

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 2025

MAHOGANY OPERA GROUP
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**MAHOGANY OPERA GROUP
REFERENCE AND ADMINISTRATION DETAILS
FOR THE YEAR ENDED 31 MARCH 2025**

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
Mary Miller (Chair)
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, 66 High Street, Lewes, East Sussex, BN7 1XG

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
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025**

The trustees present their report and financial statements for the year ended 31 March 2025.

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 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 is a leading commissioner and producer of new opera and music theatre. We exist to:

- Unlock creative expression.
- Reflect diverse perspectives.
- Spark human connection.

We create opportunities to make and experience boundary-pushing, inclusive new work.

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:

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- **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), 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 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 2024-25 Mahogany Opera delivered a rich and substantial programme of work across its three strands. While there were fewer public events than in the previous year, we premiered a major new commission and significant behind-the-scenes work developing commissions, partnerships and fundraising took place to lay the groundwork for projects in 2025-26. Overall, we worked with **88 artists** (2023-24:110), **262 participants** (2023-24:400+) and **32 teachers and school staff** (2023-24:110). We delivered **6 public performances** (2023-24:23) and **36 workshops, rehearsals and public events** (2023-24:48), reaching around **1,500 audience members** (2023-24:2,500).

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 has commissioned 15 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.

In 2022-23 and 2023-24 we developed our first Snappy Opera in partnership with a school for students with Special Educational Needs & Disabilities (SEND), co-creating a piece which responded to the needs and ideas of a range of disabled children. **Roll Up!** is a totally immersive and inclusive piece of music theatre set in a circus, which involved the whole school community in its premiere performances at Sandgate School, Kendal in summer 2023.

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 workshops exploring the existing musical material and ideas with new groups of young people. The first week of workshops was delivered in the prior year, and the second week was delivered from **13-17 May 2024** with a team of 5 artists (music director, stage director, viola player, soprano

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and baritone) working with the young people to stage their own performance of *Roll Up!* which was shared with the school community at the end of the week. During the week we delivered **10 workshops with approximately 110 children**, and shared the performance with an audience of approximately 50 people.

We were not able to gather direct feedback from the young people, many of whom were non-speaking, but we got some excellent responses from the school staff, families and artists:

"I think the thing that we've enjoyed, more than anything, is that there's no expectations [placed] on the children, they just get to come in and enjoy what's a really immersive experience... What I've really enjoyed about this week is that it hasn't been a case of opera's come to us; our world and the operatic world have kind of collided. It's a really beautiful circle of happy engagement."
Phil Cookson, class teacher & music lead, Hadrian School.

"I thought at first the children might have been a bit frightened... but it all blended in and they just loved it." *Grandparent of Hadrian School pupil*

"I think the difference between this and other school projects I've done is the... interaction on an individual level... you're catering to everyone's needs, and that's something I've never experienced before." *Themba Mvula, baritone*

"Often when we're making art, we consider the big, the spectacle and actually being able to consider the micro moments is a real privilege." *Katy Weir, director*

We learnt a lot bringing the existing *Roll Up!* materials to work with new groups of young people, and although the experience was positive, the feedback from the creative team was that it would have been a more rewarding experience to start more 'from scratch' with the co-creation process. This is something we have factored into our planning of future work in special school settings.

New Snappy Opera commissions

During the year we secured a significant grant from Garfield Weston Foundation to commission two new Snappy Operas and develop and update our resources for future Snappy Opera projects. In autumn 2024 we ran an open call to recruit the creative team for one of the Snappies, which was another successful process with 59 artists / artist teams representing 72 individual artists applying for the opportunity. This demonstrates the breadth and depth of people working in new music theatre and opera, as well as our reach as an organisation (see diversity monitoring statistics on p11 below).

The process led to the appointment of artist team Iona Ramsay (librettist) and Bethany Tennick (composer), two young artists from Glasgow, to co-create a new Snappy Opera for our co-commission with Dunedin Consort, working with young people in a school in Cumbernauld. The brief was to create a piece which could be performed on baroque instruments, aligning with the wider work Dunedin were doing in the school, but flexible enough to be performed on modern instruments for future Snappy Opera projects.

