

DORSET OPERA

England & Wales · Charity number 1105318

Details

Status Registered

Legal form Charitable company

Company number [05170704](#)

Registered 2004-08-05

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

Contact

Address Dorset Opera
Cheselbourne
Dorchester
Dorset
DT2 7NP

Phone 01258840000

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Website www.dorsetopera.com

Activities

Objects: "TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE THE EDUCATION OF THE PUBLIC, ESPECIALLY YOUNG PEOPLE, IN OPERA, IN PARTICULAR BUT NOT EXCLUSIVELY BY:· ORGANISING SUMMER SCHOOLS AND OTHER ACTIVITIES FOR THE BENEFIT OF ASPIRING SINGERS, MUSICIANS AND PRODUCTION AND TECHNICAL PERSONNEL BASED IN DORSET AND FURTHER AFIELD; AND · PRESENTING HIGH QUALITY OPERATIC PRODUCTIONS INVOLVING, WHERE POSSIBLE, SIGNIFICANT ROLES AND OPPORTUNITIES FOR CHORISTERS"

Activities: Providing an opportunity for young people to experience the demands and joys of participating in the choral or technical theatre aspects of opera production, through a residential summer school, alongside highly experienced professional soloist/tutors, production staff and orchestra, culminating typically in six public opera performances and a gala concert.

Classification

- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, The General Public/mankind

Geography

- **Area of benefit:** DORSET
- Dorset

Finances

Period end	Income	Expenditure	Assets	Employees
2025-09-30	£884,229	£821,714	£302,571	0
2024-09-30	£822,316	£837,246	£240,056	0
2023-09-30	£653,771	£663,952	£254,986	0
2022-09-30	£651,967	£621,617	£265,167	0
2021-09-30	£436,603	£466,664	-	-

Trustees

Name	Role	Appointed
GARRY PETER BATT	Chair	2016-03-21
His Honour David Euan Barron Grant		2023-03-08
Jean Mary Lang Mrs		2018-03-12
Lucinda Frances Coombs		2025-12-10
Merlin David Philip Lewis		2023-12-17
Paul Malcolm Jenner		2020-02-20
RODERICK IAIN MACGREGOR KENNEDY		
STEVEN DUDLEY NORMAN		2014-05-01
Susannah Hubert		2013-02-01

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Accounts

DORSET OPERA
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND STATUTORY ACCOUNTS

FOR THE YEAR ENDED 30 SEPTEMBER 2025

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COMPANY INFORMATION FOR THE YEAR ENDED 30 SEPTEMBER 2025

Directors/Trustees	Mr G P Batt (Chairman) Mrs L F Coombs (appointed 10 December 2025) Mr D E B Grant Mr P M Jenner Mr R I M Kennedy Mrs J M Lang Mr M Lewis Mr S D Norman Mrs S M Selby Bennett
President	Sir Mark Elder CH CBE
President Emerita	Dame Dione Digby
Vice Presidents	Mr & Mrs A Frost Mr & Mrs G C W Harvey Mr N Mansfield Miss R A Miller
Company registered number	05170704
Charity registered number	1105318
Registered office	Dorset Opera Cheselbourne Dorchester Dorset DT2 7NP
Accountants	Edwards and Keeping Ltd Unity Chambers 34 High East Street Dorchester Dorset DT1 1HA
Bankers	Lloyds Bank plc
Solicitors	Humphries Kirk LLP 40 High West Street Dorchester Dorset DT1 1UR
Website	www.dorsetopera.com

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2025

The Trustees, who are also Directors of Dorset Opera for the purposes of company law, present their annual report together with the financial statements of the Charity for the year ended 30 September 2025.

1. REFERENCE and ADMINISTRATION

Dorset Opera is a registered company limited by guarantee (No 05170704) and a registered charity (No 1105318) governed by a constitution adopted on 28 June 2004.

The Trustees, who are also Directors for the purposes of company law, are set out in the table below and have all held office for the whole of the period from 1 October 2024 unless otherwise noted.

