support diverse artists to develop their practice, spark new connections and create work on their own terms
- Present new work which reflects and amplifies diverse perspectives and a multiplicity of voices

We achieve our aims through three programmes of work which intersect:

- **Snappy Operas** is our award-winning participatory primary schools programme, through which we deliver in-school projects with children, teacher training and performances, and commission new work by professional artists working with young people
- **New Work** encompasses the wide range of work we develop, commission and produce for performance. This activity enables us to partner with artists at all stages of their careers, and in partnership with a wide range of organisations.
- **Meet Me @Mahogany** is our invitation to explore, (un)learn and open up the process of making new work, focusing on public discussions and events (online and in-person),

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

participatory workshops, training, research and collaborations with other arts organisations and higher education. These activities are interwoven with our other delivery strands, as we take learning from the work we produce and inform that work with the ideas developed through Meet Me @Mahogany.

As a registered charity, Mahogany Opera Group is immensely grateful for the generous contributions of trusts & foundations and individuals, without whose support its work would not be possible.

ACHIEVEMENTS AND PERFORMANCE

In 2023-24 Mahogany Opera Group delivered a rich and substantial programme of work across its three strands. Overall, we worked with **110 artists** (of whom 41 were directly engaged and paid by the company; the others by partners); over **400 participants** and **130 teachers and school staff**. We delivered **23 public performances** and **48 workshops, rehearsals and public events**, reaching around **2,500 audience members**.

Snappy Operas

A Snappy Opera is a short opera for children to perform which introduces all the essential elements of opera – singing, acting and making – in fun, colourful and bite-sized chunks. Mahogany Opera Group has commissioned 13 Snappy Operas, written by some of the UK's top composers and writers who worked with groups of young people to develop stories and characters that connect directly to the young people who will perform them. Since we began the programme in 2016, we have engaged around 5,000 primary school children from state schools across the UK with Snappy Operas, working in over 130 schools.

Roll Up! is our 13th Snappy Opera, commissioned in 2022-23 with artists Jack McNeill and Claire Willoughby (appointed by open call) working with the staff and students at Sandgate School, a Special Educational Needs and Disabilities (SEND) school in Kendal, Cumbria to co-create an inclusive Snappy Opera, working across the school year from November 2022 to June 2023.

In April 2023 we delivered a week of workshops at Sandgate, with Jack and Claire joined by a designer, filmmaker and a performing team of soprano, bass and viola who workshopped the score and took part in devising sessions with the young people. The designer Katie Duxbury put together a simple and effective pack of designs to inspire the young people to create their own props in school in between the professional artists' visits.

The result of this collaboration is an extraordinary piece of music theatre inspired by contemporary circus, natural elements and ancient traditions of entertainment where Tumblers, Fortune Tellers, Magicians, Flyers and Daredevils reveal the magic in the everyday. As the piece evolved, so did a unique approach to the performance.

Performances of ***Roll Up!*** took place across 2 days on 29 and 30 June in Sandgate School, as an immersive, sensory experience performed by a total of **71 young people** and **4 professional musicians** (Jack McNeill [clarinets], Takashi Kikuchi [viola], Adam Maxey [baritone], Sarah Parkin [soprano]). Although the entire score could be condensed into approximately 12 minutes of original music, the core musical ideas were expanded using improvisation, intensive interaction, variation, and repetition. There are 5 acts, each responding to the sensory profile and needs of the pupils themselves, and to the musical ideas they helped us to create.

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

We were not able to collect direct feedback from the school students, many of whom are non-verbal, but present a selection of feedback from staff and parents:

Sandgate School staff:

"I think it's amazing that we (you) had the vision to bring this into Sandgate, in that it reflects - in fact it is the epitome of - the rightly high ambitions we set for our students. The brilliant and inspiring execution of this opera is proof that with the right level of belief in them, planning and support, they can do amazing things."

"[What was different from other projects was] how child-centred the project was. The outcome hadn't been pre-determined, and the team worked flexibly to incorporate the needs and ideas of the pupils."

"It was entirely child-led and highlighted the strengths of our pupils. Our pupils got the opportunity to experience and be part of something they wouldn't usually experience. The staff involved with the project were amazing and built fantastic connections with the pupils."

Parent feedback:

"As a parent, it's absolutely lovely to see your child performing, it's a rite of passage for children to get up on stage in front of family and friends and put on a show. But the format of what you would normally see in a school play doesn't necessarily work for a lot of Sandgate children. The structure is too formal and rigid for them, learning lines, and knowing where they need to be on a stage is not easy for them. I think the opera was a stroke of genius, it worked brilliantly. The children loved it, and so did the (other) parents."

Across the school year we delivered **53 sessions engaging 108 young people, 17 teachers, 60 teaching assistants, 15 apprentices and 5 volunteers**. Around 100 people – parents, carers, members of the school community and invited guests, watched the performances over the two days, which was filmed by autistic Cumbrian filmmaker Sophie Broadgate who had also filmed devising workshops and interviewed artists and parents. The resulting film was shared at a special private screening with some of the young people involved in November 2023, followed by a public screening and Q&A at Brewery Arts Centre in Kendal in January 2024. The film will be shared more widely during 2024-25.

In March 2024, we embarked on a new project to pilot Roll Up! at Hadrian School, a SEND school in Newcastle in partnership with Music Partnership North, Newcastle. With Jack McNeill as music director to provide continuity from the first project, we engaged local director Katy Weir to deliver an initial week of workshops to discover how the existing musical material could be explored with new groups of young people to work towards a new 'staging' of the piece to be further developed and performed after the year end in May 2024. From 4-8 March 2024 we delivered **10 workshops with approximately 110 children**.

Snappy Opera partnership projects

During 2023-24, we had the opportunity to take Snappy Opera projects to Aberdeen, Lithuania and Germany:

- In partnership with Aberdeen Performing Arts (APA), we provided training, consultancy and resources for APA to deliver their own Snappy Opera performances as part of their young people's 'Light the Blue' festival in June 2023. They worked with over 100 young people from four primary schools in the city who came together to perform four Snappy Operas in the city's iconic Music Hall.

