

# BAMPTON CLASSICAL OPERA

England & Wales · Charity number 1080541

## Details

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**Status** Registered

**Legal form** Charitable company

**Company number** [03705788](#)

**Registered** 2000-05-03

**Register** [View on the Charity Commission register](#)

## Contact

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**Address** Holcot House  
Market Square  
Bampton  
OX18 2JJ

**Phone** 01993851876

**Email** [mail@bamptonopera.org](mailto:mail@bamptonopera.org)

**Website** [www.bamptonopera.org](http://www.bamptonopera.org)

## Activities

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

**Activities:** The charity advances education for the public benefit by performing opera and other music at a high standard, concentrating on rare 18th-century repertory sung in English. Supporting the early development of outstanding young professional performers, the charity aims at an accessible and relaxed ethos with affordable ticket prices. It works beyond its area of operation when appropriate.

## Classification

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- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

## Geography

- **Area of benefit:** NOT DEFINED. IN PRACTICE OXFORDSHIRE, GLOUCESTERSHIRE AND GREATER LONDON
- Gloucestershire
- Oxfordshire
- Throughout London

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-02-28	£169,539	£140,955	-	-
2024-02-29	£154,508	£153,409	-	-
2023-02-28	£132,407	£127,000	-	-
2022-02-28	£119,213	£125,544	-	-
2021-02-28	£61,071	£29,059	-	-

## Trustees

Name	Role	Appointed
<b>Hilary Jane Reid Evans</b>	Chair	2013-11-12
Andrew Hugh Penny		2017-01-19
DR J P GRAY		
MICHAEL ST JOHN PARKER		
MS GILLY FRENCH		
SIMON HOPE BROADBENT		2024-08-22

**BAMPTON CLASSICAL OPERA**

England & Wales - Charity number 1080541

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# Accounts

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Company Registration number 3705788  
Charity number 1080541

Trustees' Annual Report

&

Financial Statements

for the Year ending 28 February 2025

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

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*The Trustees of the Charity (Directors of the Company) have pleasure in presenting their report and the independently examined financial statements of the charity for the year beginning 1 March 2024 and ending 28 February 2025.*

## REFERENCE AND ADMINISTRATION DETAILS

Charity Name: BAMPTON CLASSICAL OPERA

Registered Charity number: 1080541, entered in the Central Register of Charities on 3 May 2000

Registered Company number: 3705788

Principal address (registered office):

Holcot House, Market Square, Bampton, Oxfordshire OX18 2JJ

The Trustees of the Charity, who are Directors of the Company, holding office through the year were:

Hilary Reid Evans (Chairman)

Simon Broadbent (appointed 22 August 2024)

Gillian Mary French

Nicholas Garthwaite (died 30 June 2024)

Jeremy Peter Gray

Andrew Hugh Penny

Michael St. John Parker

Of these Trustees, Gillian French and Jeremy Gray act as Artistic Directors.

Our Administrator, Anthony Hall, also acts as Company Secretary; he is not a Trustee of the Charity.

Website: [www.bamptonopera.org](http://www.bamptonopera.org)

Bankers:

HSBC, The Peak, 333 Vauxhall Bridge Road, London SW1V 1EJ

Independent Examiner:

Peter Saltiel, Church & Charity Accounts Service Ltd, 7 Planchadeau, 23460 Saint-Pierre-Bellevue, France

## STRUCTURE, GOVERNANCE AND MANAGEMENT

The Company was incorporated in England and Wales on 2 February 1999, under registered number 3705788. It is limited by Guarantee and does not have a share capital.

There are currently 20 members of the Company.

Trustees, who must be or agree to become members of the Company, are appointed by existing Trustees. Trustees receive no salary or remuneration. The Company has introduced an induction programme for new Trustees.

The Board met four times during the year: all meetings were held online. These were supplemented by the circulation of additional information and discussion as necessary, principally by email.

Our Trustee Nicholas Garthwaite was active throughout the first part of the year reported on although suffering from a long illness, but we are very sorry to record his death on 30 June 2024. He joined our Board in 2006 and his sharp analysis, firm guidance, genial wit and warm generosity have helped steer the company and its activity ever since. Our deep sympathy goes to his wife Caroline, herself an enthusiastic supporter of our work. Members of the Board attended Nicholas' funeral, and we marked his contribution with an appreciation in our summer opera programme.

Our honorary Patrons, supporting us during the year 2024-5 through their interest and attendance, are Bonaventura Bottone, Sir Roger Norrington, Andrew Parrott, Sir David Pountney, Sir Curtis Price and Jean Rigby. However, at the time of writing this report, we are very sorry to record the death of Sir Roger Norrington on 18 July 2025; we are most grateful for his enthusiasm for us and his appreciation of our shared interest in 18<sup>th</sup>-century music.

## OBJECTIVES AND ACTIVITIES

The Company's Object set out in its governing document is "to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of opera". To further this Object the Company performs a short summer season of opera with regular venues in Oxfordshire, Gloucestershire, and London, as well as occasionally by invitation and promotion at other venues and festivals. An annual concert is also held in Bampton Parish Church in December (marking the feastday of Bampton's local Saint, Beornwald) and other concerts and events are arranged when appropriate.

The Company specialises in rare classical-period repertory, sung in English with the libretti usually translated by the Artistic Directors. The Company has revived or given the UK premières of many significant rare operas from the later eighteenth century.

The Company supports outstanding young professional singers and other practitioners early in their careers. Although we do not exclusively engage young artists, we endeavour to seek out and promote emerging talent. Many of our young singers find that their experience with us is educational as we nurture their talents in a supportive atmosphere. Through working with more established musicians and creative teams and receiving the interest of the public and press, their early careers are promoted. We established a biennial Young Singers' Competition in 2013 to further our support of young musicians.

We present opera in a relaxed and accessible atmosphere at reasonable prices.

The Company maintains membership of Making Music (which provides support services and guidance on a wide range of issues); we have also recently been a member of Opera UK, but this organisation is currently dormant.

The Company relies heavily on a wide range of services provided by volunteers, especially living in or near Bampton, and is very grateful for their enthusiastic work. Many local residents host musicians during the Bampton week, and others provide a range of Front of House services and their warm welcome to audiences is frequently praised. We warmly thank Anthony Hall and John Smith for site management and transportation, Pauline Smith and Anne Baldwin for costumes, and Jacky Allinson and friends for running the bar: their services are much valued and save the company considerable expense. We thank our local volunteers by means of a lunchtime reception in Bampton in September.

A Risk Assessment, prepared by the Trustees, is kept under review. This covers issues, amongst others, relating to key personnel, liabilities for accident or damage to property, contractual problems, cancellation liability, venue unavailability, funding, safeguarding and compliance, notably regarding disability. Production-specific Risk Assessments are also drawn up and relate especially to health and safety on stage and within the production action. The Company maintains insurance through the Making Music Insurance Scheme underwritten by Covéa Insurance which includes £5 million public liability cover, £10 million employer's liability cover, and abandonment cover of £25,000.

## PUBLIC BENEFIT

The Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake.

### *We offer identifiable benefits:*

We stage opera productions (as well as occasional concerts) in rural locations (Bampton, Westonbirt and Wadhurst) as well as in London; we thus enable local rural communities to experience a high standard of professional music-making, at reasonable prices. We make our operas accessible and enjoyable to those in the public who may not have knowledge of the genre. The high professional standard of our work is testified in press reviews both locally and nationally. Each performance is attended by several hundred people. We are delighted that our audiences include regular opera-goers along with a significant proportion of 'non-traditional' public, i.e. those who do not habitually attend live classical music or opera.

We advance the education of the public through our performances themselves, especially as they are generally of unusual and rarely-performed music. We support the educational aspect of these performances with free pre-performance talks, always well attended, by personnel involved in the productions or visiting academics. We also research and commission extensive educational notes to publish in our programme booklets; these notes are also available on our website. The quality of these notes has been praised by leading critics.

Our performers are professional musicians, often at an early stage of their careers. We deliver identifiable educational benefits to them through the process of rehearsal, discussion and performance, under the guidance of the Artistic Directors. We also provide an educational benefit to our volunteers – some of these are students, and others are adults up to and well beyond retirement age: these volunteers experience (often for the first time) different facets of operatic work under our supervision.

Our work has led to newly commissioned editions of previously unpublished music and new English translations (thus, in both cases, enabling greater understanding by the public). These editions and translations are listed on our website and have been used by other companies.

We are not aware that any detriment or harm arises from carrying out our activities.

### *We provide benefit to the general public:*

We provide benefit to every member of the general public who attends a performance. There is no geographical restriction applied to the opportunity to benefit, although our venues are clearly in defined

localities. We advertise widely and on our website, and attract the public from well beyond local areas in the UK (as well as some from abroad). Our venues are wheelchair-accessible. We believe there are no other restrictions to the opportunity to benefit.

The high cost of professional productions means that we must charge admission to the general public to attend most of our performances. Nevertheless, we have always aimed to keep ticket prices at a reasonable level in order to encourage access. Half-price tickets are available at Bampton and Westonbirt for people under 16. In Bampton we also offer a quota of free tickets, in agreement with Bampton Parish Council, to those local residents who may wish to attend a performance but cannot afford to do so. Our ticket prices are considered to be very reasonable in comparison to those of other opera companies of similar quality, and our perceived excellent value-for-money is frequently commented on favourably by the press and by our audiences.

We occasionally offer an entertainment (for example a recital or talk, with refreshments) to those who financially support us through our Friends' scheme, but this benefit is considered to be incidental. We offer a free programme booklet (otherwise sold at £5) to our Friends, if desired. There are no further material benefits to Friends.

## ACHIEVEMENTS AND PERFORMANCES

Our main summer production in this, our 31<sup>st</sup> season, was our second opera by Giuseppe Gazzaniga: *L'isola d'Alcina* (1771), which we gave in a new English translation by Gilly French as *Alcina's Island*; these were probably the first UK performances since 1777. We are grateful for the second year for the musicological support of Dr Rüdiger Thomsen-Fürst, of Forschungszentrum Hof-Musik-Stadt, Schwetzingen, who provided his new edition of the unpublished scores. We performed at our usual venues: the Deanery garden, Bampton (19 and 20 July), the Orangery Theatre at Westonbirt School (26 August), and St John's Smith Square London (13 September); on 31 August we also took it to the atmospheric Barn at Old Walland, near Wadhurst, where in the previous two years we have taken a smaller secondary production. The opera includes characters of different nationalities and although our outstanding young cast did not match these precisely it was happily international, including South Korean, South African, New Zealander and Ukrainian singers: Dafydd Allen, Charlotte Badham, Sarah Chae, Jonathan Eyers, Monwabisi Lindi, Owain Rowlands and Magnus Walker. Thomas Blunt conducted and Jeremy Gray directed. As customary, the Bampton Opera Orchestra played at Bampton, Westonbirt and Wadhurst, and CHROMA in London. Reviews were again very complimentary, praising the musical and dramatic quality, as well as the translation, and several critics concluded warmly that Bampton is a firm highlight of the summer season.

We revived our 2023 production of Haydn's early comedy: *Lo speziale* (The Apothecary) for a single performance at the Dorchester-on-Thames Festival on 6 May. Unfortunately heavy rain on the day prevented us performing as intended in the gardens of the Manor House, but we easily transferred into the magnificent Abbey Church adjacent. The singers were Guy Beynon, Iúnó Connolly, Henry Ross, and Madeline Robinson, with members of the Bampton Opera Orchestra, conducted by Mark Austin.

The annual Christmas 'St Beornwald's concert' was in St Mary's Bampton on 7 December – the programme combined chamber music for piano and wind instruments (Mozart and Poulenc), with arias and songs performed by the 2<sup>nd</sup> Prizewinner in the 2023 Bampton Young Singers' Competition, counter-tenor Kieron-Connor Valentine.

Another event for the local community was a talk by Jeremy Gray in Bampton Village Hall on 21 April, covering some of the directorial techniques for staging opera: the talk raised funds for the Friends of St Mary's, under whose auspices it was held.

Our events have been well supported, and audiences have been very appreciative.

## FINANCIAL REVIEW

Income for the financial year was £169,539 (2023-24: £154,508).

Income earned from tickets was £48,086 (2023-4: £51,416) including programmes, bar and advertising.

Expenditure for the financial year was £140,955 (2023-24: £153,409).

In order to maintain ticket prices at a reasonable level and so increase accessibility for the general public, the company depends on raising significant extra funds from donations and grants. We were supported by grants from Bampton Parish Council, Bampton Village Community Shop, Cockayne – Grants for the Arts (a donor advised fund held at the London Community Foundation), John S Cohen Foundation, Fidelio Trust, Doris Field Charitable Trust, Marchus Trust, Matthiesen Foundation, Mila Charitable Organisation, Music Reprieval Trust, Sandra Charitable Trust and the Thistle Trust. The Reed Foundation again provided matching funds through the Big Give Christmas Challenge. We are most grateful for all these vital grants which enable our continuing activity.

As always, further funding was provided through the generosity of the Friends of Bampton Classical Opera, many of whom have been loyal to our cause over many years. Total income during the year from the Friends and other personal donors was £38,420 (2023-24: £35,746). We are also very grateful for receipt of a legacy of £10,000 from the estate of the late Mark Hichens. We held a very successful Big Give Christmas Challenge in December 2024, raising funds towards our new season. We qualified for HMRC Gift Aid on the basis of donations during the previous year, and also for Theatre Tax Relief on the basis of our activity.

A Treasurer Account is held with HSBC. We also hold a Reserve Account with COIF Charities Deposit Fund (CCLA Investment Management Ltd). We maintain a reserve of £20,000 as contingency, especially in case ticket sales are poor as a result of adverse weather at our open-air venue. The Trustees believe they have sufficient reserves.