We ran two commissioning workshops at Kildrum Primary School, Cumbernauld in January and March 2025, involving 30 P5 pupils aged 8-9. The work was completed, rehearsed and performed by the children after the year-end.

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The other new commission was to develop a new format for Snappy Operas: a 'DIY Snappy' designed for schools to be able to deliver themselves without the input of an external delivery artist team. During the year we appointed composer Michael Betteridge and writer/director Freya Wynn-Jones to create this commission, which was developed through workshops after the year-end.

During the year we also engaged designer Anna Bruder to review all the existing Snappy Opera design packs with the aim of making the designs more environmentally sustainable, eliminating the use of single-use plastics and suggesting the use of more re-used and upcycled materials in the creation of props, costumes and set items for the Snappy Operas.

Snappy Opera partnership projects

During 2024-25, we further developed Snappy Opera projects in Aberdeen, Lithuania and Germany:

- We extended our partnership with Aberdeen Performing Arts (APA) following their successful Snappy Opera project in 2023. During the year we provided the rights, resources and training for them to deliver their own Snappy Opera performances as part of their young people's 'Light the Blue' festival in June 2025 after the year end.
- In Lithuania, we continued our partnership with Nida Culture and Tourism Information Centre "Agila", with the commissioning of four new Snappy Operas from Lithuanian composers. This was funded by a grant from the John R Murray Charitable Trust.
- We also continued our partnership with Frequenz_ Festival in Kiel, northern Germany. As the planned symposium in October 2023 had been delivered online rather than in person, there were funds remaining which enabled us to deliver two further schools workshops in Kiel in June 2024. We worked with 49 children from three 4th grade classes – one of which was a special class for children with migration and PTSD backgrounds – in the Muhliusschule Kiel. This project was part of the Cultural Bridge programme (funded by the 4 UK Arts Councils, Fonds Soziokultur and the Goethe Institut to support bilateral UK-Germany projects).

This type of project is enabling Mahogany Opera 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 Works

During 2024-25, we premiered or developed four new works:

1. ***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 bring each dramatic tableau to life using song, musical interludes and dance.

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Following a long development process from our Various Stages Festival in 2020, through commissioning and development 2021-2023 and engagement of the cast and creative team in 2023-24, 2024-25 saw us bring *Sky in a Small Cage* to the stage. The design process continued through spring 2024, and we held sing-through / play-through days in June 2024. Studio rehearsals took place in London in early August, followed by the creative team and cast travelling to Copenhagen for production rehearsals ahead of the **premiere performance as part of the Copenhagen Opera Festival on 25 August 2024**, with Athelas Sinfonietta as the onstage musicians.

This was followed by the **UK premiere at the Barbican on 8 September 2024**, with the renowned Riot Ensemble playing onstage for the London performance.

Credits:

Composed by [Rolf Hind](#)

Text for music by [Dante Micheaux](#), with additional text from Jalal al-Din Rumi

Dramaturgy and direction [Frederic Wake-Walker](#)

Music Director [Aaron Holloway-Nahum](#)

Designer [Sasha Balmazi-Owen](#)

Movement Director [Rosabel Huguet](#)

Cast

The Narrator – [Elaine Mitchener](#)

I and You (becoming Rumi) – [James Hall](#)

Bird of the Sun – Shams e Parande – [Yannis François](#)

Shaman of the Birds/Kerra, Rumi's wife – [Loré Lixenberg](#)

Ensemble - [Siddhii Lagrutta](#) (soprano), [Karima El Demerdasch](#) (alto), [Anika Venkatesh](#) (alto), [Rylan Gleave](#) (tenor), [Ty Bouque](#) (baritone), [Harald Hieronymus Hein](#) (bass)

Onstage musicians - [Athelas Sinfonietta](#) (Copenhagen) and [Riot Ensemble](#) (London)

We received warm and enthusiastic feedback from audiences, including the following:

It's very difficult to simultaneously tell the kind of stories you did, between Rumi and Shams, and balance the feeling that this is a story about two queer lovers, this is a spiritual fable/allegory/myth, this is history about a group of believers, and this is a love poem to the poetry of Rumi. All of those came through.

The duets between James and Yannis were some of the most achingly beautiful and pitch-perfect duets I've heard. The way that James and Yannis blended was stunning, but also the way their counterpoint delighted and surprised and showed the love, longing, tension, guidance, and desire between You/I and Shams did what good opera should do.