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

- In partnership with Nida Culture and Tourism Information Centre “Agila” in Neringa, Lithuania we provided training, consultancy and resources for them to deliver a Snappy Opera Festival in May 2023. 121 young people performed three Snappy Operas which were translated into Lithuanian. Since the year-end they have begun developing their own new Snappy Opera commissions.
- Following the award of a grant from the Cultural Bridge programme (funded by the 4 UK Arts Councils, Fonds Soziokultur and the Goethe Institut to support bilateral UK-Germany projects), we developed a partnership with Frequenz_ Festival in Kiel, northern Germany to explore co-creation of new music with young people. In September 2023 our Artistic Director, Frederic Wake-Walker, delivered a workshop with 45 schoolchildren and 4 teachers in Kiel and, in October 2023, we co-hosted an online session for German composers interested in co-creating work with young people. The project was further developed with workshops in Kiel after the year-end.

This type of project is enabling Mahogany Opera Group to expand the reach and impact of Snappy Operas without increasing the demands on our own capacity or fundraising resources, and also contributes a modest amount towards our core costs or other Snappy Opera projects to cover our time on training and consultancy.

New Work

During 2023-24, we developed, premiered or toured four new works:

1. ***Out of Her Mouth*** was a co-production with **Dunedin Consort** and **Hera**, staging three of Élisabeth Jacquet de la Guerre’s *Cantates Bibliques* in new English translations by Toria Banks. The Biblical cantatas are extraordinary historical jewels: 12 in all, published in two books in 1708 and 1711. The cantatas are miniature operas in all but name but had never been performed in the UK before. The piece, bringing together three cantatas – Rachel, Susanna and Judith – into one compelling drama, was designed, developed and rehearsed during spring-summer 2023.

In the creatively captioned and audio-described production, the stellar cast comprising Carolyn Sampson, Anna Dennis and Alys Mererid Roberts (the latter appointed through an open call alongside harpsichordist Katarzyna Kowalik and director Mathilde Lopez) were accompanied onstage by four players from the Dunedin Consort – and five watermelons.

Mathilde Lopez’s contemporary staging, Will Monks’ effective and accessible design, and the exceptional performances thrilled audiences and critics across the country, as they laid bare the parallels of the lives of Biblical characters with the experiences of women today with tragedy, violence and humour combined to compelling effect.

The premiere at Findhorn’s Universal Hall and subsequent performances at Platform (Glasgow), Assembly (Edinburgh), Spitalfields Festival (London) and York Early Music Festival reached 666 people and were met with public and critical acclaim, including the following reviews:

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

“A revelation...they’ve unearthed a treasure and argued the most powerful case imaginable that Jacquet de la Guerre’s work is no dry museum piece but a pulsing, vibrant slice of music drama...It’s only seven performers in a small space, but it never once feels miniature. Instead it’s raw storytelling and powerful drama, performed with gripping immediacy.” 5* *The Times*

“I loved the boldness of this... Defiantly ‘woke’ – aware, accessible, generous – and unapologetically foregrounding social and sexual politics, this is opening the gate instead of keeping it.” *Art Muse London*

“A brilliant collaborative project by Mahogany Opera, Dunedin Consort and HERA... not only a highly enjoyable hour’s music and drama, but a strong contemporary feminist statement.” *Music OMH*

As well as the five live performances presented this summer, the York performance was filmed for online broadcast as part of York Early Music Festival’s ‘Christmas Online’ from 15 December 2023 – 31 January 2024. Access to the online performance was ticketed and audience numbers were low at 109; we would like to investigate opportunities for the work to reach a wider public.

2. ***Hildegard: Visions*** is an immersive mystery opera by **Nwando Ebizie**, inspired by the works and life of Hildegard von Bingen. A multisensory experience of sound, movement, scent and taste, it combines song, electronic soundscapes and ritual traditions from across cultures and eras. The project was developed as part of Mahogany Opera Group’s Various Stages festival in 2019-20 and this research and development (R&D) phase helped to develop an installation (*Extreme Unction Vol.2*) which was exhibited at East Street Arts, Leeds in June 2021. *Ordo Virtutum*, the section for performance was commissioned by Mahogany in 2022.

In 2023-24, we delivered three R&D phases for the piece in partnership with Britten-Pears Arts, Artsadmin and Yorkshire Sculpture Park:

- In April 2023, we produced a week of R&D workshops on *Ordo Virtutum* at Snape Maltings supported by Britten-Pears Arts. Nwando Ebizie worked with a creative and performing team of 8 female artists to develop the piece, culminating in a public sharing at the end of the week to an audience of around 50 people.
- In June 2023, we co-produced a public presentation of the installation *Extreme Unction Vol. 2* (part of the *Hildegard: Visions* experience) as part of Artsadmin’s festival of art, climate and community *What Shall We Build Here?* The piece centres on a sound and light installation inspired by Hildegard’s *Favus Distillans* in a geodesic dome which was installed on the stage of Toynbee Theatre, and Nwando worked with her team to develop the audience experience from start to finish, with welcome and debrief sessions before and after the installation experience. These sections were carefully staged, dressed and curated to encourage a transformative experience for audiences. The team was able to install the dome over 8 days, a much shorter period than the three weeks it took in its initial development in 2021, which enables it to be a more feasible proposition for touring.

190 audience members attended over the four days the installation was open to the public and we gathered a range of feedback demonstrating the intense emotional impact of the piece, which will inform its future development:

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

"I felt like I was returning/coming home to an ancient & forgotten part of myself."

"I need one of these domes to rest in, to release my fears into, to let them be blown away by the sighs & drips & drops of water... Hold me, wash me & let me go."

- In August 2023, we did a recce and partnership development day at Yorkshire Sculpture Park, to inform the plan to premiere Hildegard: Visions there in summer 2025. We visited various areas and buildings across the site and held an 'afternoon of sensory delights' with invited potential partners and funders to engage them in the project. 25 people attended this afternoon, which involved live performance, a guided visualisation, a scent presentation, a walk listening to the Extreme Unction soundtrack on binaural headphones, and a group reflection / discussion at the end of the day.
3. ***Sky in a Small Cage*** is conceived as a contemporary staged oratorio by composer **Rolf Hind** – telling the story of the extraordinary life of Sufi poet, Rumi – and focussing on his relationship with his master, muse and beloved, Shams who was (it is suspected) murdered at the hands of Rumi's brothers. The libretto combines words written specifically by award-winning poet, **Dante Micheaux**, together with translations of Rumi's own poetry. Directed by Mahogany's Artistic Director, **Frederic Wake-Walker**, an exceptional multi-disciplinary cast and mixed ensemble brings each dramatic tableau to life using song, musical interludes and dance.