We do not have any other investments and accordingly we do not have an investment policy.

## RESULTS

The results for the year and the financial position at the end of the year are shown in the following financial statements.

This Annual Report was approved on 22 October 2025 by the Board of Trustees (the Directors of the Company) of Bampton Classical Opera, and is signed on behalf of the Trustees by:

Jeremy Peter Gray, Trustee



Independent Examiner's Report to the  
Trustees/Directors/Members of the Bampton Classical Opera Ltd  
Charity no.: 1080541    Company no.: 3705788

I report on the accounts of the Trust for the year ended 28th February 2025 which are set out on pages 7-14.

**Responsibilities and basis of report**

As the charity's trustees of the Company (who are also the directors of the company for the purposes of company law), you 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 for this year 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 as 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 examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention which gives me cause to believe that:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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.

Peter Saltiel  
Church & Charity Accounts Service Ltd  
7 Planchadeau  
23460 Saint-Pierre-Bellevue  
France

*formerly, 69 Portland Place, Greenhithe, Kent, DA9 9FE*

Dated            October 2025

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

Statement of Financial Activities for the Year Ended 28th February 2025  
(Including income & expenditure account)

	<u>Notes</u>	Unrestricted & Total Funds <u>2025</u> £	Unrestricted & Total Funds <u>2024</u> £
<b>Income</b>	3		
<u>Income &amp; endowments from:</u>			
Donations and legacies	3.1	117,913	96,682
Charitable Activities	3.2	48,086	54,755
Investments	3.3	3,504	2,790
Miscellaneous	3.4	36	281
Total income		<u>169,539</u>	<u>154,508</u>
<b>Expenditure</b>	4		
<u>Expenditure on:</u>			
Charitable expenditure	4.1	140,044	152,521
Governance costs	4.2	911	888
Total expenditure		<u>140,955</u>	<u>153,409</u>
<b>Net movement in funds</b>		28,584	1,099
Total funds brought forward		64,342	63,243
<b>Total funds carried forward</b>		<u>92,926</u>	<u>64,342</u>

All activities are regarded as continuing.

The above statement includes all recognised gains and losses during the year.

The Notes to the Accounts on pages 10 to 15 form part of these Financial Statements.

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

Balance Sheet as at 28th February 2025

	<u>Notes</u>	<u>2025</u>	<u>2024</u>
		£	£
CURRENT ASSETS			
Cash at bank		110,464	80,745
Debtors	5	<u>2,447</u>	<u>2,322</u>
		112,911	83,067
CREDITORS			
Amounts falling due within one year	6	<u>(19,985)</u>	<u>(18,725)</u>
NET CURRENT ASSETS			
		92,926	64,342
NET ASSETS			
		<u>92,926</u>	<u>64,342</u>
FUNDS			
Unrestricted Fund		92,926	64,342
TOTAL FUNDS			
		<u>92,926</u>	<u>64,342</u>

The trustees (who are also the directors of the company for the purposes of company law) confirm that for the year ended 28<sup>th</sup> February 2025:

- the company was entitled to exemption from audit under section 477 of the Companies Act 2006, and
- members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act.

The accounts have been examined by an independent examiner whose report appears on page 7.

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

The Notes on pages 10 to 15 form an integral part of these accounts.

These accounts, which have been prepared in accordance with the provisions in the Companies Act 2006 relating to small companies, were approved by the trustees / Directors on 22 October 2025 and signed on their behalf by:

Hilary Reid Evans,  
Chair



Notes to the Accounts

**1 Basis of preparation**

1.1 Basis of accounting

These accounts (financial statements) have been prepared under the historic cost convention, with items recognised at cost or transaction value, unless otherwise stated in the relevant notes(s), in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and subsequent amendments, and with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that the charity has sufficient reserves and that the charity is a going concern.

1.3 Change of accounting policy

There have been no changes in the basis of accounting during the year.

1.4 Changes to previous accounts

There have been no changes to the previous accounts during the financial year.

1.5 Changes to accounting estimates

There have been no changes to accounting estimates.

1.6 Judgements and Estimations

The trustees have not made any significant judgements in the process of applying the accounting policies and there are no areas of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities.

Notes to the Accounts (cont'd)

**2 Accounting policies**

2.1 Fund accounting

- a) Unrestricted funds are donations and other income received or generated for the objects of the charity without specific purpose and are available as general funds.
- b) Restricted Funds are to be used for a specific purpose as laid down by the donor. Expenditure which meets these criteria is identified to the fund. There were no restricted fund income or expenditure amounts during the current and prior financial years.

2.2 Income

- a) Voluntary income is received by way of donations and gifts and is included in full in the Statement of Financial Activities when received.
- b) Where income has related expenditure, the income and related expenditure are reported gross in the SoFA.
- c) Income tax recoverable as Gift Aid is accounted for on a claimed basis.
- d) Investment income is included in the accounts when receivable.

2.3 Expenditure

- a) Charitable expenditure comprises costs incurred by the charity providing activities and services for its beneficiaries.
- b) Costs of generated funds are those costs incurred in attracting voluntary income, or incurred in trading activities undertaken to raise funds.
- c) Support and administration costs of the charity relate to the costs of running the charity and includes any costs which cannot be specifically identified to another expenditure.
- d) Expenditure is recognised on an accrual basis and creditor amounts are measured at settlement amounts less any trade discounts.
- e) Provisions for liabilities are measured on recognition of their historical costs and then measured at the best estimate of the amount required to settle the obligation at the reporting date.
- f) Deferred income has been included as an accrual in the accounts and released in the following year.
- g) The charity is not registered for VAT, so all costs are inclusive of VAT charged.

Notes to the Accounts (cont'd)

**2 Accounting policies (cont'd)**

2.3 Expenditure (cont'd)

- h) Liabilities are recognised as soon as there is a legal or constructive obligation to pay out resources.
- i) Governance costs include the preparation and examination of statutory accounts plus the costs, if any, of legal advice to trustees on the governance or constitutional matters of the charity.

2.4 Assets

- a) Tangible fixed assets are for use by the charity in fulfilling its main charitable objects.
- b) Equipment over £500 is capitalised and depreciated over a period of three years.
- c) Debtors (including trade debtors and prepayments) are measured on initial recognition at settlement amount, on a time-apportioned basis.
- d) Cash means cash in hand and at bank.

2.5 Liabilities

- a) Current liabilities are obligations to pay for goods or services within one year.
- b) There are no non-current liabilities.

2.6 Staff costs and transactions with related parties

There no employees and no transactions with related parties.

Notes to the Accounts (cont'd)

**3 Analysis of income**

	<u>2025</u>	<u>2024</u>
	£	£
<b>3.1 <u>Donations &amp; legacies</u></b>		
Friends of Bampton Classical Opera	38,420	35,746
Gift Aid tax reclaims and Theatre Tax Relief	37,343	30,536
Legacies	10,000	-
Grants & Sponsorships	32,150	30,400
	<u>117,913</u>	<u>96,682</u>
<b>3.2 <u>Charitable Activities</u></b>		
Tickets, programmes, bar & advertising	48,086	51,416
Young Singers' Competition	-	3,339
	<u>48,086</u>	<u>54,755</u>
<b>3.3 <u>Investments</u></b>		
Interest	3,504	2,790
	<u>3,504</u>	<u>2,790</u>
<b>3.4 <u>Miscellaneous</u></b>		
Miscellaneous	36	281
	<u>36</u>	<u>281</u>
<b>Total Income</b>	<u>169,539</u>	<u>154,508</u>

Notes to the Accounts (cont'd)

**4 Analysis of expenditure**

	<u>2025</u>	<u>2024</u>
	£	£
<b>4.1 <u>Expenditure on charitable activities</u></b>		
Performers Fees	70,846	73,571
Technical, Music, Set & Costume Costs	29,999	31,283
Accommodation, Catering & Storage	5,715	5,900
Design, Print & Marketing	13,512	11,816
Young Singers' Competition & Prizes	-	13,099
	<u>120,072</u>	<u>135,669</u>
<b><u>Support Costs</u></b>		
Office Expenses & Administration	14,972	11,852
Administrative Support	5,000	5,000
	<u>19,972</u>	<u>16,852</u>
<b>Total Charitable Expenditure</b>	<u>140,044</u>	<u>152,521</u>
<b>4.2 Governance costs</b>		
Accountancy	875	875
Companies House	36	13
	<u>911</u>	<u>888</u>
<b>Total Expenditure</b>	<u>140,955</u>	<u>153,409</u>

**5 Debtors**

	<u>2025</u>	<u>2024</u>
	£	£
Prepaid Expenses	2,447	2,322
	<u>2,447</u>	<u>2,322</u>

**6 Creditors**

	<u>2025</u>	<u>2024</u>
	£	£
Creditors	911	888
Deferred Income (released in full during the following year)	19,074	17,837
	<u>19,985</u>	<u>18,725</u>

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
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Notes to the Accounts (cont'd)

**7 Staff costs**

There are no employees and therefore no employee was paid more than £60,000 per annum.

**8 Remuneration to Trustees:**

The Trustees received no remuneration and no expenses were reimbursed.

The other Trustees decided that it was appropriate to pay Jeremy Gray, one of the Trustees, as Stage Director and Producer for the major and minor productions planned for the season, and a fee was set at £5,000. The creative work involved is essential to the activity and success of the charity, and the Trustees believe that Jeremy Gray is uniquely qualified to provide this professional work. Neither he nor any other Trustee has been remunerated for their services as a Trustee nor repaid for any expenses incurred.

**BAMPTON CLASSICAL OPERA**

England & Wales - Charity number 1080541

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# Accounts

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Company Registration number 3705788  
Charity number 1080541

Trustees' Annual Report

&

Financial Statements

for the Year ending 29 February 2024

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

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Principal address (registered office):

Holcot House, Market Square, Bampton, Oxfordshire OX18 2JJ

The Trustees of the Charity, who are Directors of the Company, holding office through the year were:

Hilary Reid Evans (Chairman)

Gillian Mary French

Nicholas Garthwaite

Jeremy Peter Gray

Andrew Hugh Penny

Damian Edward Riddle (resigned 15 September 2023)

Michael St. John Parker

Of these Trustees, Gillian French and Jeremy Gray act as Artistic Directors.

Our Administrator, Anthony Hall, also acts as Company Secretary; he is not a Trustee of the Charity.

Website: [www.bamptonopera.org](http://www.bamptonopera.org)

Bankers:

HSBC, The Peak, 333 Vauxhall Bridge Road, London SW1V 1EJ

Independent Examiner:

Peter Saltiel, Church & Charity Accounts Service Ltd, 7 Planchadeau, 23460 Saint-Pierre-Bellevue, France

## STRUCTURE, GOVERNANCE AND MANAGEMENT

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There are currently 20 members of the Company.

Trustees, who must be or agree to become members of the Company, are appointed by existing Trustees. Trustees receive no salary or remuneration. The Company has introduced an induction programme for new Trustees.

The Board met four times during the year: all meetings were held online. These were supplemented by the circulation of additional information and discussion as necessary, principally by email.

Our Trustee Nicholas Garthwaite was active throughout the 2023-4 year reported on, but we are very sorry to record his death on 30 June 2024 after a long illness. He joined our Board in 2006 and his sharp analysis, firm guidance, genial wit and warm generosity have helped steer the company and its activity ever since. Our deep sympathy goes to his wife Caroline, herself an enthusiastic supporter of our work. Members of the Board attended Nicholas' funeral on 22 July.

Our Patrons, whose role is honorary but who support us through their interest and attendance, are Bonaventura Bottone, Brian Kay, Sir Roger Norrington, Andrew Parrott, Sir David Pountney, Sir Curtis Price and Jean Rigby.

## OBJECTIVES AND ACTIVITIES

The Company's Object set out in its governing document is "to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of opera". To further this Object the Company performs a short summer season of opera with regular venues in Oxfordshire, Gloucestershire, and London, as well as occasionally by invitation and promotion at other venues and festivals. An annual concert is also held in Bampton Parish Church on or close to 21 December and other concerts and events are arranged when appropriate.

The Company specialises in rare classical-period repertory, sung in English with the libretti usually translated by the Artistic Directors. The Company has revived or given the UK premières of many significant rare operas from the later eighteenth century.

The Company supports outstanding young professional singers and other practitioners early in their careers. Although we do not exclusively engage young artists, we endeavour to seek out and promote emerging talent. Many of our young singers find that their experience with us is educational as we nurture their talents in a supportive atmosphere. Through working with more established musicians and creative teams and receiving the interest of the public and press, their early careers are promoted. We established a biennial Young Singers' Competition in 2013 to further our support of young musicians.

We present opera in a relaxed and accessible atmosphere at reasonable prices.

The Company maintains membership of Making Music (which provides support services and guidance on a wide range of issues); we have also recently been a member of Opera UK, but this organisation is currently dormant.

The Company relies heavily on a wide range of services provided by volunteers, especially living in or near Bampton, and is very grateful for their enthusiastic work. Many local residents host musicians during the Bampton week, and others provide a range of Front of House services and their warm welcome to audiences

is frequently praised. We warmly thank Anthony Hall and John Smith for site management and transportation, Pauline Smith and Anne Baldwin for costumes, Andrew Collier for prop manufacture, and Jacky Allinson and friends for running the bar: their services are much valued and save the company considerable expense. We thank our local volunteers by means of a lunchtime reception in Bampton in September.