Reviews were mixed but there were positive notices from the Copenhagen and London performances:

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...intensely beautiful.

THE GUARDIAN

Hind's music, in an individual strain of minimalism, is haunting...

THE TELEGRAPH

Sky in a Small Cage has integrity and serious intent...intense and powerful.

THE TIMES

Using western and eastern instruments, including the pungent nagaswaram, honky-tonk piano and gamelan, created a fascinating original palette of piquant colours and tuning blends.

THE TIMES

If you thought that new opera could only be starkly realistic depictions of the world's decay, after SKY IN A SMALL CAGE at the Copenhagen Opera Festival, you might think again. The last work of the festival pointed in a completely different direction: mystery, hope, love.

SEISMOGRAF

Hind's music and Dante Micheaux's libretto tied together this (love-like) story with a path towards enlightenment, threading them around each other in both their joys and perils... Sky in a Small Cage is one of those works (without being too grandiose about it, it reminded me in this way of Messiaen's St Françoise) that contained everything of an artist, the thing they have been put on earth to say.

THE RAMBLER

We also had very positive feedback from the creative team and cast on their experiences of working on this project, testament to the importance of developing new work in creative, supporting working environments:

It was huge... it was amazing... and the connection between everyone was completely wonderful. Rolf's music sublime and Dante's words just mind-blowing. It was really a great experience. When I'm about to peg out I will think of this as a life highlight. Lore Lixenberg, Shaman of the Birds/Kerra

We are currently exploring possibilities for a tour of *Sky in a Small Cage* in 2028.

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's Various Stages festival in 2019-20 and this research and development (R&D) phase helped to develop an installation (Extreme Uction 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, and in 2023-24 we delivered a series of R&D phases to develop the piece in partnership with Britten-Pears Arts, Artsadmin and Yorkshire Sculpture Park.

In 2024-25 we put together a major bid to Arts Council England to stage the piece at Yorkshire Sculpture Park, which was unfortunately not successful. Feedback suggested that we would be unlikely to secure the level of funding required to stage such an ambitious work outdoors, and this together with a change of personnel at YSP led us to decide to

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scale back our involvement in the project to focus on staging the performance piece we had commissioned only, now titled ***Ecstasy of the Virtues***. We are now working on staging this piece with a short tour in 2026-27.

This experience is testament to the challenges in securing partners and funding for ambitious work in the current climate and to the significant delays to projects that can be occasioned by a major funding bid which is unsuccessful. We are considering these risks in our upcoming strategic plan but remain committed to staging *Ecstasy of the Virtues* in 2026, with the confidence that focusing on the performance aspect only makes this a more achievable proposition.

3. ***In the Belly of the Beast*** is our new co-production with Dunedin Consort and Hera, staging a further three cantatas by Elisabeth Jaquet de la Guerre following the success of our co-production *Out of Her Mouth* in 2023. *In the Belly of the Beast* will stage 'Adam', 'Jonah', and 'Jephthah', again in new English translations by [Torja Banks](#). The commissioning of the translation and initial development work took place after the year end.
4. ***A Christmas Miracle*** is a new opera by Master of the King's Music, Errollyn Wallen CBE which we are developing with the support of a private commissioner. It is inspired by Benjamin Britten's unrealised plans for *A Christmas Sequence*, using text from the Chester Mystery Plays. It will feature new music by Errollyn interspersed with much-loved Christmas carols. Our Artistic Director Frederic Wake-Walker will direct and dramaturg the production.

Like Britten's *Noye's Fludde* – a visionary community opera – this production will bring together a magical mix of professional performers with young people and their communities.

Following the commission in July 2024, in December 2024 we worked at Snape Maltings in partnership with Britten Pears Arts on workshops exploring initial material and characters in the piece, working with local young people and professional singers. The team had a wonderful time delving into Errollyn's unique sound world and the contemporary resonances of the Christmas story, looking at universal themes of taking refuge in a foreign land, navigating the forces of jealousy and power, and the wonder of birth.

We are now developing the piece for premiere performances in 2026.