Mr G P Batt (Chairman)
Mrs L F Coombs (appointed 10 December 2025)
Mr D E B Grant (Director, Sponsorships)
Mr P M Jenner (Director, Finance)
Mr R I M Kennedy (Artistic Director)
Mrs J M Lang (Director)
Mr M Lewis (Director, Legal Affairs)
Mr S D Norman (Director, Charitable Trusts)
Mrs S M Selby Bennett (Director, Operations)

Our extensive volunteer network provided valuable support during the period of the preparation for and running of our festival performances. Our Operations Director, Susannah Selby Bennett, assisted by Janet Schofield and Seymour and Molly Adams, between them co-ordinate accommodation, activities and schedules while we are on campus at Bryanston. Susannah assists the Artistic Director and carries out vital duties throughout the year. The Trustees are grateful for their amazing devotion.

2. OBJECTIVES and ACTIVITIES

Our mission

Our charitable objectives are:

"To promote, maintain, improve and advance the education of the public, especially young people, in opera, in particular but not exclusively by: organising Summer Schools and other activities for the benefit of aspiring singers, musicians and production and technical personnel based in Dorset - and further afield; and presenting high quality opera productions involving, where possible, significant roles and opportunities for choristers."

Summary of Activity

Established in 1974, Dorset Opera is based at Bryanston near Blandford Forum in Dorset. It has established a reputation for its large thrilling chorus famed for its 'wall of sound', combined with excellent professional principals (many of international renown) fine conducting and an orchestra of high quality, in a 'Country House' setting. Dorset Opera actively promotes young and emerging singers and a number of our alumni have gone on to much greater things. All operas are sung in the original language where possible and English surtitles are provided (even when an opera is sung in English).

Dorset Opera aims to play as full a role as possible within its means and capabilities, within the local community and especially in Dorset schools.

Aims and Objectives for 2025

For 2025 our objectives were as follows::

1. Mount at least two full-scale productions - with a minimum of six performances (to include matinees of each production). One will be a single full-length opera, the other will be a double-bill of shorter works

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2. Work with our new Technical Director, James Smith who is also our Lighting Designer. He is also Technical Director at The Lighthouse in Poole, so he has immediate access to local personnel and equipment
3. Work with Rufus Martin (our brilliant set designer) and Stewart J Charlesworth (costumes), who remain at the forefront of our design team
4. Continue to grow our partnerships with the Guildhall School of Music, the Royal Conservatoire of Scotland and Arts University, Bournemouth. We will continue to work with the Royal Northern College of Music and the Royal Welsh College of Music and Drama
5. Run an Outreach programme in the year
6. Expanding corporate support in the coming year
7. Continue to welcome more new Patrons and Friends of Dorset Opera to their respective organisations
8. Continue to expand our reduced-price ticketing scheme for young people up to the age of 25
9. Continue to provide substantial bursaries towards our Summer School fees for UK students in full-time education, provided they can prove financial need.

Activities adopted in 2025 to meet objectives:

This year, our 20th at Bryanston, we presented a total of seven performances, four of Verdi's *Rigoletto* and three of two short, but popular works: Mascagni's *Cavalleria rusticana* and Puccini's *Suor Angelica*. These were chosen to balance the amount of singing involved for our male and female choristers, *Rigoletto* being a vehicle for the men's chorus only and *Suor Angelica* being for women only. The double-bill was directed by Dorset Opera stalwart, Paul Carr and was conducted by our man from Halle, José Miguel Esandi.

The choice of operas gave us the opportunity to bring back several names that regular audiences could immediately recognise, led by Japanese Soprano, Eri Nakamura, singing the title role in Puccini's heart-rending *Suor Angelica*. By (unusually) pairing the Puccini with *Cavalleria rusticana* – obviously a first for most people (especially our reviewers) – we were able to welcome back Leonardo Capalbo, Gyla Nagy and Heather Lowe.