This work was initially supported through Various Stages 2019-20, given a seed commission in 2020-21 and fully commissioned in 2022-23 with the support of the Nicholas Berwin Charitable Trust. In 2023-24 we engaged the cast and creative team for the production, including an open call to recruit the ensemble singers in autumn 2023. This attracted 206 applicants, from whom we shortlisted 27 for 'working session' auditions in groups in December 2023. The sessions were a rewarding opportunity to meet a wonderful range of artists and explore some of Rolf's new score they had been asked to prepare. We also got some very positive feedback from the candidates on their experiences:

"I truly hate auditions and have never felt they show people at their best, but they are sometimes necessary and I've also been on the other side of the table and understand how tricky the process is at times. That said, I really appreciated how warm, friendly and clear the whole process has been with Mahogany including yesterday's workshop/audition. I felt taken care of and respected, and that means a lot in the present climate we work in, I only wish the industry was as responsible and respectful of these situations as Mahogany seem to be, and go that little bit further in being understanding of what they are asking of the artists."

"Auditions tend to be stressful experiences and this one was lovely - a testament to your team and process that we (5 singers who hadn't previously met) went for a drink together afterwards to celebrate an enjoyable workshop!"

"Whatever the outcome now, I do want to say that I am very grateful - this working session was a special experience that makes me love my job all the more. Thank you for approaching this auditioning phase (which is usually stressful) with the kindness to create an environment that felt like an encouraging and joyful space for us. I do wish auditioning would always be like this! I have been inspired not just by the wonderful music but also how we got to share in our lovely group."

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

We are keen to explore how we can further develop and promote this way of working through our Meet Me @Mahogany strand.

Sky in a Small Cage was further developed, rehearsed and premiered after the year end.

4. *Bunker Cabaret*

During 2023-24 we continued to support Ukrainian/British collective **Hooligan Art Community** in the context of the ongoing invasion of Ukraine by Russia. Following the premiere and tour in early 2023 of *Bunker Cabaret*, a music theatre piece inspired by the artists' experiences of the invasion, from May-July 2023 we co-produced 8 further performances in Berlin, Dresden and Oxford as part of Oxford Festival of the Arts reaching estimated audiences of 500 people.

"With all the wonderful and marvellous things that we can do in an arts festival, nothing is more meaningful [than supporting displaced artists]. The arts speak and allow us to speak, and it is only when we all come together strongly that our voices are heard." Dr Michelle Castelletti, Director of Oxford Festival of the Arts

Meet Me @Mahogany

During 2023-24 we developed our project *The Great Learning* as part of our Meet Me @Mahogany strand. Conceived in 2022 as a collaboratively composed choral work for performance, *The Great Learning* evolved in response to artistic development and feedback from the participatory workshops we delivered in 2023-24 into a methodology and toolkit for exploring and developing new ideas in a creative, community context rather than a piece for performance, through the following activities:

- In May 2023, we delivered a workshop at Rosehill Theatre following up from the one delivered in January 2023. This second workshop, facilitated by our Artistic Director Frederic Wake-Walker with music director Dave Camlin and poet/facilitator Emma McGordon, was less well attended than the first workshop, with around 10 participants. We had planned to follow up from this workshop with a public performance at HarbourFest in Whitehaven in July 2023, but due to lack of take-up (there was a clash with other singing events in the region, but also feedback that people didn't want to perform the material we had developed together), this was cancelled.

"The value of the piece was in meeting other local singers and exploring an issue through words and music rather than being a performative piece." Participant from May workshop

- Learning from this feedback, we experimented with The Great Learning format in two distinct settings later in the year:
 - 'A New Sound' was a day of creative workshops for artists in the field of opera, music theatre and music driven performance who live or work in Scotland, delivered in partnership with theatre collective Snap-Elastic and the Edinburgh Futures Institute/University of Edinburgh on 20 February 2024. 15 artists attended the day, with very positive feedback:
"I loved the singing, especially at the end of the session with all the words gathered throughout the day. It was a unique approach."
 - 'Spring Awakenings' in partnership with Off the Grid was held in the beautiful Ennerdale Valley in West Cumbria on 17 March 2024. 20 participants attended this unique celebration of spring, exploring ideas of growth for the year ahead, playing with words, music, ceremony and singing:

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

“The whole day felt exciting and full of possibilities as well as being invigorating. I felt musically and intellectually stretched in a good way and was pleased with my outcomes.”

During the year we continued our online series of discussion events ‘**Meet Me @Mahogany**’, a format developed during the pandemic which has evolved into an accessible opportunity for artists, producers, supporters and audiences to explore diverse themes, connect people to our creative practice and open up the process of opera-making. In 2023-24 we delivered two ‘Meet Me @Mahogany’ events:

- ‘What can we learn from working in SEND settings?’ explored the importance of accessible creative opportunities for children and young people with special educational needs and disabilities, and how the principles of working in this way can enrich an artist’s wider work, as well as the experiences for those that engage with it. The discussion was inspired by Roll Up!, with contributions from lead artists Claire Willoughby and Jack McNeill, as well as composer & improviser Shiori Usui and cellist Greg Sinclair, who chaired the event.
- Building on the workshop we held in Edinburgh in March, ‘A New Sound’ reflected on some of the key challenges that artists face when creating new work: how to avoid feelings of isolation by making meaningful connections with other artists, how to balance time to ensure productive work whilst maintaining self-care and wellbeing, and how visions for a better future can influence our work today.