Meet Me @Mahogany

During 2024-25 we delivered two 'Virtual Open House' online events and one in-person workshop in our Meet Me @Mahogany strand, where we explore, (un)learn and open up the process of making new work:

- In November 2024, we held a Virtual Open House on 'Open Call Opera' exploring our distinctive approach to recruitment. Our regular 'Open Calls' aim to diversify the people we reach and engage, and our auditioning process looks to provide a more positive experience for performers interested in working with us. In this discussion we reflected on our approach to Open Calls – how we use these to reach different artists when recruiting for specific projects, how our approach to auditioning might differ from traditional opera companies, and what learning we (and others) could take from this to

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improve recruitment in the future. An excerpt from the discussion can be found [on our website](#).

- In November 2024, we also co-led a workshop with [Full of Noises](#) and [Propellor Ensemble](#) in Barrow, aimed at music workshop/choir leaders with an interest in shared learning around co-creative community projects. This built on our work developed through *The Great Learning* project, sharing approaches to improvisation and experimental music making as part of the R&D for [Jack McNeill's](#) *Air Songs* project.
- In February 2025, we held a Virtual Open House on 'Participation on the Move'. Together with our friends at [Hooligan Art Community](#) we discussed our shared experience and passion for producing touring work that engages local participants actively in each performance. One of the distinctive qualities of many of our productions at Mahogany Opera is how we tour our work, whilst involving local participants in the show (for example, [Mozart vs Machine](#), [Brundibar](#), [Snappy Operas](#)). Our collaboration with Hooligan Art Community started in 2019 when we supported the R&D of [The Hooligan Project](#), and especially the involvement of young adults as participants. The event took place one week before the third anniversary of the full invasion of Ukraine by Russia, ahead of a series of performances and events presented by Hooligan Art Community to mark the anniversary.

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.

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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 a responsible approach to our income streams, considering artistic, ethical, financial, and reputational factors in a manner the Trustees believe best allows us to fulfil our charitable purpose. We 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 and 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 set an aim to improve the diversity monitoring of the artists we engage to enable us to set targets, noting that response rates from artists had been too low to create meaningful statistics. In 2023-24 we increased the proportion of artists completing diversity monitoring from 10% to 27%. In 2024-25, we doubled the number of artists responding from 11 to 22, although the percentage response rate remained similar at 25%, since we had directly engaged more than twice the number of artists in the year (88 vs 41 directly engaged).

Below we report the diversity monitoring statistics of the artists who responded, with 2023-24 figures in brackets for comparison.

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Artists engaged in 2024-25

Ethnicity:		55% (46%) white British	Socio-economic background¹:
		23% (36%) other white background	55% (9%) modern professional occupations
		9% (9%) mixed white and black African	9% (9%) clerical and intermediate occupations
		5% (0%) Black British	14% (18%) senior managers and administrators
		5% (0%) Asian: Chinese	0% (18%) technical and craft occupations
		5% (0%) Any other ethnic background	5% (9%) routine manual and service occupations
		0% (9%) Other Asian background	0% (9%) middle or junior managers
			5% (18%) traditional professional occupations
Age:		23% (18%) 20-34	0% (9%) long-term unemployed
		73% (64%) 35-49	5% (0%) self-employed
		5% (18%) 50-64	9% (0%) prefer not to say
Sexual orientation:			
		68% (73%) heterosexual / straight	Sex: 55% (73%) female
		14% (18%) queer	41% (27%) male
		9% (9%) bisexual	5% (0%) prefer not to say
		5% (0%) gay man	
		5% (0%) prefer not to say	Gender identity: 55% (64%) women
Disability:		5% (18%) D/deaf or disabled	36% (27%) men
		95% (82%) not D/deaf or disabled	9% (0%) non-binary
			0% (9%) identify in another way
Neurodiversity:		73% (73%) neurotypical	
		14% (27%) neurodivergent	
		13% (0%) prefer not to say	

We did not collect diversity monitoring statistics from our Snappy Opera creative team open call, so we do not have any applicant data for 2024-25.

Conclusions

The data from the diversity monitoring survey of artists engaged in the year shows we continued to reach a relatively diverse range of artists in terms of gender, sexual orientation, and neurodivergence. We increased the proportion of younger and middle-aged artists we worked with, while the number of older artists decreased. We increased the proportion of artists we engaged from global majority ethnic backgrounds from 18% to 22%. However, we note a concerning decrease in the proportion of artists identifying as D/deaf or disabled. We will continue to review our practices as well as the accessibility of the diversity monitoring survey itself.