A Risk Assessment, prepared by the Trustees, is kept under review. This covers issues, amongst others, relating to key personnel, liabilities for accident or damage to property, contractual problems, cancellation liability, venue unavailability, funding, safeguarding and compliance, notably regarding disability. Production-specific Risk Assessments are also drawn up and relate especially to health and safety on stage and within the production action. The Company maintains insurance through the Making Music Insurance Scheme underwritten by Covéa Insurance which includes £5 million public liability cover, £10 million employer's liability cover, and abandonment cover of £25,000.

## PUBLIC BENEFIT

The Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake.

*We offer identifiable benefits:*

We stage opera productions (as well as occasional concerts) in rural locations (Bampton and Westonbirt) as well as in London; we thus enable local rural communities to experience a high standard of professional music-making, at reasonable prices. We make our operas accessible and enjoyable to those in the public who may not have knowledge of the genre. The high professional standard of our work is testified in press reviews both locally and nationally. Each performance is attended by several hundred people. We are delighted that our audiences include regular opera-goers along with a significant proportion of 'non-traditional' public, i.e. those who do not habitually attend live classical music or opera.

We advance the education of the public through our performances themselves, especially as they are generally of unusual and rarely-performed music. We support the educational aspect of these performances with free pre-performance talks, always well attended, by personnel involved in the productions or visiting academics. We also research and commission extensive educational notes to publish in our programme booklets; these notes are also available on our website. The quality of these notes has been praised by leading critics.

Our performers are professional musicians, often at an early stage of their careers. We deliver identifiable educational benefits to them through the process of rehearsal, discussion and performance, under the guidance of the Artistic Directors. We also provide an educational benefit to our volunteers – some of these are students, and others are adults up to and well beyond retirement age: these volunteers experience (often for the first time) different facets of operatic work under our supervision.

Our work has led to newly commissioned editions of previously unpublished music and new English translations (thus, in both cases, enabling greater understanding by the public). These editions and translations are listed on our website and have been used by other companies.

We are not aware that any detriment or harm arises from carrying out our activities.

*We provide benefit to the general public:*

We provide benefit to every member of the general public who attends a performance. There is no geographical restriction applied to the opportunity to benefit, although our venues are clearly in defined localities. We advertise very widely and on our website, and attract the public from well beyond local areas in the UK (as well as some from abroad). Our venues are wheelchair-accessible. We believe there are no other

restrictions to the opportunity to benefit.

The high cost of professional productions means that we must charge admission to the general public to attend most of our performances. Nevertheless, we have always aimed to keep ticket prices at a reasonable level in order to encourage access. Half-price tickets are available at Bampton and Westonbirt for people under 16. In Bampton we also offer a quota of free tickets, in agreement with Bampton Parish Council, to those local residents who may wish to attend a performance but cannot afford to do so. Our ticket prices are considered to be very reasonable in comparison to those of other opera companies of similar quality, and our perceived excellent value-for-money is frequently commented on favourably by the press and by our audiences.

We occasionally offer an entertainment (for example a recital or talk, with refreshments) to those who financially support us through our Friends' scheme, but this benefit is considered to be incidental. We offer a free programme booklet (otherwise sold at £5) to our Friends, if desired. There are no further material benefits to Friends.

## ACHIEVEMENTS AND PERFORMANCES

2023 was our 30<sup>th</sup> season, a remarkable achievement for a small company. We marked this with two new productions, a celebratory retrospective exhibition in Bampton with an accompanying book, and our sixth Young Singers' Competition.

Our main summer production was our fourth opera by Salieri, continuing our acclaimed support of this misunderstood composer. *Le fiera di Venezia* (1772), which we gave in a new English translation by Gilly French as *At the Venice Fair*, was, we believe, a UK première, and was undertaken with the musicological support of Dr Rüdiger Thomsen-Fürst, of Forschungszentrum Hof-Musik-Stadt, Schwetzingen, providing the unpublished scores. Once again this proved a favourite with audiences and critics. An advance article by Nicholas Kenyon in the May issue of *Opera* magazine discussed the work and Bampton's espousal of Salieri. We performed at our established venues: the Deanery garden, Bampton (21 and 22 July) (although heavy rain necessitated moving the second performance into St Mary's Church), the Orangery Theatre at Westonbirt School (28 August), and St John's Smith Square London (13 September). The cast of outstanding young singers was mostly new to Bampton – Guy Beynon, Sarah Chae, Iúnó Connolly, Andrew Henley, Aaron Kendall, Ellen Mawhinney and Philip Sheffield, with a small chorus of singer-dancers from the Royal Academy of Music - Harriet Cameron, Tilly Goodwin, Osian Clarke and Owain Rowlands. Thomas Blunt conducted, Jeremy Gray directed, with Harvey Evans as associate director and Karen Halliday as choreographer. As customary, the Bampton Opera Orchestra played at Bampton and Westonbirt, and CHROMA in London. Reviews were again very complimentary. Amongst many others, *Opera Now* commented how, in our 30<sup>th</sup> year, our "quirky garden stagings have drawn universal admiration. Fun-packed treatments have tickled faithful audiences time and time again, and yearly attract more. No surprise." *Music OMH* deemed it "a memorable evening" – "Thomas Blunt's conducting was superb, while there were a host of outstanding performances from the cast". *Opera Today* praised the "brilliant young cast [who] exploited the energetic charm of Salieri's well-paced score".

Our second production was of Haydn. The Northern Aldborough Festival in Yorkshire invited us for a second visit, with a double-bill of Haydn's delightful early comedies: *La canterina* (The Singer) and *Lo speziale* (The Apothecary). Mark Austin conducted the Mowbray Ensemble and Jeremy Gray directed the production in St Andrew's, Aldborough on 15 June. We followed this in the autumn with further performances of *The Apothecary* alone, at three venues: for the prestigious music series run by Bob Boas at 22 Mansfield St, London W1 (5 September), in the gardens of Penn House, near Amersham (8 September) and a return visit to the Barn at Old Walland, Wadhurst, E Sussex (9 September). The first two of these were piano-accompanied, and at Old Walland with players from the Bampton Classical Opera Orchestra. The singers were Guy Beynon, Iúnó Connolly, Henry Ross, and Madeline Robinson. All performances were well attended and appreciated.

A retrospective exhibition about the company marked thirty years of performances, held in the Lewington Room in the Old Grammar School, Bampton from June to August (with a Private View on 12 June). It was hosted and arranged by the Bampton Community Archive which also produced an illustrated 50-page booklet for sale, written by Jeremy Gray. The exhibition presented our history and achievements through illustrated display boards and an appealing selection of costumes, props, artefacts, books and press coverage.

The heats for our sixth biennial Young Singers' Competition ran through November, and we presented the public final for the first time in the Leonard Wolfson Auditorium at Wolfson College, Oxford (25 November). There were 58 entrants across all voices, and their high quality necessitated that eight were selected to perform at the Final, rather than the usual six. Mezzo-soprano Melissa Gregory won first prize and countertenor Kieron-Connor Valentine the second. André Bertoncini was awarded the piano prize. The adjudicating panel comprised Bonaventura Bottone, Jean Rigby and Ingrid Surgenor. Our Competition has become an important feature of our work to support young artists and is widely respected.

Our annual Christmas 'St Beornwald's concert' was in St Mary's Bampton on 19 December – a festive programme of Spanish and New World baroque Christmas music, entitled 'Feliz Navidad', including music by Padilla, Guerrero and Victoria. Andrew Griffiths directed the consort of the Bampton Classical Voices: the event provides a welcome opportunity to hear professional consort singing in rural West Oxfordshire.

## FINANCIAL REVIEW

Income for the financial year was £154,508 (2022-23: £132,407).

Income earned from tickets was £51,416 (2022-23: £45,923) including programmes, bar and advertising.

Expenditure for the financial year was £153,409 (2022-23: £127,000).

In order to maintain ticket prices at a reasonable level and so increase accessibility for the general public, the company depends on raising significant extra funds from donations and grants. We were supported by grants from Bampton Parish Council, Bampton Village Community Shop, Bishopsdown Trust, Maria Bjornson Memorial Fund, Nicholas Boas Charitable Trust, John S Cohen Foundation, Davis Foundation, Fidelio Trust, Doris Field Charitable Trust, Joyce Grenfell Memorial Trust, Michael Marks Charitable Trust, Matthiesen Foundation, Mila Charitable Organisation, Music Reprieve Trust, Patrick Rowland Foundation. The Reed Foundation provided matching funds through the Big Give Christmas Challenge. We are most grateful for all these vital grants which enable our continuing activity. Our Salieri programme book made particular mention of the Joyce Grenfell Memorial Trust, a small trust which has provided support nearly every year since our inception; unfortunately this trust is now closing.

As always, further funding was provided through the generosity of the Friends of Bampton Classical Opera, many of whom have been loyal to our cause over many years. Total income during the year from the Friends and other personal donors was £35,746. We again held a very successful Big Give Christmas Challenge in December 2023, raising funds towards our 2024 season. We qualified for HMRC Gift Aid on the basis of donations during the previous year, and also for Theatre Tax Relief on the basis of our activity.

A Treasurer Account is held with HSBC. We also hold a Reserve Account with COIF Charities Deposit Fund (CCLA Investment Management Ltd). We maintain a reserve of £20,000 as contingency, especially in case ticket sales are poor as a result of adverse weather at our open-air venue. The Trustees believe they have sufficient reserves.

We do not have any other investments and accordingly we do not have an investment policy.

## RESULTS

The results for the year and the financial position at the end of the year are shown in the following financial statements.

This Annual Report was approved on 22 August 2024 by the Board of Trustees (the Directors of the Company) of Bampton Classical Opera, and is signed on behalf of the Trustees by:

*Jeremy Peter Gray, Trustee*

A handwritten signature in black ink, reading "J.P. Gray." The signature is written in a cursive style with a large initial "J" and a period after the first name.

Independent Examiner's Report to the  
Trustees/Directors/Members of the Bampton Classical Opera Ltd  
Charity no.: 1080541    Company no.: 3705788

I report on the accounts of the Trust for the year ended 29th February 2024 which are set out on pages 8-15.

**Responsibilities and basis of report**

As the charity's trustees of the Company (who are also the directors of the company for the purposes of company law), you 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 for this year 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 as 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 examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention which gives me cause to believe that:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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.

Peter Saltiel  
Church & Charity Accounts Service Ltd  
7 Planchadeau, 23460 Saint-Pierre-Bellevue  
France

*formerly, 69 Portland Place, Greenhithe, Kent, DA9 9FE*

Dated 6<sup>th</sup> September 2024



BAMPTON CLASSICAL OPERA  
 Company Registration No: 3705788  
 Registered Charity No: 1080541

Statement of Financial Activities for the Year Ended 29th February 2024  
 (Including income & expenditure account)

	<u>Notes</u>	<u>2024</u>	<u>2023</u>
		£	£
<b>Income</b>	3		
<u>Income &amp; endowments from:</u>			
Donations and legacies	3.1	96,682	85,784
Charitable Activities	3.2	54,755	45,923
Investments	3.3	2,790	700
Miscellaneous	3.4	281	-
Total income		<u>154,508</u>	<u>132,407</u>
<b>Expenditure</b>	4		
<u>Expenditure on:</u>			
Charitable Expenditure		153,409	127,000
Total expenditure		<u>153,409</u>	<u>127,000</u>
<b>Net movement in funds</b>		1,099	5,407
Total funds brought forward		63,243	57,836
<b>Total funds carried forward</b>		<u>64,342</u>	<u>63,243</u>

All activities are regarded as continuing.

The above statement includes all recognised gains and losses during the year.

The Notes to the Accounts on pages 10 to 15 form part of these Financial Statements.

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

Balance Sheet as at 29th February 2024

	<u>Notes</u>	<u>2024</u>	<u>2023</u>
		£	£
<b>FIXED ASSETS</b>			
Equipment	7	-	-
<b>CURRENT ASSETS</b>			
Cash at bank		80,745	78,499
Debtors	5	2,322	3,315
		<u>83,067</u>	<u>81,814</u>
<b>CREDITORS</b>			
Amounts falling due within one year	6	<u>(18,725)</u>	<u>(18,571)</u>
<b>NET CURRENT ASSETS</b>		64,342	63,243
<b>NET ASSETS</b>		<u>64,342</u>	<u>63,243</u>
<b>FUNDS</b>			
Unrestricted Fund		64,342	63,243
<b>TOTAL FUNDS</b>		<u>64,342</u>	<u>63,243</u>

The trustees (who are also the directors of the company for the purposes of company law) confirm that for the year ended 29<sup>th</sup> February 2024:

- the company was entitled to exemption from audit under section 477 of the Companies Act 2006, and
- members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act.

The accounts have been examined by an independent examiner whose report appears on page 7.

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

The Notes on pages 10 to 15 form an integral part of these accounts.

These accounts, which have been prepared in accordance with the provisions in the Companies Act 2006 relating to small companies, were approved by the trustees / Directors on 22 August 2024 and signed on their behalf by:

Hilary Reid Evans  
Chair



Notes to the Accounts

**1 Basis of preparation**

1.1 Basis of accounting

These accounts (financial statements) have been prepared under the historic cost convention, with items recognised at cost or transaction value, unless otherwise stated in the relevant notes(s), in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and subsequent amendments, and with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that the charity has sufficient reserves and that the charity is a going concern.

1.3 Change of accounting policy

There have been no changes in the basis of accounting during the year.

1.4 Changes to previous accounts

There have been no changes to the previous accounts during the financial year.

1.5 Changes to accounting estimates

There have been no changes to accounting estimates.

1.6 Judgements and Estimations

The trustees have not made any significant judgements in the process of applying the accounting policies and there are no areas of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities.