VALUES

Our values underpin our vision of opera as an inclusive, collaborative and dynamic art form and sustain us in our mission to stretch the boundaries of what opera can be and who it is for. They stem from both the working practices we’ve developed over the years and our aspirations for the future:

We are artist-led

We are guided by artists, by their ideas and their lines of enquiry. We consider everyone who actively participates in our work to be an artist. We create structures that are flexible and responsive to meet the ambitions of our artists while operating on a scale that connects us meaningfully to the communities and contexts within which we work. We aim to be a creative space for sharing knowledge and experiences.

We are people-centred

Care and inclusivity are key principles for the way we work. We aim to create safe and supportive working environments which enable trust, creativity and fun. We recruit as much as possible by open call and we try to remove barriers for disabled and minoritised artists, as well as making our performances and events as accessible as possible for audiences. We value the process as much as the product. We are transparent about fees and pay people promptly.

Our work is a collaborative process

We are continually exploring new ways of working and searching for new creative relationships while striving to enrich our existing knowledge and collaborations. We test ourselves with a thoughtful and considered approach, learning from others and sharing our research and discoveries with both rigour and playfulness.

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

We actively seek to break down barriers

We push against traditional norms, often working outside conventional constructs, opening up access to our work, offering space for diverse perspectives and a multiplicity of voices and collaborating across borders. We stand up against racism and all forms of discrimination.

We are committed to sustainability

Awareness of and efforts to reduce our environmental impact is embedded in everything we do. We take an ethical stance on our income streams, favour purpose-based relationships over transactional ones and develop on-going relationships with our partners. We strive to take a long view on our collaborations, outcomes and impact.

Our values are open and responsive

We stay true to ourselves, while being open to challenge and change. We question ourselves, listen to others and reflect on our experiences in order to improve our practice and stay connected with the most recent developments. We are in a continual state of renewal, always full of potential, searching for new means of expression and new visions of the future.

EQUALITY, DIVERSITY AND INCLUSION

We believe that opera is a form of culture that can challenge rather than uphold systemic injustices. We are committed to eliminating discrimination and aim to diversify who makes, performs and sees opera. Since 2017 we have encouraged diversity across all areas of our work through inclusive open calls for artists, staff and trustees, training, and improving accessibility to our activities and opportunities (British Sign Language interpretation & captioning are now standard at our events and we offer tailored support for disabled artists). Our partnerships in areas not typically well-served by opera companies enable us to reach people from a broad range of socio-economic backgrounds. We aim for at least 50% of our commissioned artists to be women, which we have achieved through our Snappy Opera programme and our current commissioning activity, and we are developing our expertise in supporting disabled creatives through two of our current commissions.

In 2023/24 we reviewed our Equality, Diversity and Inclusion policy with the input of the trustees, updating various aspects to strengthen our commitments, reflect our new practices and make our complaints procedures more transparent. We acknowledge that there is more we can do, starting with more detailed diversity monitoring of the artists we engage in order to set targets from a benchmark. In 2022-23 we asked all the artists we engaged to complete a diversity monitoring survey. This was only completed by six artists (of c.60 artists engaged; c.10% response rate). The data was therefore not statistically significant and so we did not have a benchmark from which to set targets. In 2023-24, we again asked all the artists we engaged. Of 41 artists directly engaged and paid by Mahogany Opera Group, 11 completed the diversity monitoring, an improved response rate of 27% although still not a significant proportion in the context of the number of people engaged. Nonetheless we report the following statistics from that survey:

Artists engaged in 2023-24

Ethnicity:	46%	white British	Disability:	18%	queer
	36%	other white background		9%	bisexual
	9%	mixed white and black African			
	9%	other Asian background		18%	D/deaf or disabled
Age:				82%	not D/deaf or disabled
	18%	20-34	Neurodiversity:	73%	neurotypical
	64%	35-49		27%	neurodivergent
	18%	50-64			
Sexual orientation: 73% heterosexual / straight					

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

Socio-economic background¹:

9%	modern professional occupations	Sex: 73% female 27% male	
9%	clerical and intermediate occupations		
18%	senior managers and administrators		
18%	technical and craft occupations	Gender identity: 64% women 27% men 9% identify in another way	
9%	routine manual and service occupations		
9%	middle or junior managers		
18%	traditional professional occupations		
9%	long-term unemployed		

We did get higher response rates from the open call we did for the ensemble singers for *Sky in a Small Cage*, with the following results:

Sky in a Small Cage open call

100 responses out of 206 applicants (49% response rate)

NB of the 206 applicants 155 were for upper voice parts (soprano/alto) so the sex / gender / sexuality results reflect this. Percentages in brackets refer to results for Out of Her Mouth open call in 2022-23, which attracted a similar number (114) and proportion (54%) of respondents, for comparison.

Ethnicity:		Socio-economic background (not surveyed in 2022/23):	
40%	other white background (2022/23: 33%)	28%	modern professional occupations
32%	white British (2022/23: 50%)	4%	clerical and intermediate occupations
5%	Black / Black British (2022/23: 2%)	4%	senior managers and administrators
5%	Any other mixed / multiple ethnic background (2022/23: 0%)	7%	technical and craft occupations
4%	Asian/Asian British (Chinese) (2022/23: 0%)	6%	routine manual and service occupations
3%	any other ethnic background (2022/23: 5%)	4%	middle or junior managers
2%	Asian/Asian British (Indian) (2022/23: 0%)	22%	traditional professional occupations
2%	Mixed white and Asian (2022/23: 0%)	12%	self-employed
2%	mixed Asian/white (2022/23: 5%)	2%	semi-routine manual and service occupations
1%	any other Asian background (2022/23: 0%)	1%	long-term unemployed
1%	Mixed white and Black: (2022/23: 0%)	1%	retired
1%	Latin American (2022/23: 1%)	2%	not applicable
1%	white Irish (2022/23: 0%)	5%	don't know
1 %	prefer not to say (2022/23: 3%)	1%	prefer not to say
Sex:		Age:	
73%	female (2022/23: 77%)	11%	18-25 (2022/23: 17%)
22%	male (2022/23: 16%)	55%	26-34 (2022/23: 61%)
4%	prefer not to say (2022/23: 7%)	26%	35-49 (2022/23: 16%)
1%	intersex (2022/23: 0%)	4%	50-64 (2022/23: 1%)
Gender identity:		1%	65-74 (2022/23: 0%)
69%	women (2022/23: 74%)	3%	prefer not to say (2022/23: 5%)
22%	men (2022/23: 13%)	Disability status:	
8%	non-binary (2022/23: 6%)	89%	not Deaf or disabled (2022/23: 7%)
1%	other/prefer not to say (2022/23: 7%)	3%	Deaf or disabled (2022/23: 12%)
Sexual orientation:		8%	prefer not to say (2022/23: 11%)
51%	heterosexual/straight (2022/23: 47%)	Neuro- divergence:	
18%	bisexual (2022/23: 18%)	29%	neurodivergent (2022/23: 25%)
9%	queer (2022/23: 9%)	65%	neurotypical (2022/23: 62%)
3%	gay woman/lesbian (2022/23: 8%)	6%	prefer not to say (2022/23: 12%)
8%	gay man (2022/23: 2%)		
12%	other/prefer not to say (2022/23: 14%)		