There is less diversity in the socio-economic backgrounds of the artists we engaged in 2024-25 than in the prior, potentially a reflection of the broader challenges artists from working class backgrounds face in maintaining careers in the sector. We will consider what action we can take on these points when we review our Equality, Diversity, and Inclusion policy in 2025/26.

FINANCIAL REVIEW

The Statement of Financial Activities (including Income and Expenditure Account) and Balance

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.

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Sheet, together with the notes thereon, are set out on pages 19 to 30.

The Statement covers the 12 months from 1 April 2024 to 31 March 2025.

Total income for the year amounted to £356,517 (2023/24 £258,496) of which £155,372 (2023/24: £104,735) was restricted. Total expenditure for the year was £376,840 (2023/24: £289,202), of which £133,577 (2023/24: £100,157) was restricted.

The Company's income and expenditure for the 2024/25 financial year were both significantly higher (38% increase in income and 30% increase in expenditure), due to major productions including the premiere performances of Rolf Hind's *Sky in a Small Cage* and the commission and initial R&D workshops on Errollyn Wallen's *A Christmas Miracle*. There was overall deficit in 2024/25 of £20,323 (2023/24 deficit of £30,706). The Trustees planned for a deficit having agreed the strategic investment of reserves for key projects and core costs during the year. The Company maintains a strong reserves position, with unrestricted funds of £279,088 at 31 March 2025 (2023/24 £321,206).

The Company saw a continued reduction in support from trusts and foundations, with grants totalling £98,053 (2023/24: £128,012 and 2022/23: £188,465). This reflects broader trends in the sector, but the Company remains grateful for significant support including a core costs grant from Vaulkhard Douglas-Hume Music Trust and project grants from Garfield Weston Foundation and John R Murray Charitable Trust (for Snappy Operas) and Jerwood Foundation (for a new Opera Designers award supporting designer's fees and production costs for three upcoming projects). Meanwhile the Company secured a notable increase in individual giving, chiefly through a major donation funding the commission of *A Christmas Miracle*. Mahogany Opera 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 Company was able to claim a significantly higher amount of Theatre Tax Relief against its expenditure on new productions, totalling £100,750 (2023/24: £76,221). Earned income from partnerships and venue fees was also significantly increased from the previous year at £52,800 (2023/24: £33,001), chiefly generated from performance fees for *Sky in a Small Cage* along with partnership fees for other projects.

The Company also generated income of £5,639 (2023/24: £6,915) from bank interest, the decrease reflecting reducing interest rates and slightly lower cash balances during the year.

The Company 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 Company's strong balance sheet and with the ongoing support of a range of organisations and individuals, the trustees are confident in the Company's future ability to continue to meet its artistic goals.

Reserves

The unrestricted reserves of the Company comprise a General Fund and two Designated Funds. One of the Designated Funds is a Contingency Fund which the trustees consider it prudent to maintain to meet the eventual costs of winding down the Company over a period of six months, including core operating costs, redundancy, legal and accounting costs. This reflects the challenge of funding within the present economic climate and ensures that this reserve is not made available for other purposes.

**MAHOGANY OPERA GROUP
TRUSTEES' REPORT (Continued)
FOR THE YEAR ENDED 31 MARCH 2025**

The other 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 the development of new ideas across the Company's artistic programme. This fund also allows the Company to respond to opportunities, the scheduling of which may be beyond the Company's control.

The balance of unrestricted funds is held in the General Fund which can be accessed by the Company as necessary.

Investments

The Company 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

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 Company 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 Company.

Day-to-day management of the Company is delegated to the Executive Director, Bridget Rennie,

**MAHOGANY OPERA GROUP
TRUSTEES' REPORT (Continued)
FOR THE YEAR ENDED 31 MARCH 2025**

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

Mahogany Opera'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 Company's financial position and management.

Statement of trustees' responsibilities

The trustees (who are directors of Mahogany Opera 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

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

**MAHOGANY OPERA GROUP
TRUSTEES' REPORT (Continued) FOR
THE YEAR ENDED 31 MARCH 2025**

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 11 December 2025 and signed on its behalf by

A handwritten signature in black ink, appearing to read 'Mary Miller', with a stylized flourish at the end.