Of course, Music Director, Jeremy Carnall, was a shoo-in for conducting his beloved Verdi! By also selecting the Puccini (in order to balance the amount of work for the chorus) we were able to provide the ideal vehicle for Jeremy and director Jamie Hayes' creative talents. By including the chorus ladies in the *Rigoletto* party scenes, everyone was delighted with the overall outcome.

3. ACHIEVEMENTS and PERFORMANCE

Our productions of the three operas, *Rigoletto*, *Cavalleria rusticana* and *Suor Angelica* were recognised as outstanding with five and four star reviews in the national press and industry publications.

We had a full chorus and welcomed back many performers who have contributed to past productions. 29 students received some form of bursary towards their fees, of whom 9 were from Dorset and received full bursaries.

Our costumes and sets were of a very high standard and fully met our stated objective of further enhancing our production values. The inclusion of six students from the Arts University Bournemouth widened our support for young people.

We maintained a high take-up of our reduced-price tickets for young people.

In total, 212 people, of whom 61 were volunteers, were involved with producing the Festival and running the Charity during 2024.

We were grateful for the continued support from 8 charitable trusts. We welcomed several new Patrons and Friends to our two vital support organisations.

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4. OPERA-IN-EDUCATION

Opera-in-Education is always on our agenda. We have endeavoured to find ways of making our Outreach programme work, but school timetables and our complicated rehearsal and performance schedule do not easily coincide. More than anything, we want the children from the schools with which we work to be able to undergo part of the Dorset Opera Experience. For this to work, we would need teachers or parents to be able to bring the children to rehearsals (especially dress rehearsals) and/or performances at Bryanston. Thus, late July is virtually impossible. We need to re-think!

5. OUR INCOME MODEL

Our income model is broken down into 11 streams:

i. Box Office

We continued to run our own box office under the expert oversight of Felicity Porter. The majority of bookings were made online, with other sales and support being by telephone. As well as Festival tickets, this included individual pavilion hires, opera dinners and picnic catering, together with bookings for Bluffers' lunches and other fundraising events. Total Festival takings were up to £327,000 of which £290,507 was for tickets, above the sales of £280,694 in 2024.

ii. Course fees

We were delighted to run our full Summer School again this year with a full Chorus. We offered part-bursaries to conservatoire and music school students of proven financial need, up to the age of 25 (discretion was used in offering support to some students over this age who were still in full-time education). 9 young singers from Dorset received a full bursary. Grants were received from several charitable trusts (set out below) which supported these bursaries. Our net income from course fees was close to last year at £39,430 (2024: £40,926).

iii. The Friends of Dorset Opera

Last year FODO had retained funds to support our Golden Anniversary year and so they were able to make a very substantial grant of £76,500. This year they have continued their support with a grant at a sustainable level of £33,500.

iv. Advertising

We carry some advertising in our bi-annual newsletters as well as our Festival programme. The total income from advertising this year amounted to £8,941 (£10,049 in 2024).

v. Corporate Sponsorship

We are very grateful to our corporate sponsors, Humphries Kirk, Duke's Auctioneers, TrinityBridge and Savills, who supported the Sponsors' Lounge at Bryanston. We received a total of £12,000 (£12,500 in 2024).

vi. Events (Fundraising) Committee

This sub-committee (EvCom) under chairman Allen Weager and treasurer David Foster is responsible for Bluffers' lunches and other fundraising events, as well as engendering a great deal of friendship, affection and joy over the years. The Board is grateful to EvCom and its members, to our excellent Bluffers' speakers and, of course, our hosts Susannah & Bruce Selby Bennett who do so much for Dorset Opera in every sphere. Not to forget our 'pudding fairies', Sue Mathews, Louise Batt, Judy Haes and others. This year a much-appreciated £9,593 has been raised after costs (2024: £15,125), with a further £5,000 already raised for next year's events.

vii. Patrons

Our wonderful Patrons continued with their regular support in 2025, augmented by several new Patrons

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who have joined this community. We asked our Patrons to consider increasing their subscriptions, for the first time for several years, and we are most grateful for the positive response. As a result, our income from Patrons' subscriptions this year rose to £89,635 (2024: £76,515). Volunteer and chorister Elspeth Brown, our Patrons' Secretary, is dedicated to nurturing and caring for these very special supporters.