¹ The respondent is asked to select the category of the highest income earner in their household when they were 14 years old. This is considered to be the best way to assess people's background. It's also easy to understand, applicable to people of all ages and countries, and has high response rates in testing

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

Conclusions

The data from our main open call in the year shows we continued to reach a relatively diverse range of artists in terms of gender, sexual orientation, and neurodivergence. We have increased the range of ages applying and increased the proportion of artists from global majority ethnic backgrounds from c. 14% to c. 26%, an 86% increase. Casting for this project broadly reflected the diversity of those applying. However, we have a significant decrease in the number and proportion of people identifying as D/deaf or disabled from 12% in 2022/23 to 3% in 2023/24. We will review the language of our future open calls and the networks they are circulated in in light of this.

Comparing the open call data of applicants to that of artists engaged and paid by the company during the year (not all of whom were recruited by open call) shows we are working with a more diverse range of people in terms of disability and socio-economic background, but a less diverse range in terms of ethnicity. We will consider what action we can take on this when we review our Equality, Diversity, and Inclusion policy in 2024/25.

FINANCIAL REVIEW

The Statement of Financial Activities (including Income and Expenditure Account) and Balance Sheet, together with the notes thereon, are set out on pages 19 to 30.

The Statement covers the 12 months from 1 April 2023 to 31 March 2024.

Total income for the year amounted to £258,496 (2022/23 £259,940) of which £104,735 (2022/23 £112,848) was restricted. Total expenditure for the year was £289,202 (2022/23 £274,195), of which £100,156 (2022/23 £123,347) was restricted.

The charity's income for the 2023/24 financial year was the almost the same as the previous year, while expenditure was slightly higher, due to increased delivery. This resulted in an overall deficit in 2023/24 of £30,706 (2022/23 deficit of £14,555). The Trustees planned for a deficit having agreed the strategic investment of reserves for key projects and core costs during the year. The charity maintains a strong reserves position, with unrestricted funds of £321,206 at 31 March 2024 (2022/23 £356,491).

The charity also continued to enjoy strong support from a number of trusts and foundations totalling £128,012, albeit reduced from that received in 2022/23 (£188,465). This included a core cost grant from Vaulkhard Douglas-Hume Music Trust and project grants from Arts Council England (for *Hildegard: Visions* R&D), Nicholas Berwin Charitable Trust (for the *Sky in a Small Cage* commission), Creative Scotland (for a partnership project with Hooligan Art Community and Findhorn Bay Arts to be delivered in 2024/25), Scops Arts Trust (for The Great Learning) and Three Monkeys Trust for our Snappy Opera projects with disabled young people. Mahogany Opera Group continues to focus on increasing its philanthropic fundraising, cultivating individual donors and regional trusts in the UK areas where it works.

Offsetting the reduction in trusts income, the charity was able to claim a significantly higher amount of Theatre Tax Relief against its expenditure on new productions, totalling £76,221 (2022/23: £29,941). Earned income from partnerships and venue fees was slightly increased from the previous year at £33,001 (2022/23: £30,652).

The charity also generated income of £6,915 (2022/23 £1,136) from bank interest, a significant increase due to the trustees' investment of the charity's cash reserves in fixed term deposit and charity savings account to benefit from increased interest rates.

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

The charity maintains a lean operating model, with one employee supported by a core team of three freelancers who all work remotely. Despite this, fundraising for core costs remains ever more challenging year-on-year. Coupled with the broader economic outlook, there are few certainties in planning for the coming years but, given the charity's strong balance sheet and with the ongoing support of a range of organisations and individuals, the trustees are confident in the charity's future ability to continue to meet its artistic goals.

Reserves

The unrestricted reserves of the charity comprise a General Fund and two Designated Funds. The trustees consider it prudent to maintain sufficient unrestricted reserves in the General Fund to meet a minimum of six months' core operating costs. This reflects the challenge of funding within the present economic climate, together with the need to deliver on future commitments.

In response to the variable pattern of expenditure, the Charity maintains two Designated Funds. One is for funds that have been received and have been allocated by the trustees to existing projects which are underway. The level of this reserve fluctuates according to the pattern of funding and the Charity's production schedules. This flexibility allows the Charity to respond to performance opportunities, the scheduling of which may be beyond the Charity's control.

The second is the John Hughes Innovation Fund, which is the combination of a legacy received in 2017/18 and the previous Future Commissions Fund. This is used for future commissions, the funding of which may be required two to three years before production, for the development of new ideas across the Charity's artistic programme, and to support Various Stages.

Investments

The Charity maintains savings accounts for managing cash reserves and any grants awarded for future projects. These funds are currently split between 32-day and 95-day notice accounts. The remaining funds are kept in a current account with Lloyds Bank.