Mary Miller
Chair of trustees

Mahogany Opera Group
Independent Examiners Report to the Trustees
For the year ended 31 March 2025

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity trustees of the Company (and also its directors for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Charities and Trustee Investment (Scotland) Act 2005 ('the 2005 Act'), the Charities Accounts (Scotland) Regulations 2006 (as amended) and the Companies Act 2006 ('the 2006 Act'). You are satisfied that the accounts of the Company are not required by charity or company law to be audited and have chosen instead to have an independent examination.

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 44 (1)(c) of the 2005 Act and section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the requirements of Regulation 11 of the Charities Accounts (Scotland) Regulations 2006 (as amended) and the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiners statement

Since the Company is required by law to prepare its accounts on an accruals basis and is registered in Scotland, your examiner must be a member of a body listed in Regulation 11(2) of the Charities Accounts (Scotland) Regulations 2006 (as amended). 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 and Regulation 4 of the Charities Accounts (Scotland) Regulations 2006 (as amended); or
2. the accounts do not accord with those records with the accounting requirements of Regulation 8 of the Charities Accounts (Scotland) Regulations 2006; or
3. the accounts do not comply with the accounting 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

16/12/25

Mahogany Opera Group
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 £	2024 £
Income and endowments from:					
Donations and legacies	2	41,829	155,372	197,201	141,917
Charitable activities	3	52,800	-	52,800	33,001
Investments	4	5,639	-	5,639	6,915
Other income	5	100,877	-	100,877	76,663
Total		201,145	155,372	356,517	258,496
Expenditure on:					
Raising funds	6	(23,306)	-	(23,306)	(12,171)
Charitable activities	7/8	(219,957)	(133,577)	(353,534)	(277,031)
Total		(243,263)	(133,577)	(376,840)	(289,202)
Net income/expenditure		(42,118)	21,795	(20,323)	(30,706)
Reconciliation of funds					
Total funds brought forward		321,206	18,064	339,270	369,976
Total funds carried forward		279,088	39,859	318,947	339,270

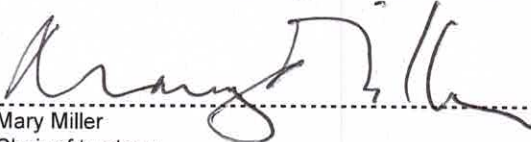
Mahogany Opera Group
Statement of Financial Position
As at 31 March 2025

	Notes	2025 £	2024 £
Current assets			
Debtors	14	198,794	112,297
Cash at bank and in hand		152,190	236,821
		350,984	349,118
Creditors: amounts falling due within one year	15	(32,037)	(9,848)
Net current assets		318,947	339,270
Total assets less current liabilities		318,947	339,270
Net assets		318,947	339,270
The funds of the charity			
Restricted income funds	16	39,859	18,064
Unrestricted income funds	16	279,088	321,206
Total funds		318,947	339,270

For the year ended 31 March 2025 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:



 Mary Miller
 Chair of trustees
 11th December 2025

Mahogany Opera Group
Notes to the Financial Statements
For the year ended 31 March 2025

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 2025

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	2025	2024
	£	£	£	£
Donations received	7,329	91,819	99,148	13,905
Grants received	34,500	63,553	98,053	128,012
	41,829	155,372	197,201	141,917

Analysis of grants received

	2025	2024
	£	£
Arts Council England	-	32,050
Cornelius Cardew Concerts Trust	-	100
Creative Scotland	-	8,500
Cumbria Community Foundation	-	3,480
Garfield Weston Foundation	30,000	-
Goethe-Institut London (Cultural Bridge)	553	4,982
Hadfield Charitable Trust	-	1,400
Harold Hyam Wingate Foundation	-	2,500
Jerwood Foundation	20,000	-
Katie Bradford Arts Trust	-	4,000
Nicholas Berwin Charitable Trust	-	30,000
Scops Arts Trust	-	6,000
The Golsoncott Foundation	1,500	-
The Hinrichsen Foundation	2,000	-
The Irving Memorial Trust	3,000	-
The John R Murray Charitable Trust	8,000	-
The Kobler Trust	3,000	-
The Vaulkhard Douglas-Home Music Trust	30,000	30,000
Three Monkeys Trust	-	5,000
	98,053	128,012

