



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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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

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

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 provides support services and guidance on a wide range of issues) and of 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 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 1st 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)

	Notes	Unrestricted & Total Funds 2023 £	Unrestricted & Total Funds 2022 £
Income	3		
<u>Income & 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>
Expenditure	4		
<u>Expenditure on:</u>			
Charitable Expenditure		127,000	125,544
Total expenditure		<u>127,000</u>	<u>125,544</u>
Net movement in funds		5,407	(6,331)
Total funds brought forward		57,836	64,167
Total funds carried forward		<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> £
FIXED ASSETS			
Equipment	7	-	-
CURRENT ASSETS			
Cash at bank		78,499	86,727
Debtors	5	<u>3,315</u>	<u>1,362</u>
		81,814	88,089
CREDITORS			
Amounts falling due within one year	6	<u>(18,571)</u>	<u>(30,253)</u>
NET CURRENT ASSETS		63,243	57,836
NET ASSETS		<u>63,243</u>	<u>57,836</u>
FUNDS			
Unrestricted Fund		63,243	57,836
TOTAL FUNDS		<u>63,243</u>	<u>57,836</u>

The trustees (who are also the directors of the company for the purposes of company law) confirm that for the year ended 29th 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 1st 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>
	£	£
3.1 <u>Donations & legacies</u>		
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>
3.2 <u>Charitable Activities</u>		
Tickets, programmes, bar & advertising	45,923	31,320
Young Singers' Competition	-	1,595
	<u>45,923</u>	<u>32,915</u>
3.3 <u>Investments</u>		
Interest	700	13
	<u>700</u>	<u>13</u>
Total Income	<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>

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.