RISK MANAGEMENT

All significant activities undertaken are subject to a risk review as part of the initial project assessment and implementation. Major risks are identified and ranked in terms of their potential impact and likelihood. Major risks, for this purpose, are those that may have a significant effect on:

- Operational performance, including risks to staff, volunteers and visitors
- Achievement of aims and objectives
- Meeting the expectations of beneficiaries or supporters

The trustees review these risks on an ongoing basis and satisfy themselves that adequate systems and procedures are in place to manage the risks identified. Where appropriate, risks are covered by insurance. The following framework is central to ensuring adequate risk management:

- Regular monitoring of major risks
- Embedding risk identification and assessment within operating procedures
- A clear structure of delegated authority and control
- Maintaining reserves in line with set policies

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

In assessing risk, the trustees recognise that some areas of work require the acceptance and management of risk if key objectives are to be achieved. The trustees have reviewed the major risks to which the Charity is exposed and identified control and mitigation procedures, under the headings of:

- Governance
- Operational
- Financial
- External
- Compliance

STRUCTURE, GOVERNANCE AND MANAGEMENT

At year end, there were eight trustees (directors) on the board, who have overall fiduciary responsibility for the supervision of the activities of the Charity.

Day-to-day management of the charity is delegated to the Executive Director, Bridget Rennie, and Artistic Director, Frederic Wake-Walker, who works internationally as a freelance director alongside his work with Mahogany Opera Group. They are supported by a freelance core team comprising an Associate Producer, Fundraising Manager and Finance Manager each working part-time. In addition, the Charity works with a range of specialist freelance staff to deliver additional functions when appropriate.

Mahogany Opera Group's trustees and staff reflect and champion the communities and artists with whom they work. Registered in West Cumbria, we deliver work across the country, with strong relationships and partnerships in key areas across the North of England and Scotland.

The trustees meet at least four times a year and are available for consultation and advice on an ad hoc basis. The Finance Committee meets in advance of each quarterly Board meeting to monitor the Charity's financial position and management.

Statement of trustees' responsibilities

The trustees (who are directors of Mahogany Opera Group for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation

MAHOGANY OPERA GROUP
NOTES TO THE FINANCIAL STATEMENTS (Continued)
FOR THE YEAR ENDED 31 MARCH 2024

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

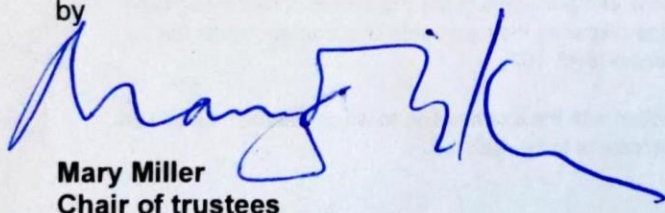
Disclosure of information to the independent examiner

Each of the persons who are trustees at the time when this trustees' report is approved has confirmed that:

- so far as that trustee is aware, there is no relevant information of which the charitable company's independent examiner is unaware
- that trustee has taken all the steps that ought to have been taken as a trustee in order to be aware of any information needed by the charitable company's independent examiner in connection with preparing their report and to establish that the charitable company's independent examiner is aware of that information

In preparing this report, the trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

This report was approved by the Board of trustees on 9 December 2024 and signed on its behalf by



Mary Miller
Chair of trustees

Mahogany Opera Group
Independent Examiners Report to the Trustees
For the year ended 31 March 2024

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

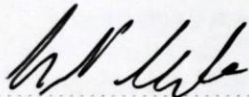
Independent examiners statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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



Caroline Clarke ACA
66 High Street
Lewes
East Sussex
BN7 1XG

17/12/24

Mahogany Opera Group
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 £	2023 £
Income and endowments from:					
Donations and legacies	2	37,182	104,735	141,917	198,211
Charitable activities	3	33,001	-	33,001	30,652
Investments	4	6,915	-	6,915	1,136
Other income	5	76,663	-	76,663	29,941
Total		153,761	104,735	258,496	259,940
Expenditure on:					
Raising funds	6	(12,171)	-	(12,171)	(14,688)
Charitable activities	7/8	(176,875)	(100,156)	(277,031)	(259,507)
Total		(189,046)	(100,156)	(289,202)	(274,195)
Net income/expenditure		(35,285)	4,579	(30,706)	(14,255)
Reconciliation of funds					
Total funds brought forward		356,491	13,485	369,976	384,231
Total funds carried forward		321,206	18,064	339,270	369,976

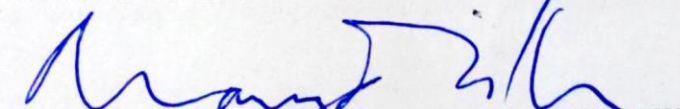
Mahogany Opera Group
Statement of Financial Position
As at 31 March 2024

	Notes	2024 £	2023 £
Current assets			
Debtors	14	112,297	42,492
Cash at bank and in hand		236,821	353,163
		349,118	395,655
Creditors: amounts falling due within one year	15	(9,848)	(25,679)
Net current assets		339,270	369,976
Total assets less current liabilities		339,270	369,976
Net assets		339,270	369,976
The funds of the charity			
Restricted income funds	16	18,064	13,485
Unrestricted income funds	16	321,206	356,491
Total funds		339,270	369,976

For the year ended 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- 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 trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Ms Mary Charlotte Steven Miller
Trustee

9/12/24

Mahogany Opera Group
Notes to the Financial Statements
For the year ended 31 March 2024

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) '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)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Mahogany Opera Group meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All income is recognised in the Statement of Financial Activities (SOFA) when the charity is legally entitled to the income and the amount can be quantified with reasonable certainty. Income is not shown net of expenditure. The following specific policies are applied to categories of income.

- Voluntary income is received by way of grants, donations and gifts and is included in the SOFA when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from grants where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.
- Theatre income is included in income in the period in which the relevant activity took 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, is included in the income of restricted funds when receivable

Resources expended

All expenditure is accounted for on an accruals basis and is stated net of VAT. Costs of generating funds are those costs incurred in attracting voluntary income.

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs which can be directly allocated to activities and those costs of an indirect nature necessary to support them.

Governance costs are those incurred in connection with compliance with constitutional and statutory requirements. Costs are allocated between the expenditure categories of the SOFA based on usage of the resource. Where costs cannot be directly allocated they are apportioned on an appropriate basis and recognised in SOFA.

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities where applicable.