viii. Donations from Supporters

We are very grateful for additional donations from our supporters. This year we are especially fortunate to have received an exceptional donation of £100,000 in memory of the late Don McClen, which has given substantial support to our outcome for the year.

ix. Gift Aid

Gift Aid is a very valuable addition to the personal donations we receive, whether on Patrons' subscriptions or otherwise, and amounted to £47,046 including the £25,000 deriving from the aforementioned donation (£19,913 in 2024).

x. Charitable Trusts and Foundations

We were most grateful to the following Charities who supported us this year:

The Fitton Trust; The Kirby Laing Foundation; The Laidlaw Opera Trust
The Thistle Trust; The Valentine Trust; The Lady Cobham Foundation;
The William A Cadbury Trust and The Alice Ellen Cooper Dean Charitable Foundation.

In total we gratefully received grants totalling £37,800 (2024 £22,300).

A member of the Board is focusing on this important source of income, ably supported by a select team of volunteers, whose continuous aim is to improve our income results in this area. We are exceedingly grateful to our benefactors and to those volunteers.

xi. Theatre Tax Relief

Theatre Tax Relief (TTR) was introduced in the Finance Act 2014 to mitigate the risk for production companies engaged in qualifying theatrical productions. The relief is designed to recognise the unique cultural value the Arts bring to the UK and encourage greater and more diverse productions.

We were pleased to learn that the Government has indefinitely extended a high rate of TTR at an effective 32% of qualifying expenditure. As a result, this year we are able to claim £163,721 (£196,729 in 2024).

6. PUBLIC BENEFIT

Dorset Opera ran a full Summer School in 2025 providing experience to aspiring singers, orchestral academicians and technical theatre students, as in past years.

A bursary scheme is available to students in full time education in Britain up to the age of 25 and, in exceptional circumstances, awards can be made to those over that age. Bursaries are offered to those who can prove financial need. Funding towards the Bursaries is generously subsidised by several charitable trusts.

We encourage young people to attend performances of our operas by offering tickets at heavily discounted prices for those up to the age of 25, with funding from charitable trusts and corporate sponsors.

The Trustees confirm that they have given due consideration to the Charity Commission's guidance on public benefit when reviewing the Charity's aims and objectives.

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7. AIMS and OBJECTIVES FOR 2026

For 2026 we plan to:

1. Mount two full-scale productions with seven performances, to include matinees of each production. One will be Camille Saint-Saëns' grand opera *Samson et Dalila*, the other being Donizetti's *L'elisir d'amore*
2. Work with our Technical Director, James Smith who is also our Lighting Designer. He is also Technical Director at The Lighthouse in Poole, so he has immediate access to local personnel and equipment
3. Continue to work with Rufus Martin our brilliant set designer
4. Continue to grow our partnerships with the Guildhall School of Music, the Royal Conservatoire of Scotland and the Arts University, Bournemouth. We will continue to work with the Royal Northern College of Music and the Royal Welsh College of Music and Drama
5. Expanding corporate support in the coming year
6. Continue to welcome more new Patrons and Friends of Dorset Opera to their respective organisations
7. Continue to expand our reduced-price ticketing scheme for young people up to the age of 25
8. Continue to provide substantial bursaries towards our Summer School fees for UK students in full-time education, provided they can prove financial need.

To expand on our programme, we intend to present three performances of Camille Saint-Saëns' grand opera *Samson et Dalila* (Delilah translates thus in English). We all know the biblical take on the strong leader who is captivated by Delilah's beauty. She uses his adoration to control him and discover the secret of his strength. (that is his long hair of course), so Delilah cuts it while he sleeps, and then she orders that he be blinded.

Audiences will know Saint-Saëns' famous arias and much of his chorus music. He originally intended that the work should be an oratorio, but when Franz Liszt first heard it, he persuaded Saint-Saëns to turn it into a full-scale opera. We are lining up a stellar cast to bring our audiences this one-in-a-generation experience – directed by Paul Carr and conducted by our music director, Jeremy Carnall.