Notes to the Accounts (cont'd)

**2 Accounting policies**

2.1 Fund accounting

- a) Unrestricted funds are donations and other income received or generated for the objects of the charity without specific purpose and are available as general funds.
- b) Restricted Funds are to be used for a specific purpose as laid down by the donor. Expenditure which meets these criteria is identified to the fund. There were no restricted fund income or expenditure amounts during the current and prior financial years.

2.2 Income

- a) Voluntary income is received by way of donations and gifts and is included in full in the Statement of Financial Activities when received.
- b) Where income has related expenditure, the income and related expenditure are reported gross in the SoFA.
- c) Income tax recoverable as Gift Aid is accounted for on a claimed basis.
- d) Investment income is included in the accounts when receivable.

2.3 Expenditure

- a) Charitable expenditure comprises costs incurred by the charity providing activities and services for its beneficiaries.
- b) Costs of generated funds are those costs incurred in attracting voluntary income, or incurred in trading activities undertaken to raise funds.
- c) Support and administration costs of the charity relate to the costs of running the charity and includes any costs which cannot be specifically identified to another expenditure.
- d) Expenditure is recognised on an accrual basis and creditor amounts are measured at settlement amounts less any trade discounts.
- e) Provisions for liabilities are measured on recognition of their historical costs and then measured at the best estimate of the amount required to settle the obligation at the reporting date.
- f) Deferred income has been included as an accrual in the accounts and released in the following year.
- g) The charity is not registered for VAT, so all costs are inclusive of VAT charged.

Notes to the Accounts (cont'd)

**2      Accounting policies (cont'd)**

2.3      Expenditure (cont'd)

- h)      Liabilities are recognised as soon as there is a legal or constructive obligation to pay out resources.
- i)      Governance costs include the preparation and examination of statutory accounts plus the costs, if any, of legal advice to trustees on the governance or constitutional matters of the charity.

2.4      Assets

- a)      Tangible fixed assets are for use by the charity in fulfilling its main charitable objects.
- b)      Equipment over £500 is capitalised and depreciated over a period of three years.
- c)      Debtors (including trade debtors and prepayments) are measured on initial recognition at settlement amount, on a time-apportioned basis.
- d)      Cash means cash in hand and at bank.

2.5      Liabilities

- a)      Current liabilities are obligations to pay for goods or services within one year.
- b)      There are no non-current liabilities.

2.6      Staff costs and transactions with related parties

There no employees and no transactions with related parties.

Notes to the Accounts (cont'd)

**3 Analysis of income**

	<u>2024</u>	<u>2023</u>
	£	£
<b>3.1 <u>Donations &amp; legacies</u></b>		
Friends of Bampton Classical Opera	17,386	33,914
Sponsorship & grants	30,400	23,525
Other donations	18,360	10,933
Tax refund	30,536	17,412
	<u>96,682</u>	<u>85,784</u>
<b>3.2 <u>Charitable Activities</u></b>		
Tickets, programmes, bar & advertising	51,416	45,923
Young Singers' Competition	3,339	-
	<u>54,755</u>	<u>45,923</u>
<b>3.3 <u>Investments</u></b>		
Interest	2,790	700
	<u>2,790</u>	<u>700</u>
<b>3 <u>Miscellaneous</u></b>		
Miscellaneous	281	-
	<u>281</u>	<u>-</u>
<b>Total Income</b>	<u>154,508</u>	<u>132,407</u>

Notes to the Accounts (cont'd)

**4 Analysis of expenditure**

	<u>Notes</u>	<u>2024</u>	<u>2023</u>
		£	£
<u>Expenditure on charitable activities</u>			
Performers Fees		73,571	66,185
Technical, Music, Set & Costume Costs		31,283	29,537
Accommodation, Catering & Storage		5,900	4,648
Design, Print & Marketing		11,816	12,519
Young Singers' Competition & Prizes		13,099	-
		<u>135,669</u>	<u>112,889</u>
<u>Support Costs</u>			
Office Expenses & Administration		11,852	8,298
Administrative Support		5,000	5,000
Accountancy		875	800
Companies House		13	13
		<u>17,740</u>	<u>14,111</u>
Total Charitable Expenditure		<u>153,409</u>	<u>127,000</u>
Total Expenditure		<u>153,409</u>	<u>127,000</u>

**5 Debtors**

	<u>2024</u>	<u>2023</u>
	£	£
Prepaid Expenses	2,322	3,315
	<u>2,322</u>	<u>3,315</u>

**6 Creditors**

	<u>2024</u>	<u>2023</u>
	£	£
Creditors	888	800
Deferred Income (released in full during the following year)	17,837	17,771
	<u>18,725</u>	<u>18,571</u>

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

Notes to the Accounts (cont'd)

**7 Capital purchases**

	<u>2023</u>	<u>2022</u>
	£	£
Balance	-	-
Less Depreciation	-	-
	<u>-</u>	<u>-</u>
	<u>-</u>	<u>-</u>

**8 Staff costs**

There are no employees and therefore no employee was paid more than £60,000 per annum.

**9 Remuneration to Trustees:**

The Trustees received no remuneration and no expenses were reimbursed.

**BAMPTON CLASSICAL OPERA**

England & Wales - Charity number 1080541

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# Accounts

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Company Registration number 3705788  
Charity number 1080541

Trustees' Annual Report

&

Financial Statements

for the Year ending 28 February 2023

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

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6	Independent Examiner's Report
7	Statement of Financial Activities (including Income & Expenditure Account)
8	Balance Sheet
9-14	Notes to the Financial Statements

*The Trustees of the Charity (Directors of the Company) have pleasure in presenting their report and the independently examined financial statements of the charity for the year beginning 1 March 2022 and ending 28 February 2023.*

## REFERENCE AND ADMINISTRATION DETAILS

Charity Name: BAMPTON CLASSICAL OPERA

Registered Charity number: 1080541, entered in the Central Register of Charities on 3 May 2000

Registered Company number: 3705788

Principal address (registered office):

Holcot House, Market Square, Bampton, Oxfordshire OX18 2JJ

The Trustees of the Charity, who are Directors of the Company, holding office through the year were:

Hilary Reid Evans (Chairman)

Gillian Mary French

Nicholas Garthwaite

Jeremy Peter Gray

Andrew Hugh Penny

Damian Edward Riddle

Michael St. John Parker

Of these Trustees, Gillian French and Jeremy Gray act unpaid as Artistic Directors.

Our Administrator, Anthony Hall, also acts as Company Secretary; he is not a Trustee of the Charity.

Website: [www.bamptonopera.org](http://www.bamptonopera.org)

Bankers:

HSBC, The Peak, 333 Vauxhall Bridge Road, London SW1V 1EJ

Independent Examiner:

Peter Saltiel, Church & Charity Accounts Service Ltd, 7 Planchadeau, 23460 Saint-Pierre-Bellevue, France

## STRUCTURE, GOVERNANCE AND MANAGEMENT

The Company was incorporated in England and Wales on 2 February 1999, under registered number 3705788. It is limited by Guarantee and does not have a share capital.

There are currently 21 members of the Company.

Trustees, who must be or agree to become members of the Company, are appointed by existing Trustees. Trustees receive no salary or remuneration. The Company has introduced an induction programme for new Trustees.

The Board met five times during the year: all meetings were held online. These were supplemented by the circulation of additional information and discussion as necessary, principally by email.

The charity's principal activity is to put on productions of rare 18th-century operas. To do so it needs the services of an opera director with unusual experience and expertise in both choosing such operas and producing them. Since 1994 Jeremy Gray, one of the trustees, has provided those services which he is now, very possibly uniquely, well placed to provide. The trustees decided that for the 2022 season and for subsequent productions he should be paid for this essential work. The remuneration, £5,000 for the 2022 season's productions, was set after comparative research by other trustees and that and the terms of the contract of engagement were approved by the other trustees in the absence of Jeremy Gray and his wife Gilly French.

Our Patrons, whose role is honorary but who support us through their interest and attendance, are Bonaventura Bottone, Brian Kay, Sir Roger Norrington, Andrew Parrott, Sir David Pountney, Sir Curtis Price and Jean Rigby.

## OBJECTIVES AND ACTIVITIES

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We present opera in a relaxed and accessible atmosphere at reasonable prices, without the formal etiquette sometimes associated with opera-going.

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The Company relies heavily on a wide range of services provided by volunteers, especially living in or near Bampton, and is very grateful for their enthusiastic work. Many local residents host musicians during the Bampton week. We thank our local volunteers by means of a lunchtime reception in Bampton in September.

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## PUBLIC BENEFIT

The Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake.

*We offer identifiable benefits:*

We stage opera productions (as well as occasional concerts) in rural locations (Bampton and Westonbirt) as well as in London; we thus enable local rural communities to experience a high standard of professional music-making, at reasonable prices. We make our operas accessible and enjoyable to those in the public who may not have knowledge of the genre. The high professional standard of our work is testified in press reviews both locally and nationally. Each performance is attended by several hundred people. We are delighted that our audiences include regular opera-goers along with a significant proportion of 'non-traditional' public, i.e. those who do not habitually attend live classical music or opera.

We advance the education of the public through our performances themselves, especially as they are generally of unusual and rarely-performed music. We support the educational aspect of these performances with free pre-performance talks, always well attended, by personnel involved in the productions or visiting academics. We also research and commission extensive educational notes to publish in our programme booklets; these notes are also available on our website. The quality of these notes has been praised by leading critics.

Our performers are professional musicians, often at an early stage of their careers. We deliver identifiable educational benefits to them through the process of rehearsal, discussion and performance, under the guidance of the Artistic Directors. We also provide an educational benefit to our volunteers – some of these are students, and others are adults up to and well beyond retirement age: these volunteers experience (often for the first time) different facets of operatic work under our supervision.

Our work has led to newly commissioned editions of previously unpublished music and new English translations (thus, in both cases, enabling greater understanding by the public). These editions and translations are listed on our website and have been used by other companies.

We are not aware that any detriment or harm arises from carrying out our activities.

*We provide benefit to the general public:*

We provide benefit to every member of the general public who attends a performance. There is no geographical restriction applied to the opportunity to benefit, although our venues are clearly in defined localities. We advertise very widely and on our website, and attract the public from well beyond local areas in the UK (as well as some from abroad). Our venues are wheelchair-accessible. We believe there are no other restrictions to the opportunity to benefit.

The high cost of professional productions means that we must charge admission to the general public to attend most of our performances. Nevertheless, we have always aimed to keep ticket prices at a reasonable level in order to encourage access. Half-price tickets are available at Bampton and Westonbirt for people under 16. In Bampton we also offer a quota of free tickets, in agreement with Bampton Parish Council, to those local residents who may wish to attend a performance but cannot afford to do so. For our performance at St John's Smith Square concessions are available to a range of sections of the public. Our ticket prices are considered to be very reasonable in comparison to those of other opera companies of similar quality, and our perceived excellent value-for-money is frequently commented on favourably by the press and by our audiences.

We occasionally offer an entertainment (for example a recital or talk, with refreshments) to those who financially support us through our Friends' scheme, but this benefit is considered to be incidental. We offer a free programme booklet (otherwise sold at £5) to our Friends, if desired. There are no further material benefits to Friends.

## ACHIEVEMENTS AND PERFORMANCES

After the disruptions caused by the Covid pandemic during the previous two years, it has been possible during this season to return to our normal way of working: our audiences have been buoyant and extremely appreciative of our efforts.

Our main summer production was our sixth opera by Haydn, whose dramatic works remain underperformed and appreciated. *Il mondo della luna*, which we gave in a new English translation by Gilly French as *Fool Moon*, proved to be one of our happiest productions and was clearly a favourite with our audiences: copious comments on audience questionnaires (which we collect online) expressed the highest satisfaction with all aspects, and this was shared by a range of press critics. Performances were at our usual venues: 22 and 23 July in the Deanery garden, Bampton, 29 August in the Orangery Theatre at Westonbirt School, and 16 September at St John's Smith Square London. This final performance was unfortunately affected by the tight security arrangements in the Westminster area for the Funeral of HM the Queen a few days later, which prevented access to the venue by our technical vans: this necessitated a performance which was semi-staged only, acted in costume but without scenery and lighting. The impact of local security appeared to deter some audience from attending. Nevertheless, the *Opera Now* critic deemed that it was 5\* performance for its music and 4\* for drama. The cast of outstanding young singers was mostly new to Bampton – Sam Harris, Jonathan Evers, Sian Dicker, Iúnó Connolly and Margo Arsane, with Nathan Vale and Catherine Backhouse, who have previously sung for us, returning. We also employed two student dancers from the Royal Academy of Music, Harriet Cameron and Tilly Goodwin. Conductor was Thomas Blunt, stage director was Jeremy Gray and choreographer was Karen Halliday. As customary, the Bampton Opera Orchestra played at Bampton and Westonbirt, and CHROMA in London.

We presented a small-scale production of Handel's lighthearted narrative cantata *Clori, Tirsi e Fileno* in September at three entirely new venues; this delightful early work is very rarely staged, and there may have been only one previous UK staging. Performances were at the Barn at Old Walland, Wadhurst, E Sussex (3 September); open-air at Weald Manor, Bampton (11 September); and open-air at Breinton, Woking, Surrey (24 September), the latter being the 100th performance in the Soirées at Breinton series. We were delighted to be invited to give the inaugural performance in the Old Walland barn, recently restored as a small-scale performing venue. The three roles were taken by Susanna Fairbairn, Caroline Taylor and Emma Stannard (winner of the 2017 Bampton Young Singers' Competition), with the Bampton Classical Players, conducted by Julian Perkins and with stage direction by Jeremy Gray. The new English translation was by Gilly French. All performances were well attended.

The annual Christmas 'St Beornwald's concert' was in St Mary's Bampton, on 21 December – a festive programme of German baroque music, entitled 'In dulci jubilo', included music by Schütz and Michael Praetorius. The professional consort of the Bampton Classical Voices was directed by Andrew Griffiths.