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Pensions

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. Pension costs are allocated to restricted funds as part of gross salary costs where funds cover salaried posts.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Donations received	7,182	6,723	13,905	9,746
Grants received	30,000	98,012	128,012	188,465
	37,182	104,735	141,917	198,211

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

Analysis of grants received

	2024	2023
	£	£
Ambache Charitable Trust	-	1,500
Arts Council England	-	2,580
Arts Council England	32,050	-
British Council Ukraine	-	24,172
Cornelius Cardew Concerts Trust	100	-
Creative Scotland	8,500	-
Cumbria Community Foundation	3,480	-
Fidelio Charitable Trust	-	3,000
Finn Family Fund	-	3,000
Frieda Scott Charitable Trust	-	7,713
Garfield Weston Foundation	-	25,000
Goethe-Institut London (Cultural Bridge)	4,982	-
Granada Foundation	-	1,000
Hadfield Charitable Trust	1,400	-
Harold Hyam Wingate Foundation	2,500	2,500
Katie Bradford Arts Trust	4,000	1,000
London Community Foundation: Cockayne - Grants for the Arts	-	15,000
Nicholas Berwin Charitable Trust	30,000	-
Paul Hamlyn Foundation	-	20,000
PRS Foundation	-	5,000
Scops Arts Trust	6,000	-
The Foyle Foundation	-	35,000
The Golsoncott Foundation	-	2,000
The Marchus Trust	-	5,000
The Radcliffe Trust	-	5,000
The Vaulkhard Douglas-Home Music Trust	-	30,000
The Vaulkhard Douglas-Home Music Trust	30,000	-
Three Monkeys Trust	5,000	-
	128,012	188,465

3. Income from charitable activities

	2024	2023
	£	£
Unrestricted funds		
<i>Artists / production / touring / preparation / education</i>		
Income from charitable activities	33,001	30,652

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

4. Investment income

2024	2023
£	£
Unrestricted funds	
Bank interest receivable	
6,915	1,136
6,915	1,136

5. Other income

2024	2023
£	£
Unrestricted funds	
Other income	
442	-
Theatre Tax Relief	
76,221	29,941
76,663	29,941

6. Expenditure on generating donations and legacies

2024	2023
£	£
Unrestricted funds	
Donations	
11,217	13,696
Support costs	
954	992
12,171	14,688

7. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Artists / production / touring / preparation / education	150,649	100,156	250,805	237,891
Marketing	4,498	-	4,498	4,256
Support costs	21,728	-	21,728	17,360
	176,875	100,156	277,031	259,507

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

8. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2024	2023
	£	£	£	£
Support costs				
Artists / production / touring / preparation / education	250,805	21,345	272,150	254,956
Marketing	4,498	383	4,881	4,551
	255,303	21,728	277,031	259,507

9. Analysis of support costs

	Raising funds	Artists / production / touring / preparation / education	Marketing	2024	2023
	£	£	£	£	£
Office Costs	706	15,796	272	16,774	12,304
Finance and Bookkeeping	147	3,316	49	3,512	3,544
Bank Charges	7	160	4	171	242
Governance costs	94	2,073	58	2,225	2,262
	954	21,345	383	22,682	18,352

10. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2024	2023
	£	£
Accountancy fees	1,200	1,500

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

11. Staff costs and emoluments

Total staff costs for the year ended 31 March 2024 were:

	2024	2023
	£	£
Salaries and wages	42,000	40,753
Pension costs	1,073	1,013
	<u>43,073</u>	<u>41,766</u>

	2024	2023
	£	£
Production Staff	1	1
	<u>1</u>	<u>1</u>

There were no employees (2023: £Nil) who received emoluments (excluding employer pension costs) of more than £60,000.

The key management personnel of the Charity, comprise the trustees, Chief Executive and Artistic Director (freelance). The total employee benefits of the key management personnel of the charity were £69,169 (2023: £68,257).

12. Trustee remuneration and related party transactions

The Charity trustees were not paid or received any other benefits from employment with the Charity or its subsidiary in the year (2023: £nil). Two trustees were reimbursed expenses totalling £284.88 during the year (2023: Two trustees £423.29). No charity trustee received payment for professional or other services supplied to the charity (2023: £nil).

13. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2023
	£	£	£
Income and endowments from:			
Donations and legacies	85,363	112,848	198,211
Charitable activities	30,652	-	30,652
Investments	1,136	-	1,136
Other income	29,941	-	29,941
Total	<u>147,092</u>	<u>112,848</u>	<u>259,940</u>
Expenditure on:			
Raising funds	(14,557)	-	(14,557)
Charitable activities	(136,160)	(123,347)	(259,507)
Total	<u>(150,717)</u>	<u>(123,347)</u>	<u>(274,064)</u>
Net expenditure	(3,625)	(10,499)	(14,124)
Reconciliation of funds			
Total funds brought forward	360,247	23,984	384,231
Total funds carried forward	<u>356,622</u>	<u>13,485</u>	<u>370,107</u>

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

14. Debtors

	2024	2023
	£	£
Amounts due within one year:		
Trade debtors	3,600	4,332
Prepayments and accrued income	108,318	35,307
Other debtors	379	2,853
	112,297	42,492

15. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	5,728	17,304
Accruals and deferred income	4,120	8,375
	9,848	25,679

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2024
	£	£	£	£	£
<i>Designated</i>					
Following Year	47,620	-	(47,620)	18,100	18,100
Projects Designation					
John Hughes	245,529	-	-	(18,100)	227,429
Innovation Fund					
<i>General</i>					
General	63,342	153,761	(141,426)	-	75,677
	356,491	153,761	(189,046)	-	321,206

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

Unrestricted Funds - Previous year

	Balance at 01/04/2022 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2023 £
<i>Designated</i>					
Following Year Projects Designation	49,953	-	(49,953)	47,620	47,620
John Hughes Innovation Fund	249,767	-	-	(4,238)	245,529
<i>General</i>					
General	60,527	147,092	(100,895)	(43,382)	63,342
	360,247	147,092	(150,848)	-	356,491

Purpose of unrestricted Funds

Following Year Projects Designation

The Following Year Projects Designation is allocated by the trustees for existing projects which are underway and which the Charity wants to support with its own resources. The level of this reserve fluctuates according to the pattern of funding and the Charity's production schedules. This flexibility allows the Charity to respond to opportunities, the scheduling of which may be beyond the Charity's control. In 2023-24 this designation was to support costs for The Great Learning, Out of Her Mouth, the SEND Snappy Opera, Various Stages and some core costs.