Our second opera will offer four performances of *L'elisir d'amore* (*The Elixir of Love*) – Donizetti's brilliant comic opera which includes the favourite tenor aria '*Una furtiva lagrima...*' (*A furtive tear...*). Nemorino is the tenor who is besotted with the wealthy landowner, Adina. She treats love as a game and remains indifferent to his devotion. On the arrival of the travelling quack, Dr Dulcamara, Nemorino feels he's found a friend and purchases a bottle of the quack's 'love potion'. Then, Sergeant Belcore arrives in the village with his motley band of troops and the dynamic changes.

Meanwhile Nemorino, behaving with newfound confidence is suddenly the centre of attention for the young ladies of the village. But why? He is certain that his sudden popularity is down to the elixir! Needless to say, everything turns out for the best and Adina and Nemorino live happily ever after!

The opera will be directed by Dorset's Andy Morton – who hails from Sherborne. As a pupil at Sherborne School, he took part in several Dorset Opera productions under our founder, Patrick Shelley. Andy is now based in Sydney with his wife and young family where he works regularly at the Australian Opera as well as mounting productions on the floating stage in Sydney Harbour. The conductor and cast will be totally sensational – the full cast will be in the Spring edition of DONews!

8. STRUCTURE, GOVERNANCE and MANAGEMENT

Board and Committee Structure

The Artistic Director, the Operations Director, the Assistant Company Managers and the Front-of-House Manager oversee the volunteers responsible for specific functions in support of each Summer School and are consulted as required throughout the year.

The Board's committee structure remains as follows:

- a) Audit, Risk and Governance Committee: to monitor all financial matters and risks associated with the Charity

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- b) Nominations Committee: to consider all statutory and honorary appointments
- c) Remuneration Committee: to consider consultancy and other relevant fees
- d) Events Committee: to initiate and organise fundraising and other events

Remuneration Policy

The Trustees receive no remuneration in that role. Mr Kennedy, as Artistic Director, has a consultancy agreement with Dorset Opera.

Legal Status

Dorset Opera is a company limited by guarantee (company number: 05170704) and a registered charity (number: 1105318) and is administered under its Memorandum and Articles. It is not liable to Corporation Tax on its charitable activities.

Trustees

The Trustees have the power to appoint, with a simple majority, any person to be a Trustee of Dorset Opera who is deemed to have the necessary attributes and expertise to assist with the effective running of the Charity. All key decisions affecting the direction of the opera company are made by the Trustees. Trustees are required to retire by rotation every three years.

People who are invited to join the Board usually already have considerable knowledge of Dorset Opera, having visited performances over the years. For their induction, in addition to briefing meetings with the Chairman, Artistic Director and appropriate volunteers, new Trustees are given the necessary information to equip them to take on a given role including:

- Minutes of previous Board meetings
- Copies of Dorset Opera's Accounts for the previous years, and
- Past programmes, newsletters and copies of press reviews.

From time to time a review of Board performance is undertaken by the Chairman and members of the Board. Refreshment of the performance of the Board and its membership is essential. The average tenure of board members is 9 years. The Artistic Director is vital to the running of Dorset Opera and is an essential Board member. The Board remains content with the progress in recent years.

Risk Management

The Trustees continue to keep the Charity's activities under review, particularly in respect of the major risks that may arise from time to time, and to monitor the effectiveness of the system of internal controls. The Audit, Risk and Governance Committee of the Board was formed to create and monitor the company's risk mitigation programme and to ensure best practice in its accounting and auditing activities.

We have identified several risks, which are discussed below.

i. Reputation

Our reputation for providing performances at a quality 'on a par with the top five main UK opera companies' and other Country House opera venues is crucial for retaining our audience, many of whom come time and again. Any diminution in our reputation would reduce our ticket income which in turn would reduce our ability to deliver high quality performances. The Board is fully aware of this and is resolved to provide the resources required to maintain our quality and reputation.

ii. Pricing

Our charitable status requires us to benefit the community by enabling the maximum number to attend, while our ticket pricing must make a major contribution towards the costs of the performances. Overpricing will restrict audiences while underpricing will reduce our income. The Board takes care to strike this balance.