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2025

3. Income from charitable activities

	2025	2024
	£	£
Unrestricted funds		
<i>Artists / production / touring / preparation / education</i>		
Income from charitable activities	52,800	33,001

4. Investment income

	2025	2024
	£	£
Unrestricted funds		
Bank interest receivable	5,639	6,915
	<u>5,639</u>	<u>6,915</u>

5. Other income

	2025	2024
	£	£
Unrestricted funds		
Other income	127	442
Theatre Tax Relief	100,750	76,221
	<u>100,877</u>	<u>76,663</u>

6. Expenditure on generating donations and legacies

	2025	2024
	£	£
Unrestricted funds		
Donations	22,113	11,217
Support costs	1,193	954
	<u>23,306</u>	<u>12,171</u>

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2025

7. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Artists / production / touring / preparation / education	194,923	133,577	328,500	250,805
Marketing	6,928	-	6,928	4,498
Support costs	18,106	-	18,106	21,728
	<u>219,957</u>	<u>133,577</u>	<u>353,534</u>	<u>277,031</u>

8. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2025	2024
	£	£	£	£
Support costs				
Artists / production / touring / preparation / education	328,500	17,732	346,232	272,150
Marketing	6,928	374	7,302	4,881
	<u>335,428</u>	<u>18,106</u>	<u>353,534</u>	<u>277,031</u>

9. Analysis of support costs

	Raising funds	Artists / production / touring / preparation / education	Marketing	2025	2024
	£	£	£	£	£
Office Costs	1,193	8,750	374	10,317	16,774
Finance and Bookkeeping	-	3,538	-	3,538	3,512
Bank Charges	-	303	-	303	171
Governance costs	-	5,141	-	5,141	2,225
	<u>1,193</u>	<u>17,732</u>	<u>374</u>	<u>19,299</u>	<u>22,682</u>

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2025

10. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2025	2024
	£	£
Accountancy fees	1,200	1,200
	<u>1,200</u>	<u>1,200</u>

11. Staff costs and emoluments

Total staff costs for the year ended 31 March 2025 were:

	2025	2024
	£	£
Salaries and wages	43,680	42,000
Pension costs	1,539	1,073
	<u>45,219</u>	<u>43,073</u>

There were no employees (2024: £Nil) who received emoluments (excluding employer pension costs) of more than £60,000.

The key management personnel of the Charity, comprise the trustees, Executive Director (employee) and Artistic Director (freelance). The total employee benefits of the key management personnel of the charity were £71,943 (2024: £69,169).

	2025	2024
Production Staff	1	1
	<u>1</u>	<u>1</u>

12. Trustee remuneration and related party transactions

The Charity trustees were not paid or received any other benefits from employment with the Charity in the year (2024: £nil). One trustee was reimbursed expenses totalling £66.33 during the year (2024: Two trustees £284.88). No charity trustee received payment for professional or other services supplied to the charity (2024: £nil).

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2025

13. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2024 £
Income and endowments from:			
Donations and legacies	37,182	104,735	141,917
Charitable activities	33,001	-	33,001
Investments	6,915	-	6,915
Other income	76,663	-	76,663
Total	153,761	104,735	258,496
Expenditure on:			
Raising funds	(12,171)	-	(12,171)
Charitable activities	(176,875)	(100,156)	(277,031)
Total	(188,046)	(100,156)	(289,202)
Net income/expenditure	(35,285)	4,579	(30,706)
Reconciliation of funds			
Total funds brought forward	356,491	13,485	369,976
Total funds carried forward	321,206	18,064	339,270

14. Debtors

	2025 £	2024 £
Amounts due within one year:		
Trade debtors	6,000	3,600
Prepayments and accrued income	192,168	108,318
Other debtors	626	379
	198,794	112,297

15. Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	27,269	5,728
Other creditors	218	-
Accruals and deferred income	4,550	4,120
	32,037	9,848

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2025

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2024 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2025 £
<i>Designated</i>					
Contingency Reserve	-	-	-	98,038	98,038
Following Year Projects Designation	18,100	-	-	(18,100)	-
John Hughes Innovation Fund	227,429	-	-	(98,038)	129,391
<i>General</i>					
General	75,677	201,145	(243,263)	18,100	51,659
	321,206	201,145	(243,263)	-	279,088