## FINANCIAL REVIEW

Income for the financial year was £132,407 (2021-22: £119,213).

Income earned from tickets was £45,923 (2021-22: £31,320) including programmes, bar and advertising.

Expenditure for the financial year was £127,000 (2021-22: £125,544).

In order to maintain ticket prices at a reasonable level and so increase accessibility for the general public, the company depends on raising significant extra funds from donations and grants. We were supported by grants from Bampton Parish Council, Bampton Village Community Shop, Maria Bjornson Memorial Fund, John S Cohen Foundation, Rainbow Dickinson Trust, Doris Field Charitable Trust, D'Oyly Carte Charitable Trust, Fidelio Trust, Joyce Grenfell Memorial Trust, Bernard Morris Charitable Trust, Thistle Trust and West Oxfordshire District Council; we are most grateful for all these vital grants which enable our work.

As always, further funding was provided through the generosity of the Friends of Bampton Classical Opera, many of whom have been loyal to our cause over many years. Total income during the year from the Friends was £33,914. We again held a very successful Big Give Christmas Challenge in December 2022, raising funds towards our future 2023 season. We qualified for HMRC Gift Aid on the basis of donations and activity during the previous year, and also for Theatre Tax Relief.

A Treasurer Account is held with HSBC. We also hold a Reserve Account with COIF Charities Deposit Fund (CCLA Investment Management Ltd). We maintain a reserve of £20,000 as contingency, especially in case ticket sales are poor as a result of adverse weather at our open-air venue. The Trustees believe they have sufficient reserves.

We do not have any other investments and accordingly we do not have an investment policy.

## RESULTS

The results for the year and the financial position at the end of the year are shown in the following financial statements.

This Annual Report was approved on 1<sup>st</sup> October 2023 by the Board of Trustees (the Directors of the Company) of Bampton Classical Opera, and is signed on behalf of the Trustees by:

*Jeremy Peter Gray, Trustee*

Independent Examiner's Report to the

Trustees/Directors/Members of the Bampton Classical Opera Ltd

Charity no.: 1080541    Company no.: 3705788

I report on the accounts of the Trust for the year ended 28th February 2023 which are set out on pages 7-14.

**Responsibilities and basis of report**

As the charity's trustees of the Company (who are also the directors of the company for the purposes of company law), you 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 for this year 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 as 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 examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention which gives me cause to believe that:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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.

*Peter Saltiel*  
Church & Charity Accounts Service Ltd  
7 Planchadeau, 23460 Saint-Pierre-Bellevue  
France

*formerly, 69 Portland Place  
Greenhithe, Kent, DA9 9FE*

Dated 5th October 2023

BAMPTON CLASSICAL OPERA  
 Company Registration No: 3705788  
 Registered Charity No: 1080541

Statement of Financial Activities for the Year Ended 28th February 2023  
 (Including income & expenditure account)

	<u>Notes</u>	Unrestricted & Total Funds <u>2023</u> £	Unrestricted & Total Funds <u>2022</u> £
<b>Income</b>	3		
<u>Income &amp; endowments from:</u>			
Donations and legacies	3.1	85,784	86,285
Charitable Activities	3.2	45,923	32,915
Investments	3.3	700	13
Total income		<u>132,407</u>	<u>119,213</u>
<b>Expenditure</b>	4		
<u>Expenditure on:</u>			
Charitable Expenditure		127,000	125,544
Total expenditure		<u>127,000</u>	<u>125,544</u>
<b>Net movement in funds</b>		5,407	(6,331)
Total funds brought forward		57,836	64,167
<b>Total funds carried forward</b>		<u>63,243</u>	<u>57,836</u>

All activities are regarded as continuing.

The above statement includes all recognised gains and losses during the year.

The Notes to the Accounts on pages 10 to 15 form part of these Financial Statements.

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

Balance Sheet as at 28th February 2023

	<u>Notes</u>	<u>2023</u> £	<u>2022</u> £
<b>FIXED ASSETS</b>			
Equipment	7	-	-
<b>CURRENT ASSETS</b>			
Cash at bank		78,499	86,727
Debtors	5	<u>3,315</u>	<u>1,362</u>
		81,814	88,089
<b>CREDITORS</b>			
Amounts falling due within one year	6	<u>(18,571)</u>	<u>(30,253)</u>
<b>NET CURRENT ASSETS</b>		63,243	57,836
<b>NET ASSETS</b>		<u><u>63,243</u></u>	<u><u>57,836</u></u>
<b>FUNDS</b>			
Unrestricted Fund		63,243	57,836
<b>TOTAL FUNDS</b>		<u><u>63,243</u></u>	<u><u>57,836</u></u>

The trustees (who are also the directors of the company for the purposes of company law) confirm that for the year ended 29<sup>th</sup> February 2023:

- the company was entitled to exemption from audit under section 477 of the Companies Act 2006, and
- members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act.

The accounts have been examined by an independent examiner whose report appears on page 7.

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

The Notes on pages 9 to 14 form an integral part of these accounts.

These accounts, which have been prepared in accordance with the provisions in the Companies Act 2006 relating to small companies, were approved by the trustees / Directors on 1<sup>st</sup> October 2023 and signed on their behalf by:

*Hilary Reid Evans*  
Chair

Notes to the Accounts

**1 Basis of preparation**

1.1 Basis of accounting

These accounts (financial statements) have been prepared under the historic cost convention, with items recognised at cost or transaction value, unless otherwise stated in the relevant notes(s), in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and subsequent amendments, and with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that the charity has sufficient reserves and that the charity is a going concern.

1.3 Change of accounting policy

There have been no changes in the basis of accounting during the year.

1.4 Changes to previous accounts

There have been no changes to the previous accounts during the financial year.

1.5 Changes to accounting estimates

There have been no changes to accounting estimates.

1.6 Judgements and Estimations

The trustees have not made any significant judgements in the process of applying the accounting policies and there are no areas of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities.

Notes to the Accounts (cont'd)

**2 Accounting policies**

2.1 Fund accounting

- a) Unrestricted funds are donations and other income received or generated for the objects of the charity without specific purpose and are available as general funds.
- b) Restricted Funds are to be used for a specific purpose as laid down by the donor. Expenditure which meets these criteria is identified to the fund. There were no restricted fund income or expenditure amounts during the current and prior financial years.

2.2 Income

- a) Voluntary income is received by way of donations and gifts and is included in full in the Statement of Financial Activities when received.
- b) Where income has related expenditure, the income and related expenditure are reported gross in the SoFA.
- c) Income tax recoverable as Gift Aid is accounted for on a claimed basis.
- d) Investment income is included in the accounts when receivable.

2.3 Expenditure

- a) Charitable expenditure comprises costs incurred by the charity providing activities and services for its beneficiaries.
- b) Costs of generated funds are those costs incurred in attracting voluntary income, or incurred in trading activities undertaken to raise funds.
- c) Support and administration costs of the charity relate to the costs of running the charity and includes any costs which cannot be specifically identified to another expenditure.
- d) Expenditure is recognised on an accrual basis and creditor amounts are measured at settlement amounts less any trade discounts.
- e) Provisions for liabilities are measured on recognition of their historical costs and then measured at the best estimate of the amount required to settle the obligation at the reporting date.
- f) Deferred income has been included as an accrual in the accounts and released in the following year.
- g) The charity is not registered for VAT, so all costs are inclusive of VAT charged.

Notes to the Accounts (cont'd)

**2      Accounting policies (cont'd)**

2.3      Expenditure (cont'd)

- h)      Liabilities are recognised as soon as there is a legal or constructive obligation to pay out resources.
- i)      Governance costs include the preparation and examination of statutory accounts plus the costs, if any, of legal advice to trustees on the governance or constitutional matters of the charity.

2.4      Assets

- a)      Tangible fixed assets are for use by the charity in fulfilling its main charitable objects.
- b)      Equipment over £500 is capitalised and depreciated over a period of three years.
- c)      Debtors (including trade debtors and prepayments) are measured on initial recognition at settlement amount, on a time-apportioned basis.
- d)      Cash means cash in hand and at bank.

2.5      Liabilities

- a)      Current liabilities are obligations to pay for goods or services within one year.
- b)      There are no non-current liabilities.

2.6      Staff costs and transactions with related parties

There no employees and no transactions with related parties.

Notes to the Accounts (cont'd)

**3 Analysis of income**

	<u>2023</u>	<u>2022</u>
	£	£
<b>3.1 <u>Donations &amp; legacies</u></b>		
Friends of Bampton Classical Opera	33,914	28,150
Sponsorship & grants	23,525	36,000
Other donations	10,933	16,609
Tax refund	17,412	5,526
	<u>85,784</u>	<u>86,285</u>
<b>3.2 <u>Charitable Activities</u></b>		
Tickets, programmes, bar & advertising	45,923	31,320
Young Singers' Competition	-	1,595
	<u>45,923</u>	<u>32,915</u>
<b>3.3 <u>Investments</u></b>		
Interest	700	13
	<u>700</u>	<u>13</u>
<b>Total Income</b>	<u>132,407</u>	<u>119,213</u>

Notes to the Accounts (cont'd)

**4 Analysis of expenditure**

	<u>Notes</u>	<u>2023</u>	<u>2022</u>
		£	£
<u>Expenditure on charitable activities</u>			
Performers Fees		66,185	59,240
Technical, Music, Set & Costume Costs		29,537	29,287
Accommodation, Catering & Storage		4,648	2,925
Design, Print & Marketing		12,519	12,534
Young Singers' Competition & Prizes		-	9,340
		<u>112,889</u>	<u>113,326</u>
<u>Support Costs</u>			
Office Expenses & Administration		8,298	7,130
Administrative Support		5,000	4,350
Accountancy		800	725
Companies House		13	13
		<u>14,111</u>	<u>12,218</u>
 Total Charitable Expenditure		<u>127,000</u>	<u>125,544</u>
 Total Expenditure		<u>127,000</u>	<u>125,544</u>

**5 Debtors**

	<u>2023</u>	<u>2022</u>
	£	£
Prepaid Expenses	3,315	1,362
	<u>3,315</u>	<u>1,362</u>

**6 Creditors**

	<u>2023</u>	<u>2022</u>
	£	£
Creditors	800	1,775
Deferred Income (released in full during the following year)	17,771	28,478
	<u>18,571</u>	<u>30,253</u>

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

Notes to the Accounts (cont'd)

**7 Capital purchases**

	<u>2023</u>	<u>2022</u>
	£	£
Balance	-	-
Less Depreciation	-	-
	<u>-</u>	<u>-</u>

**8 Staff costs**

There are no employees and therefore no employee was paid more than £60,000 per annum.

**9 Remuneration to Trustees:**

In 2022 the other Trustees decided that it was appropriate to pay Jeremy Gray, one of the Trustees, as the Stage Director and Producer for the major and minor productions planned for the season, and a fee was set at £5,000. The creative work involved is essential to the activity and success of the charity, and the Trustees believe that Jeremy Gray is uniquely qualified to provide this professional work. Neither he nor any other Trustee has been remunerated for their services as a Trustee nor repaid for any expenses incurred.

The Trustees received no remuneration and no expenses were reimbursed.

**BAMPTON CLASSICAL OPERA**

England & Wales - Charity number 1080541

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# Accounts

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Company Registration number 3705788  
Charity number 1080541

Trustees' Annual Report

&

Financial Statements

for the Year ending 28 February 2022

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

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6	Independent Examiner's Report
7	Statement of Financial Activities (including Income & Expenditure Account)
8	Balance Sheet
9-14	Notes to the Financial Statements

*The Trustees of the Charity (Directors of the Company) have pleasure in presenting their report and the independently examined financial statements of the charity for the year beginning 1 March 2021 and ending 28 February 2022.*

## REFERENCE AND ADMINISTRATION DETAILS

Charity Name: BAMPTON CLASSICAL OPERA

Registered Charity number: 1080541, entered in the Central Register of Charities on 3 May 2000

Registered Company number: 3705788

Principal address (registered office):

Holcot House, Market Square, Bampton, Oxfordshire OX18 2JJ

The Trustees of the Charity, who are Directors of the Company, holding office through the year were:

Hilary Reid Evans (Chairman)

Gillian Mary French

Nicholas Garthwaite

Jeremy Peter Gray

Andrew Hugh Penny

Damian Edward Riddle

Michael St. John Parker

Of these Trustees, Gillian French and Jeremy Gray act unpaid as Artistic Directors.

Our Administrator, Anthony Hall, also acts as Company Secretary; he is not a Trustee of the Charity.

Website: [www.bamptonopera.org](http://www.bamptonopera.org)

Bankers:

HSBC, The Peak, 333 Vauxhall Bridge Road, London SW1V 1EJ

Independent Examiner:

Peter Saltiel, Church & Charity Accounts Service, 7 Planchadeau, 23460 Saint-Pierre-Bellevue, France

## STRUCTURE, GOVERNANCE AND MANAGEMENT

The Company was incorporated in England and Wales on 2 February 1999, under registered number 3705788. It is limited by Guarantee and does not have a share capital.

There are currently 21 members of the Company.

Trustees, who must be or agree to become members of the Company, are appointed by existing Trustees. Trustees receive no salary or remuneration. The Company has introduced an induction programme for new Trustees.

The Board met twice during the year: the continuing Coronavirus pandemic necessitated that all meetings were held online. These were supplemented by the circulation of additional information and discussion as necessary, principally by email.

Our Patrons, whose role is honorary but who support us through their interest and attendance, are Bonaventura Bottone, Brian Kay, Sir Roger Norrington, Andrew Parrott, Sir David Pountney, Sir Curtis Price and Jean Rigby.