John Hughes Innovation Fund

John Hughes Innovation Fund: The trustees brought together the legacy received in 2017/2018 with the previous Future Commissions fund to create the John Hughes Innovation Fund. This is designated for future commissions, the funding of which may be required two to three years before their production; development of new ideas across the Company's artistic programme; and to support Various Stages.

General

The trustees consider it prudent to maintain sufficient unrestricted reserves in the General Fund to meet a minimum of six months' core operating costs. This reflects the challenge of funding within the present economic climate, together with the need to deliver on future commitments.

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

Restricted Funds

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Hildegard: Visions	-	32,050	(32,050)	-
Hooligan Art Community Bunker Cabaret tour	2,080	473	(2,553)	-
Hooligan Project 2024	-	8,500	(1,000)	7,500
Out of Her Mouth	-	6,250	(6,250)	-
SEND Snappy Opera - Roll Up! Newcastle	-	7,000	(5,009)	1,991
SEND Snappy Opera - Roll Up! Sandgate	-	7,980	(7,980)	-
Sky in a Small Cage	11,405	30,000	(34,592)	6,813
Snappy Opera - Frequenz_ Festival	-	4,982	(3,222)	1,760
The Great Learning	-	7,500	(7,500)	-
	13,485	104,735	(100,156)	18,064

Restricted Funds - Previous year

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Hildegard: Visions	-	10,000	(10,000)	-
Hooligan Art Community	23,984	6,161	(30,145)	-
Hooligan Art Community Bunker Cabaret tour	-	49,894	(47,814)	2,080
Out of Her Mouth	-	6,500	(6,500)	-
SEND Snappy Opera commission	-	22,713	(22,713)	-
Sky in a Small Cage	-	15,000	(3,595)	11,405
Year of Snappy Operas	-	2,580	(2,580)	-
	23,984	112,848	(123,347)	13,485

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

Purpose of restricted funds

Hooligan Art Community

British Council Ukraine awarded a grant through their UK/Ukraine Season of Culture programme to support a partnership project with Hooligan Art Community.

Arts Council CRF

Arts Council England awarded a grant through their Cultural Recovery Fund programme to sustain core costs in the context of reduced income due to the COVID-19 pandemic.

Year of Snappy Operas

Arts Council England paid the final instalment of their grant in support of the Year of Snappy Operas.

Rolf Hind commission

Nicholas Berwin Charitable Trust awarded a grant to support the development of a new commission from Rolf Hind.

HMRC - Job Retention Scheme

SEND Snappy Opera commission

Finn Family Fund, Frieda Scott Charitable Foundation, Granada Foundation, Katie Bradford Arts Trust, The Radcliffe Trust and Harold Hyam Wingate Foundation supported the creation of a new Snappy Opera in a SEND school.

Year of Snappy Operas

Arts Council England paid the final instalment of their grant in support of the Year of Snappy Operas.

Hildegard: Visions

A project grant from Arts Council England supported the R&D of Nwando Ebizie's Hildegard: Visions in 2023/24 (in 2022/23 grants from The Marchus Trust and PRS for Music Foundation supported the commissioning costs).

Hooligan Art Community Bunker Cabaret tour

The final performances of the tour in 2023/24 attracted a small amount of restricted individual donations. In 2022/23 grants from British Council Ukraine, The Foyle Foundation and Paul Hamlyn Foundation supported the tour.

Sky in a Small Cage

Nicholas Berwin Charitable Trust supported the commissioning costs of this production in 2023/24. Cockayne Grants for the Arts supported initial production costs in 2022/23.

Out of Her Mouth

In 2023/24 we secured significant donations from individuals to support the production. In 2022/23 we had received grants from Fidelio Charitable Trust, The Golsoncott Foundation and Ambache Charitable Trust towards the production.

The Great Learning

Scops Arts Trust and Hadfield Trust awarded grants to support the development of this collaboratively composed choral project.

Hooligan Project 2024

Creative Scotland awarded a grant from their Four Nations international fund to support a partnership project between Mahogany Opera, Hooligan Art Community (Ukraine) and Findhorn Bay Arts (Scotland).

SEND Snappy Opera - Roll Up! Newcastle

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

Three Monkeys Trust and Katie Bradford Arts Trust awarded grants to support the deliver of Roll Up! in a SEND school in Newcastle.

Snappy Opera - Frequenz_ Festival

The Cultural Bridge programme via Goethe Institut London awarded a grant to support a partnership project with Frequenz_ Festival in Kiel, Germany.

SEND Snappy Opera - Roll Up! Sandgate

Katie Bradford Arts Trust, Cumbria Community Foundation and Harold Hyam Wingate Foundation awarded grants in 2023/24 towards the final phase of this project developing a new Snappy Opera at a SEND school in Kendal. In 2022/23 the project was supported by Finn Family Fund, Frieda Scott Charitable Trust, Granada Foundation, Katie Bradford Arts Trust, The Radcliffe Trust and Harold Hyam Wingate Foundation.

17. Analysis of net assets between funds

	Net current assets / (liabilities) £	Net Assets £
Unrestricted funds		
<i>General</i>		
General	75,677	75,677
<i>Designated</i>		
Following Year Projects Designation	18,100	18,100
John Hughes Innovation Fund	227,429	227,429
Restricted funds		
Hooligan Project 2024	7,500	7,500
SEND Snappy Opera - Roll Up! Newcastle	1,991	1,991
Sky in a Small Cage	6,813	6,813
Snappy Opera - Frequenz_ Festival	1,760	1,760
	339,270	339,270

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2024

Previous year

	Net current assets / (liabilities) £	Net Assets £
Unrestricted funds		
<i>General</i>		
General	63,342	63,342
<i>Designated</i>		
Following Year Projects Designation	47,620	47,620
John Hughes Innovation Fund	245,529	245,529
Restricted funds		
Hooligan Art Community Bunker Cabaret tour	2,080	2,080
Sky in a Small Cage	11,405	11,405
	369,976	369,976