Unrestricted Funds - Previous year

	Balance at 01/04/2023 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2024 £
<i>Designated</i>					
Following Year Projects Designation	47,620	-	(47,620)	18,100	18,100
John Hughes Innovation Fund	245,529	-	-	(18,100)	227,429
<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 2025

Purpose of unrestricted Funds

Contingency Reserve

The Contingency Fund has been designated to meet the eventual costs of winding down the Company over a period of six months, including core operating costs, redundancy, legal and accounting costs. The trustees consider it prudent to maintain this fund, reflecting the challenge of funding within the present economic climate and ensuring that this reserve is not made available for other purposes.

Following Year Projects Designation

The Following Year Projects Designation was allocated by the trustees for existing projects which were underway and which the Charity wanted to support with its own resources. The level of this reserve fluctuated according to the pattern of funding and the Charity's production schedules.

John Hughes Innovation Fund

The John Hughes Innovation Fund is the combination of a legacy received in 2017/18 and the previous Future Commissions Fund. This is used for the development of new ideas across the Company's artistic programme. This fund also allows the Company to respond to opportunities, the scheduling of which may be beyond the Company's control.

General

The balance of unrestricted funds is held in the General Fund which can be accessed by the Company as necessary.

Restricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Balance at 31/03/2025
	£	£	£	£
A Christmas Miracle	-	78,676	(73,676)	5,000
Core Activities	-	5,000	(5,000)	-
Hildegard	-	5,000	-	5,000
Hooligan Project 2024	7,500	-	(6,829)	671
In the Belly of the Beast	-	5,000	-	5,000
SEND Snappy Opera - Roll Up! Newcastle	1,991	3,000	(4,991)	-
Sky in a Small Cage	6,813	20,143	(26,956)	-
Snappy Opera - Frequenz_ Festival	1,760	553	(2,313)	-
Snappy Opera Lithuania	-	8,000	(8,000)	-
Snappy Operas New Commissions	-	20,540	(1,707)	18,833
Snappy Operas Rights & Resources	-	9,460	(4,105)	5,355
	18,064	155,372	(133,577)	39,859

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2025

Restricted Funds - Previous year

	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

Mahogany Opera Group
Notes to the Financial Statements Continued
For the year ended 31 March 2025

Purpose of restricted funds

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

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.

Core Activities

Part of a grant from Jerwood Foundation supported core costs underpinning the delivery of three funded projects (Hildegard, A Christmas Miracle and In the Belly of the Beast).

Hildegard

Part of a grant from Jerwood Foundation supported design costs for Hildegard: Visions (this was carried forward as a restricted fund into 2025/26).

In the Belly of the Beast

Part of a grant from Jerwood Foundation supported design costs for In the Belly of the Beast (this was carried forward as a restricted fund into 2025/26).

A Christmas Miracle

Part of a grant from Jerwood Foundation supported design costs for A Christmas Miracle (this was carried forward as a restricted fund into 2025/26).

Mahogany Opera Group
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Snappy Opera Lithuania

A grant from the John R Murray Trust supported the commissioning of new Snappy Operas with our partners in Lithuania.

Snappy Operas Rights & Resources

A grant from Garfield Weston Foundation supported the creation of new and updates to existing Snappy Opera resources.

Snappy Operas New Commissions

The grant from Garfield Weston Foundation also supported the commissioning of two new Snappy Operas (some of which was carried forward as a restricted fund into 2025/26).

17. Analysis of net assets between funds

	Net current assets / (liabilities) £	Net Assets £
Unrestricted funds		
<i>General</i>		
General	51,659	51,659
<i>Designated</i>		
Contingency Reserve	98,038	98,038
John Hughes Innovation Fund	129,391	129,391
Restricted funds		
A Christmas Miracle	5,000	5,000
Hildegard	5,000	5,000
Hooligan Project 2024	671	671
In the Belly of the Beast	5,000	5,000
Snappy Operas New Commissions	18,833	18,833
Snappy Operas Rights & Resources	5,355	5,355
	318,947	318,947

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Previous year

	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