## OBJECTIVES AND ACTIVITIES

The Company's Object set out in its governing document is "to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of opera". To further this Object the Company performs a short summer season of opera with regular venues in Oxfordshire, Gloucestershire and London, as well as occasionally by invitation and promotion at other venues and festivals. An annual concert is also held in Bampton Parish Church on or close to 21 December and other concerts and events are arranged when appropriate.

The Company specialises in rare classical-period repertory, sung in English with the libretti usually translated by the Artistic Directors. The Company has revived or given the UK premières of many significant rare operas from the later eighteenth century.

The Company supports outstanding young professional singers and other practitioners early in their careers. Although we do not exclusively engage young artists, we endeavour to seek out and promote emerging talent. Many of our young singers find that their experience with us is educational as we nurture their talents in a supportive atmosphere. Through working with more established musicians and creative teams and receiving the interest of the public and press, their early careers are promoted. We established a biennial Young Singers' Competition in 2013 to further our support of young musicians.

We present opera in a relaxed and accessible atmosphere at reasonable prices, without the formal etiquette sometimes associated with opera-going.

The Company maintains membership of Making Music which provide support services and guidance on a wide range of issues. The Opera and Music Theatre Forum, of which we have been a member for many years and whose services we have valued, was disbanded in October 2021; we have since joined a new umbrella organisation, Opera UK.

The Company relies heavily on a wide range of services provided by volunteers, especially living in or near Bampton, and is very grateful for their enthusiastic work. Many local residents host musicians during the Bampton week. We thank our local volunteers by means of a lunchtime reception in Bampton in September.

A Risk Assessment, prepared by the Trustees, is kept under review. This covers issues, amongst others, relating to key personnel, liabilities for accident or damage to property, contractual problems, cancellation

liability, venue unavailability, funding, safeguarding and compliance, notably regarding disability. Production-specific Risk Assessments are also drawn up and relate especially to health and safety on stage and within the production action. The Company maintains insurance through the Making Music Insurance Scheme underwritten by Royal & Sun Alliance, which includes £5 million public liability cover, £10 million employer's liability cover, and abandonment cover of £25,000.

## PUBLIC BENEFIT

The Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake.

*We offer identifiable benefits:*

We stage opera productions (as well as occasional concerts) in rural locations (Bampton and Westonbirt) as well as in London; we thus enable local rural communities to experience a high standard of professional music-making, at reasonable prices. We make our operas accessible and enjoyable to those in the public who may not have knowledge of the genre. The high professional standard of our work is testified in press reviews both locally and nationally. Each performance is attended by several hundred people. We are delighted that our audiences include regular opera-goers along with a significant proportion of 'non-traditional' public, i.e. those who do not habitually attend live classical music or opera.

We advance the education of the public through our performances themselves, especially as they are generally of unusual and rarely-performed music. We support the educational aspect of these performances with free pre-performance talks, always well attended, by personnel involved in the productions or visiting academics. We also research and commission extensive educational notes to publish in our programme booklets; these notes are also available on our website. The quality of these notes has been praised by leading critics.

Our performers are professional musicians, often at an early stage of their careers. We deliver identifiable educational benefits to them through the process of rehearsal, discussion and performance, under the guidance of the Artistic Directors. We also provide an educational benefit to our volunteers – some of these are students, and others are adults up to and well beyond retirement age: these volunteers experience (often for the first time) different facets of operatic work under our supervision.

Our work has led to newly commissioned editions of previously unpublished music and new English translations (thus, in both cases, enabling greater understanding by the public). These editions and translations are listed on our website and have been used by other companies.

We are not aware that any detriment or harm arises from carrying out our activities.

*We provide benefit to the general public:*

We provide benefit to every member of the general public who attends a performance. There is no geographical restriction applied to the opportunity to benefit, although our venues are clearly in defined localities. We advertise very widely and, on our website, and attract the public from well beyond local areas in the UK (as well as some from Europe and the USA). Our venues are wheelchair-accessible. We believe there are no other restrictions to the opportunity to benefit.

The high cost of professional productions means that we must charge admission to the general public to attend most of our performances. Nevertheless, we have always aimed to keep ticket prices at a reasonable level in order to encourage access. Half-price tickets are available at Bampton and Westonbirt for people under 16. In Bampton we also offer a quota of free tickets, in agreement with Bampton Parish Council, to those local residents who may wish to attend a performance but cannot afford to do so. For our performance at St John's Smith Square concessions are available to a range of sections of the public. Our ticket prices are considered to

be very reasonable in comparison to those of other opera companies of similar quality, and our perceived excellent value-for-money is frequently commented on favourably by the press and by our audiences.

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## ACHIEVEMENTS AND PERFORMANCES

2021 proved almost as unsettled a year as 2020 in terms of the pandemic and the constantly shifting regulations pertaining to it. However we were able to achieve all that we planned, albeit sometimes with smaller audiences than usual. Following postponement enforced at less than a week's notice when the November 2020 lockdown was announced, we were eventually able to perform in concert Gluck, *The Crown* ('*La Corona*', 1765) on 18 May, St John's Smith Square, London, and on 22 May, University Church, Oxford (our first appearance at this venue), both to the maximum allowed audiences of 80. Singers were sopranos Harriet Eyley, Samantha Louis-Jean, Lisa Howarth and Lucy Anderson, narrator Rosa French, with players from CHROMA, conductor Robert Howarth. We were thrilled at the very positive reception by audiences and performers— for many this was their first live music since the pandemic struck. Thanks to a grant from Arts Council England, we professionally filmed the London performance and this was available online for streaming for several months for a small fee. These performances were only the second-ever of this opera in the UK.

The more positive 'road map' announced by the government at Easter enabled us to stage Gluck's '*Paris and Helen*' (postponed from 2020) at our three usual summer venues - 23-24 July, Deanery Garden, Bampton; 30 August, Westonbirt School, Glos; 24 September, St John's Smith Square, London. It was difficult to negotiate the shifting government regulations, especially in terms of rehearsing a staged opera, but we persevered and produced one of our most successful stagings, winning high praise from the critics with 4- and 5-star reviews. We were delighted at the responses of the public and we provided very worthwhile opportunities for our singers (major roles were taken by Lucy Anderson, Lisa Howarth, Milly Forrest, Lauren Lodge-Taylor and Ella Taylor) and a small chorus and two young dancers. '*Paris and Helen*' is a substantial and significant opera but is very rarely performed and has never before been staged in London. The conductor was Thomas Blunt and the production was directed by Jeremy Gray; the Bampton Opera Orchestra played at Bampton and Westonbirt, and CHROMA at London.

In the autumn we held our Fifth biennial Young Singers' Competition, with the public Final in the Holywell Music Room Oxford on 28 November. There were 59 competitors and six were ultimately selected for the final. The adjudicating panel was again chaired by tenor Bonaventura Bottone, a patron of the Company. Winners were 28 yr-old soprano Cassandra Wright and her accompanist Ilan Kurtser; second prize went to soprano Jessica Cale. A prizewinners' recital was held at 22 Mansfield Street, London W1, courtesy of Bob and Elisabeth Boas, on 23 February 2022.

We held our annual Christmas 'St Beornwald's concert' in St Mary's Bampton, on 12 December – a striking programme of Venetian baroque vocal music based around Monteverdi's *Christmas Vespers*. The Bampton Classical Voices were directed by Andrew Griffiths. The concert was well-attended although, again, health and safety concerns required a cap on numbers and some adjustments to the usual format.

## FINANCIAL REVIEW

Income for the financial year was £119,213 (2020-21: £61,071).

Income earned from tickets was £31,320 (2020-21: £3,785) including programmes, bar and advertising.

Expenditure for the financial year was £125,544 (2020-21: £29,059), reflecting the much-increased activity compared to the pandemic year.

In order to maintain ticket prices at a reasonable level and so increase accessibility for the general public, the company depends on raising significant extra funds from donations and grants. At the beginning of the financial year, we were able to carry forward funding awarded to us in the previous year when the pandemic caused most activity to be curtailed. Our work in 2021 was thus supported by grants (either newly awarded or accrued) from Bampton Parish Council, Bampton Village Community Shop, Bishopsdown Trust, Maria Bjornson Memorial Fund, John S Cohen Foundation, Rainbow Dickinson Trust, Doris Field Charitable Trust, Joyce Grenfell Memorial Trust, Derek Hill Foundation, Marchus Trust, Mr & Mrs J.A. Pye's Charitable Settlement and the Patrick Rowland Foundation. *The Crown* was additionally supported by an Arts Council England National Lottery Project Grant. Although grants received during the year totalled £23,225 a considerable number of grants were (due to Covid cancellations) carried forward from the previous year and £36,000 (2020-21: £3,900) has been applied to this financial year with the remainder recorded as deferred income in the balance sheet.

Further funding was provided by the Friends of Bampton Classical Opera: we continue to be grateful for the essential support and loyalty of our Friends, often over many years. Total income during the year from the Friends was £37,972 and, after including prior year donations brought forward due to Covid cancellation, £28,150 has been allocated to this financial year, and the remainder also recorded as deferred income (2020-21: £15,689). This has been supplemented by further donations of £9,560 and £14,390 carried forward from the previous year. £16,609 has been allocated to this financial year and the remainder is also recorded as deferred income (2020-21: £23,006). We again held a successful Big Give Christmas Challenge in December 2021, raising funds towards our future season. We qualified for HMRC Gift Aid on the basis of donations and activity during the previous year.

A Treasurer Account is held with HSBC. We also hold a Reserve Account with COIF Charities Deposit Fund (CCLA Investment Management Ltd). We maintain a reserve of £20,000 as contingency, especially in case ticket sales are poor as a result of adverse weather at our open-air venue. The Trustees believe they have sufficient reserves.

We do not have any other investments and accordingly we do not have an investment policy.

## RESULTS

The results for the year and the financial position at the end of the year are shown in the following financial statements.

This Annual Report was approved on 11 October 2022 by the Board of Trustees (the Directors of the Company) of Bampton Classical Opera, and is signed on behalf of the Trustees by:

Jeremy Peter Gray, Trustee, 11 October 2022



Independent Examiner's Report to the

Trustees/Directors/Members of the Bampton Classical Opera Ltd

Charity no.: 1080541    Company no.: 3705788

I report on the accounts of the Trust for the year ended 28th February 2022 which are set out on pages 7-14.

**Responsibilities and basis of report**

As the charity's trustees of the Company (who are also the directors of the company for the purposes of company law), you 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 for this year 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 as 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 examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention which gives me cause to believe that:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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.

Peter Saltiel  
Church & Charity Accounts Service  
Planchadeau, 23460 Saint-Pierre-Bellevue  
France

*formerly, 69 Portland Place  
Greenhithe, Kent, DA9 9FE*  
Dated 13th October 2022



BAMPTON CLASSICAL OPERA  
 Company Registration No: 3705788  
 Registered Charity No: 1080541

Statement of Financial Activities for the Year Ended 28th February 2022  
 (Including income & expenditure account)

	<u>Notes</u>	Unrestricted & Total Funds <u>2022</u> £	Unrestricted & Total Funds <u>2021</u> £
<b>Income</b>	3		
<u>Income &amp; endowments from:</u>			
Donations and legacies	3.1	86,285	56,981
Charitable Activities	3.2	32,915	3,785
Investments	3.3	13	305
Total income		<u>119,213</u>	<u>61,071</u>
<b>Expenditure</b>	4		
<u>Expenditure on:</u>			
Charitable Expenditure		125,544	29,059
Total expenditure		<u>125,544</u>	<u>29,059</u>
<b>Net movement in funds</b>		(6,331)	32,012
Total funds brought forward		64,167	32,155
<b>Total funds carried forward</b>		<u>57,836</u>	<u>64,167</u>

All activities are regarded as continuing.

The above statement includes all recognised gains and losses during the year.

The Notes to the Accounts on pages 10 to 15 form part of these Financial Statements.

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

Balance Sheet as at 28th February 2022

	<u>Notes</u>	<u>2022</u>	<u>2021</u>
		£	£
<b>FIXED ASSETS</b>			
Equipment	7	-	-
<b>CURRENT ASSETS</b>			
Cash at bank		86,727	104,712
Debtors	5	1,362	-
		<u>88,089</u>	<u>104,712</u>
<b>CREDITORS</b>			
Amounts falling due within one year	6	<u>(30,253)</u>	<u>(40,545)</u>
<b>NET CURRENT ASSETS</b>		57,836	64,167
<b>NET ASSETS</b>		<u><u>57,836</u></u>	<u><u>64,167</u></u>
<b>FUNDS</b>			
Unrestricted Fund		57,836	64,167
<b>TOTAL FUNDS</b>		<u><u>57,836</u></u>	<u><u>64,167</u></u>

The trustees (who are also the directors of the company for the purposes of company law) confirm that for the year ended 29<sup>th</sup> February 2022:

- the company was entitled to exemption from audit under section 477 of the Companies Act 2006, and
- members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act.

The accounts have been examined by an independent examiner whose report appears on page 7.

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

The Notes on pages 10 to 15 form an integral part of these accounts.

These accounts, which have been prepared in accordance with the provisions in the Companies Act 2006 relating to small companies, were approved by the trustees / Directors on 11 October 2022 and signed on their behalf by:

Hilary Reid Evans  
Chair



Notes to the Accounts

**1 Basis of preparation**

1.1 Basis of accounting

These accounts (financial statements) have been prepared under the historic cost convention, with items recognised at cost or transaction value, unless otherwise stated in the relevant notes(s), in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and subsequent amendments, and with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that the charity has sufficient reserves and that the charity is a going concern.

1.3 Change of accounting policy

There have been no changes in the basis of accounting during the year.

1.4 Changes to previous accounts

There have been no changes to the previous accounts during the financial year.

1.5 Changes to accounting estimates

There have been no changes to accounting estimates.

1.6 Judgements and Estimations

The trustees have not made any significant judgements in the process of applying the accounting policies and there are no areas of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities.

Notes to the Accounts (cont'd)

**2 Accounting policies**

2.1 Fund accounting

- a) Unrestricted funds are donations and other income received or generated for the objects of the charity without specific purpose and are available as general funds.
- b) Restricted Funds are to be used for a specific purpose as laid down by the donor. Expenditure which meets these criteria is identified to the fund. There were no restricted fund income or expenditure amounts during the current and prior financial years.

2.2 Income

- a) Voluntary income is received by way of donations and gifts and is included in full in the Statement of Financial Activities when received.
- b) Where income has related expenditure, the income and related expenditure are reported gross in the SoFA.
- c) Income tax recoverable as Gift Aid is accounted for on a claimed basis.
- d) Investment income is included in the accounts when receivable.

2.3 Expenditure

- a) Charitable expenditure comprises costs incurred by the charity providing activities and services for its beneficiaries.
- b) Costs of generated funds are those costs incurred in attracting voluntary income, or incurred in trading activities undertaken to raise funds.
- c) Support and administration costs of the charity relate to the costs of running the charity and includes any costs which cannot be specifically identified to another expenditure.
- d) Expenditure is recognised on an accrual basis and creditor amounts are measured at settlement amounts less any trade discounts.
- e) Provisions for liabilities are measured on recognition of their historical costs and then measured at the best estimate of the amount required to settle the obligation at the reporting date.
- f) Deferred income has been included as an accrual in the accounts and released in the following year.
- g) The charity is not registered for VAT, so all costs are inclusive of VAT charged.

Notes to the Accounts (cont'd)

**2      Accounting policies (cont'd)**

2.3      Expenditure (cont'd)

- h)      Liabilities are recognised as soon as there is a legal or constructive obligation to pay out resources.
- i)      Governance costs include the preparation and examination of statutory accounts plus the costs, if any, of legal advice to trustees on the governance or constitutional matters of the charity.

2.4      Assets

- a)      Tangible fixed assets are for use by the charity in fulfilling its main charitable objects.
- b)      Equipment over £500 is capitalised and depreciated over a period of three years.
- c)      Debtors (including trade debtors and prepayments) are measured on initial recognition at settlement amount, on a time-apportioned basis.
- d)      Cash means cash in hand and at bank.

2.5      Liabilities

- a)      Current liabilities are obligations to pay for goods or services within one year.
- b)      There are no non-current liabilities.

2.6      Staff costs and transactions with related parties

There no employees and no transactions with related parties.

Notes to the Accounts (cont'd)

**3 Analysis of income**

	<u>2022</u>	<u>2021</u>
	£	£
<b>3.1 <u>Donations &amp; legacies</u></b>		
Friends of Bampton Classical Opera	28,150	15,689
Sponsorship & grants	36,000	3,900
Other donations	16,609	23,006
Tax refund	5,526	14,386
	<u>86,285</u>	<u>56,981</u>
<b>3.2 <u>Charitable Activities</u></b>		
Tickets, programmes, bar & advertising	31,320	3,785
Young Singers' Competition	1,595	-
	<u>32,915</u>	<u>3,785</u>
<b>3.3 <u>Investments</u></b>		
Interest	13	305
	<u>13</u>	<u>305</u>
<b>Total Income</b>	<u>119,213</u>	<u>61,071</u>

Notes to the Accounts (cont'd)

**4 Analysis of expenditure**

	<u>Notes</u>	<u>2022</u>	<u>2021</u>
		£	£
<u>Expenditure on charitable activities</u>			
Performers Fees		59,240	6,720
Technical, Music, Set & Costume Costs		29,287	3,387
Accommodation, Catering & Storage		2,925	2,071
Design, Print & Marketing		12,534	7,134
Young Singers' Competition & Prizes		9,340	-
		<u>113,326</u>	<u>19,312</u>
<u>Support Costs</u>			
Office Expenses & Administration		7,130	6,559
Administrative Support		4,350	2,500
Accountancy		725	675
Companies House		13	13
		<u>12,218</u>	<u>9,747</u>
Total Charitable Expenditure		<u>125,544</u>	<u>29,059</u>
Total Expenditure		<u>125,544</u>	<u>29,059</u>

**5 Debtors**

	<u>2022</u>	<u>2021</u>
	£	£
Prepaid Expenses	<u>1,362</u>	<u>-</u>
	<u>1,362</u>	<u>-</u>

**6 Creditors**

	<u>2022</u>	<u>2021</u>
	£	£
Creditors	1,775	675
Deferred Income (released in full during the following year)	28,478	39,870
	<u>30,253</u>	<u>40,545</u>

BAMPTON CLASSICAL OPERA  
Company Registration No: 3705788  
Registered Charity No: 1080541

Notes to the Accounts (cont'd)

**7 Capital purchases**

	<u>2021</u>	<u>2020</u>
	£	£
Balance	-	-
Less Depreciation	-	-
	<u>-</u>	<u>-</u>
	<u>-</u>	<u>-</u>

**8 Staff costs**

There are no employees and therefore no employee was paid more than £60,000 per annum.

**9 Remuneration to Trustees:**

The Trustees received no remuneration and no expenses were reimbursed.

**BAMPTON CLASSICAL OPERA**

England & Wales - Charity number 1080541

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# Accounts

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Company Registration number 03705788  
Charity number 1080541

Trustees' Annual Report

&

Financial Statements

for the Year ending 28 February 2021

BAMPTON CLASSICAL OPERA  
Company Registration No: 03705788  
Registered Charity No: 1080541

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6	Independent Examiner's Report
7	Statement of Financial Activities (including Income & Expenditure Account)
8	Balance Sheet
9 - 14	Notes to the Financial Statements

*The Trustees of the Charity (Directors of the Company) have pleasure in presenting their report and the independently examined financial statements of the charity for the year beginning 1 March 2020 and ending 28 February 2021.*

## REFERENCE AND ADMINISTRATION DETAILS

*Charity Name:* BAMPTON CLASSICAL OPERA

*Registered Charity number:* 1080541, entered in the Central Register of Charities on 3 May 2000

*Registered Company number:* 03705788

*Principal address (registered office):*

Holcot House, Market Square, Bampton, Oxfordshire OX18 2JJ

*The Trustees of the Charity, who are Directors of the Company, holding office through the year were:*

Hilary Reid Evans (Chairman)

Gillian Mary French

Nicholas Garthwaite

Jeremy Peter Gray

Andrew Hugh Penny

Damian Edward Riddle

Michael St. John Parker

Of these Trustees, Gillian French and Jeremy Gray act unpaid as Artistic Directors.

Our Administrator, Anthony Hall, also acts as Company Secretary; he is not a Trustee of the Charity.

*Website:* [www.bamptonopera.org](http://www.bamptonopera.org)

*Bankers:*

HSBC, The Peak, 333 Vauxhall Bridge Road, London SW1V 1EJ

*Independent Examiner:*

Peter Saltiel, Church & Charity Accounts Service, Planchadeau, 23460 Saint-Pierre-Bellevue, France

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

The Company was incorporated in England and Wales on 2 February 1999, under registered number 03705788. It is limited by Guarantee and does not have a share capital.

There are currently 21 members of the Company.

Trustees, who must be or agree to become members of the Company, are appointed by existing Trustees. Trustees receive no salary or remuneration. The Company has introduced an induction programme for new Trustees.

The Board met eight times during the year: the Coronavirus pandemic necessitated that all meetings were held online. These were supplemented by the circulation of additional information and discussion as necessary, principally by email.

Our Patrons, whose role is honorary but who support us through their interest and attendance, are Bonaventura Bottone, Brian Kay, Sir Roger Norrington, Andrew Parrott, Sir David Pountney, Sir Curtis Price and Jean Rigby.

## **OBJECTIVES AND ACTIVITIES**

The Company's Object set out in its governing document is "to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of opera". To further this Object the Company performs a short summer season of opera with regular venues in Oxfordshire, Gloucestershire and London, as well as occasionally by invitation and promotion at other venues and festivals. An annual concert is also held in Bampton Parish Church on or close to 21 December and other concerts and events are arranged when appropriate.

The Company specialises in rare classical-period repertory, sung in English with the libretti usually translated by the Artistic Directors. The Company has revived or given the UK premières of many significant rare operas from the later eighteenth century and is widely recognised for its expertise in this field.

The Company supports outstanding young professional singers and other practitioners early in their careers. Although we do not exclusively engage young artists, we endeavour to seek out and promote emerging talent. Many of our young singers find that their experience with us is educational as we nurture their talents in a supportive atmosphere. Through working with more established musicians and creative teams and receiving the interest of the public and press, their early careers are promoted. We established a biennial Young Singers' Competition in 2013 to further our support of young musicians.

We present opera in a relaxed and accessible atmosphere at reasonable prices, without the formal etiquette sometimes associated with opera-going.

The Company maintains membership of The Opera and Music Theatre Forum and of Making Music which provide support services and guidance on a wide range of issues.

The Company relies heavily on a wide range of services provided by volunteers, especially living in or near Bampton, and is very grateful for their enthusiastic work. Many local residents host musicians during the Bampton week. We thank our local volunteers by means of a lunchtime reception in Bampton in September.

A Risk Assessment, prepared by the Trustees, is kept under review. This covers issues, amongst others, relating to key personnel, liabilities for accident or damage to property, contractual problems, cancellation liability, venue unavailability, funding, safeguarding and compliance, notably regarding disability. Production-specific Risk Assessments are also drawn up and relate especially to health and safety on stage

and within the production action. The Company maintains insurance through the Making Music Insurance Scheme underwritten by Royal & Sun Alliance, which includes £5 million public liability cover, £10 million employer's liability cover, and abandonment cover of £25,000.

## **PUBLIC BENEFIT**

The Trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake.

*We offer identifiable benefits:*

We stage opera productions (as well as occasional concerts) in rural locations (Bampton and Westonbirt) as well as in London; we thus enable local rural communities to experience a high standard of professional music-making, at reasonable prices. We make our operas accessible and enjoyable to those in the public who may not have knowledge of the genre. The high professional standard of our work is testified in press reviews both locally and nationally. Each performance is attended by several hundred people. We are delighted that our audiences include regular opera-goers along with a significant proportion of 'non-traditional' public, i.e. those who do not habitually attend live classical music or opera.

We advance the education of the public through our performances themselves, especially as they are generally of unusual and rarely-performed music. We support the educational aspect of these performances with free pre-performance talks, always well attended, by personnel involved in the productions or visiting academics. We also research and commission extensive educational notes to publish in our programme booklets; these notes are also available on our website. The quality of these notes has been praised by leading critics.

Our performers are professional musicians, often at an early stage of their careers. We deliver identifiable educational benefits to them through the process of rehearsal, discussion and performance, under the guidance of the Artistic Directors. We also provide an educational benefit to our volunteers – some of these are students, and others are adults up to and well beyond retirement age: these volunteers experience (often for the first time) different facets of operatic work under our supervision.

Our work has led to newly commissioned editions of previously unpublished music and new English translations (thus, in both cases, enabling greater understanding by the public). These editions and translations are listed on our website and have been used by other companies.

We are not aware that any detriment or harm arises from carrying out our activities.

*We provide benefit to the general public:*

We provide benefit to every member of the general public who attends a performance. There is no geographical restriction applied to the opportunity to benefit, although our venues are clearly in defined localities. We advertise very widely and, on our website, and attract the public from well beyond local areas in the UK (as well as some from Europe and the USA). Our venues are wheelchair-accessible. We believe there are no other restrictions to the opportunity to benefit.

The high cost of professional productions means that we must charge admission to the general public to attend most of our performances. Nevertheless, we have always aimed to keep ticket prices at a reasonable level in order to encourage access. Half-price tickets are available at Bampton and Westonbirt for people under 16. In Bampton we also offer a quota of free tickets, in agreement with Bampton Parish Council, to those local residents who may wish to attend a performance but cannot afford to do so. For our performance at St John's Smith Square concessions are available to a range of sections of the public. Our ticket prices are considered to be very reasonable in comparison to those of other opera companies of similar quality, and our perceived excellent value-for-money is frequently commented on favourably by the press and by our audiences.

We occasionally offer an entertainment (for example a recital or talk, with refreshments) to those who financially support us through our Friends' scheme, but this benefit is considered to be incidental. We offer a free programme booklet (otherwise sold at £4) to our Friends, if desired. There are no further material benefits to Friends.

## ACHIEVEMENTS AND PERFORMANCES

The rapidly escalating effects of the Coronavirus pandemic and the consequent government restrictions on performance and the imposition of lockdowns had an unavoidable detrimental effect on our activity throughout a difficult year. Plans to perform Gluck's opera *Paris and Helen* (thus marking the 250th anniversary of its première in Vienna in 1770) had to be suspended, as decided at an emergency online meeting of the Board on 19 March 2020. Throughout the year we were concerned about the well-being of our musicians, and we offered modest 'learning fees' to some for preparatory work already undertaken. Hopes and disappointments concerning what might be possible fluctuated during the year, and plans were constantly reassessed with regard to the changing laws and the safety of musicians and the public.

Ultimately no large-scale work proved possible. Partial relaxation of government regulations in the summer permitted two small-scale open-air afternoon recitals entitled *A Potpourri of Pleasures and Passions*, given by soprano Lisa Howarth and harpsichordist Robert Howarth in the garden of Cobb House, Bampton, on 30 and 31 August. Audiences were restricted to 30, all of whom welcomed the opportunity to attend live music. A significant disappointment was the cancellation at less than a week's notice, owing to the November lockdown, of a concert performance at St John's Smith Square of Gluck's *The Crown (La corona)* – this was postponed and ultimately successfully performed in May 2021. Coronavirus restrictions necessitated adjustments to our planned St Beornwald's Day concert in December: this was held on 12 December in St Mary's Church, Witney, as our usual venue of St Mary's Bampton was deemed unsuitable. The afternoon concert, *Baroque Christmas Cantatas* (music by Alessandro Scarlatti and Caldara), was given to an audience restricted to 40 and employed three singers and three instrumentalists under the direction of Andrew Griffiths; again, both participants and audiences expressed warm gratitude for the opportunity. The performance was filmed and made available online afterwards for a donation. In addition to these public performances, we provided occasional video work for singers and used these for marketing purposes and for the benefit of our ever-supportive Friends' organisation. Opportunities were also taken for a major redesign of our website and logo, and to consolidate the extensive archive of BCO material going back to 1993. Our 2019 production of Storace's *Bride & Gloom* was shortlisted as a finalist in the Rediscovered Work category in the 2020 International Opera Awards.

## HELPING YOUNG MUSICIANS TO FURTHER THEIR CAREERS

Bampton Classical Opera provides a supportive experience to young professional musicians and we follow with pride the growing careers of the talented artists who have worked with us. The pandemic prevented nearly all musicians and other artists from performing in any capacity, with very serious consequences for livelihood and health. However, we noted with pleasure that Galina Averina (first prizewinner of the 2015 Bampton Young Singers' Competition) sang Marzeline in Garsington Opera's filmed *Fidelio* and Robert Anthony Gardiner appeared in Northern Opera Group's filmed *Cinderella*.

## FINANCIAL REVIEW

Income for the financial year was £61,071 (2019-20: £113,691).

Income earned from tickets was £3,785 (2019-20: £39,468 including programmes, bar and advertising).

Expenditure for the financial year was £29,029 (2019-20: £117,015) and reflected the severely reduced number of performances.

The trustees have reviewed the income for the financial year with consideration to the cancellation of opera performances and have recorded receipts as deferred income in the 28 February 2021 balance sheet where appropriate.

At the time the pandemic broke early in the financial year, considerable effort (but at low cost to the charity) had already been invested in raising funds to support our 2020 season. Grants received on this basis were received from Bampton Village Community Shop, Maria Bjornson Memorial Fund, Doris Field Charitable Trust, Joyce Grenfell Memorial Trust and the Patrick Rowland Foundation: trustees of these were informed of the need to cancel most of our activity and all agreed that we should carry forward grants until such time as we were able to use them. We are also grateful for ongoing support from Bampton Parish Council. Our autumn plans (*The Crown* and St Beornwald concert) were additionally supported by an Arts Council England National Lottery Project Grant: the subsequent postponement of *The Crown* from November 2020 to May 2021 was permitted by ACE. Although grants received totalled £18,050, £3,900 has been applied to this financial year with the remainder recorded as deferred income in the balance sheet. (2019-20: £23,050).

Further funding was provided by the Friends of Bampton Classical Opera, and we are indebted to the many individuals who maintained their support even when our activities were significantly curtailed. A very generous donation was made by one individual "to help BCO survive and give employment to their performers" – it was agreed that most of this would be carried forward to permit an additional second performance of *The Crown* in May 2021. Total income from the Friends was £22,613 of which £15,688 has been allocated to this financial year, and the remainder also recorded as deferred income (2019-20: £19,897). This has been supplemented by further donations of £15,418 of which £23,005 (that includes a previous year accrual) has been allocated to this financial year, and the remainder also recorded as deferred income (2019-20: £14,507). We again held a successful Big Give Christmas Challenge in December 2020, raising funds towards our future season. We again qualified for HMRC Gift Aid and Theatre Tax relief on the basis of donations and activity during the previous year.

In this traumatic year, the generosity and kind wishes of all donors have been crucial to our financial survival, providing stability and confidence for the future. We have consequently been able to plan enhanced activity for 2021-2, subject to considerations of the ongoing pandemic situation, and thus to maintain our ambitions and charitable Object.

A Treasurer Account is held with HSBC. We also hold a Reserve Account with COIF Charities Deposit Fund (CCLA Investment Management Ltd). We maintain a reserve of £20,000 as contingency, especially in case ticket sales are poor as a result of adverse weather at our open-air venue. The Trustees believe they have sufficient reserves.

We do not have any other investments and accordingly we do not have an investment policy.

## RESULTS

The results for the year and the financial position at the end of the year are shown in the following financial statements.

This Annual Report was approved on 25 October 2021 by the Board of Trustees (the Directors of the Company) of Bampton Classical Opera, and is signed on behalf of the Trustees by:

Jeremy Peter Gray, Trustee



Independent Examiner's Report to the  
Trustees/Directors/Members of the Bampton Classical Opera Ltd  
Charity no.: 1080541    Company no.: 03705788

I report on the accounts of the Trust for the year ended 28th February 2021 which are set out on pages 7-14.

**Responsibilities and basis of report**

As the charity's trustees of the Company (who are also the directors of the company for the purposes of company law), you 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 for this year 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 as 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 examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention which gives me cause to believe that:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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
- the accounts have not been prepared in accordance with the Charities SORP (FRS102).

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.

Peter Saltiel  
Church & Charity Accounts Service  
Planchadeau, 23460 Saint-Pierre-Bellevue  
France

*formerly, 69 Portland Place  
Greenhithe, Kent, DA9 9FE*  
Dated 27 October 2021



BAMPTON CLASSICAL OPERA  
 Company Registration No: 03705788  
 Registered Charity No: 1080541

**Statement of Financial Activities for the Year Ended 28th February 2021**  
 (Including income & expenditure account)

	<u>Notes</u>	Unrestricted & Total Funds <u>2021</u> £	Unrestricted & Total Funds <u>2020</u> £
<b>Income</b>	3		
<u>Income &amp; endowments from:</u>			
Donations and legacies	3.1	56,981	74,000
Charitable Activities	3.2	3,785	39,468
Investments	3.3	305	223
Total income		61,071	113,691
<b>Expenditure</b>	4		
<u>Expenditure on:</u>			
Charitable Expenditure		29,059	117,015
Total expenditure		29,059	117,015
<b>Net movement in funds</b>		32,012	(3,324)
Total funds brought forward		32,155	35,479
<b>Total funds carried forward</b>		64,167	32,155

All activities are regarded as continuing.

The above statement includes all recognised gains and losses during the year.

The Notes to the Accounts on pages 9 to 14 form part of these Financial Statements.

Balance Sheet as at 28th February 2021

	<u>Notes</u>	<u>2021</u> £	<u>2020</u> £
<b>FIXED ASSETS</b>			
Equipment	7	-	-
<b>CURRENT ASSETS</b>			
Cash at bank		104,712	59,616
Debtors	5	-	1,156
		<u>104,712</u>	<u>60,772</u>
<b>CREDITORS</b>			
Amounts falling due within one year	6	<u>(40,545)</u>	<u>(28,617)</u>
<b>NET CURRENT ASSETS</b>		64,167	32,155
<b>NET ASSETS</b>		<u><u>64,167</u></u>	<u><u>32,155</u></u>
<b>FUNDS</b>			
Unrestricted Fund		64,167	32,155
<b>TOTAL FUNDS</b>		<u><u>64,167</u></u>	<u><u>32,155</u></u>

The trustees (who are also the directors of the company for the purposes of company law) confirm that for the year ended 29<sup>th</sup> February 2020:

- the company was entitled to exemption from audit under section 477 of the Companies Act 2006, and
- members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Act.

The accounts have been examined by an independent examiner whose report appears on page 7.

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

The Notes on pages 10 to 15 form an integral part of these accounts.

These accounts, which have been prepared in accordance with the provisions in the Companies Act 2006 relating to small companies, were approved by the Trustees / Directors on 25 October 2021 and signed on their behalf by:

Hilary Reid Evans  
 Chair



Notes to the Accounts

**1 Basis of preparation**

1.1 Basis of accounting

These accounts (financial statements) have been prepared under the historic cost convention, with items recognised at cost or transaction value, unless otherwise stated in the relevant notes(s), in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and subsequent amendments, and with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that the charity has sufficient reserves and that the charity is a going concern.

1.3 Change of accounting policy

There have been no changes in the basis of accounting during the year.

1.4 Changes to previous accounts

There have been no changes to the previous accounts during the financial year.

1.5 Changes to accounting estimates

There have been no changes to accounting estimates.

1.6 Judgements and Estimations

The trustees have not made any significant judgements in the process of applying the accounting policies and there are no areas of estimation uncertainty that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities.

Notes to the Accounts (cont'd)

**2 Accounting policies**

2.1 Fund accounting

- a) Unrestricted funds are donations and other income received or generated for the objects of the charity without specific purpose and are available as general funds.
- b) Restricted Funds are to be used for a specific purpose as laid down by the donor. Expenditure which meets these criteria is identified to the fund. There were no restricted fund income or expenditure amounts during the current and prior financial years.

2.2 Income

- a) Voluntary income is received by way of donations and gifts and is included in full in the Statement of Financial Activities when received.
- b) Where income has related expenditure, the income and related expenditure are reported gross in the SoFA.
- c) Income tax recoverable as Gift Aid is accounted for on a claimed basis.
- d) Investment income is included in the accounts when receivable.

2.3 Expenditure

- a) Charitable expenditure comprises costs incurred by the charity providing activities and services for its beneficiaries.
- b) Costs of generated funds are those costs incurred in attracting voluntary income, or incurred in trading activities undertaken to raise funds.
- c) Support and administration costs of the charity relate to the costs of running the charity and includes any costs which cannot be specifically identified to another expenditure.
- d) Expenditure is recognised on an accrual basis and creditor amounts are measured at settlement amounts less any trade discounts.
- e) Provisions for liabilities are measured on recognition of their historical costs and then measured at the best estimate of the amount required to settle the obligation at the reporting date.
- f) Deferred income has been included as an accrual in the accounts and released in the following year.
- g) The charity is not registered for VAT, so all costs are inclusive of VAT charged.

Notes to the Accounts (cont'd)

**2 Accounting policies (cont'd)**

2.3 Expenditure (cont'd)

- h) Liabilities are recognised as soon as there is a legal or constructive obligation to pay out resources.
- i) Governance costs include the preparation and examination of statutory accounts plus the costs, if any, of legal advice to trustees on the governance or constitutional matters of the charity.

2.4 Assets

- a) Tangible fixed assets are for use by the charity in fulfilling its main charitable objects.
- b) Equipment over £500 is capitalised and depreciated over a period of three years.
- c) Debtors (including trade debtors and prepayments) are measured on initial recognition at settlement amount, on a time-apportioned basis.
- d) Cash means cash in hand and at bank.

2.5 Liabilities

- a) Current liabilities are obligations to pay for goods or services within one year.
- b) There are no non-current liabilities.

2.6 Staff costs and transactions with related parties

There no employees and no transactions with related parties.

BAMPTON CLASSICAL OPERA  
 Company Registration No: 03705788  
 Registered Charity No: 1080541

Notes to the Accounts (cont'd)

### 3 Analysis of income

	<u>2021</u>	<u>2020</u>
	£	£
3.1 <u>Donations &amp; legacies</u>		
Friends of Bampton Classical Opera	15,689	19,897
Sponsorship & grants	3,900	23,050
Other donations	23,006	14,507
Tax refund	14,386	16,546
	<u>56,981</u>	<u>74,000</u>
3.2 <u>Charitable Activities</u>		
Tickets, programmes, bar & advertising	3,785	36,070
Young Singers' Competition	-	3,363
Miscellaneous	-	35
	<u>3,785</u>	<u>39,468</u>
3.3 <u>Investments</u>		
Interest	305	223
	<u>305</u>	<u>223</u>
Total Income	<u>61,071</u>	<u>113,691</u>

Notes to the Accounts (cont'd)

**4 Analysis of expenditure**

<u>Expenditure on charitable activities</u>		
Performers Fees	6,720	47,389
Technical, Music, Set & Costume Costs	3,387	26,973
Accommodation, Catering & Storage	2,071	3,939
Design, Print & Marketing	7,134	15,839
Young Singers' Competition & Prizes	-	8,777
	<u>19,312</u>	<u>102,917</u>
<u>Support Costs</u>		
Office Expenses & Administration	6,559	8,410
Administrative Support	2,500	5,000
Accountancy	675	675
Companies House	13	13
	<u>9,747</u>	<u>14,098</u>
Total Charitable Expenditure	<u>29,059</u>	<u>117,015</u>
Total Expenditure	<u>29,059</u>	<u>117,015</u>

**5 Debtors**

	<u>2021</u>	<u>2020</u>
	£	£
Prepaid Expenses	-	1,156
	<u>-</u>	<u>1,156</u>

**6 Creditors**

	<u>2021</u>	<u>2020</u>
	£	£
Creditors	675	675
Deferred Income (released in full during the following year)	39,870	27,942
	<u>40,545</u>	<u>28,617</u>

BAMPTON CLASSICAL OPERA  
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Notes to the Accounts (cont'd)

**7 Capital purchases**

	<u>2021</u>	<u>2020</u>
	£	£
Balance	-	-
Less Depreciation	-	-
	<u>-</u>	<u>-</u>
	<u>-</u>	<u>-</u>

**8 Staff costs**

There are no employees and therefore no employee was paid more than £60,000 per annum.

**9 Remuneration to Trustees:**

The Trustees received no remuneration and no expenses were reimbursed.