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iii. Voluntary & Other Income

Voluntary income is always a major source of funds, primarily from our Patrons. This support is not taken for granted, and the Board continues to ensure that Patrons are respected and benefit from excellent communication and recognition as well as receiving priority booking and invitations to specific events. We also have an enduring relationship with the Friends of Dorset Opera whose charitable objective is to raise subscriptions in support of our Charity - particularly for the benefit of the young attending our Festival and Summer School.

Our Events' Committee organises functions and events in order to raise funds to support the Festival.

We have a diligent group of volunteers, under Board member Steven Norman, who specialise in raising funds from grant-making charitable trusts and foundations.

The Board ensures that the contribution of all these groups is recognised and encouraged.

iv. Expenditure

The Board is conscious that its funds must be used to the best effect and hence costs must be controlled, while ensuring that production quality is maintained (see i. above). Fees for engaging high quality artists and technicians are subject to market pressures, and costs generally are subject to inflation. The level of voluntary support ensures that administration costs are minimised. The Board sets realistic budgets and monitors the level of spend during the year.

v. Volunteers

Dorset Opera employs no staff but relies upon an extensive group of volunteers who are vital to the continued success of the organisation. The volunteers provide a cheerful and skilled input to the Festival and maintaining this is a key objective. Any reduction in this support would hamper the smooth running of the Festival. The Board recognises their contribution and communicates with them through regular newsletters, team briefings and reviews.

vi. Social Media

The Trustees realise the importance of social media in promoting Dorset Opera. If we do not use it effectively it will limit our reach to new and especially, younger audiences. Additionally, we recognise the importance of promoting the Festival to potential participants - be they Summer School, creative and technical participants or professional singers. Although many of our followers and supporters belong to a pre-social-media era there is a considerable and growing number who do use it and, unsurprisingly, nearly all the young Summer School students and professional singers are avidly connected. Each group tends to use different social media platforms. At the present time, a typical audience member may use Facebook while the younger participants lean towards Instagram. Our communications team is focused on being aware of these trends and keeping pace with them.

vii. Key People

Dorset Opera is dependent on the contribution of a core of key individuals. Their skills, knowledge, contacts and experience are essential for our continued operation. Where maintaining cover from existing resources is impractical, the Board is ready to engage external support to provide continuity, if necessary.

viii. Operational Continuity

The COVID pandemic highlighted the risk to the Festival's operations and that it cannot always be foreseen or mitigated in full. We remain aware that other similar risks may arise and the Board continually monitors the environment for such risks.

Lesser risks, such as failures of suppliers, are also recognised and contingency plans established to minimise such impacts.

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ix. Regulatory Compliance

We are subject to regulation by the Charity Commission and must comply with the requirements both of HMRC for Gift Aid and Corporation Tax returns and of Companies House for filing accounts and annual returns. Shortcomings may result in penalties or further sanctions. The Audit, Risk and Governance Committee is charged with monitoring compliance, implemented by review of practice against the Charity Governance guidance and oversight of the Accounts' production and their Independent Examination. Board members are aware of their responsibilities and are confident that they are discharged correctly.

x. Information Security

The General Data Protection Regulation (GDPR) requires us to keep the personal information we hold secure, and not misuse it. Failings can lead to penalties. We take great care to ensure that such information is not disclosed improperly, and our electronic communications offer the recipient the opportunity to unsubscribe.

9. RESERVES POLICY

The reserves are detailed in notes 14 and 15 to the accounts.

The Trustees have reviewed the risks which could affect Dorset Opera, and the level of general reserves required to enable scheduled performances to be completed during the coming season. Various scenarios were investigated including:

- An event making our performance venue unavailable
- Absence of key professionals or performers requiring extra costs to cover
- Shortfall in income from ticket sales or other sources, prompted by economic conditions or resistance to prices
- Unforeseen inflationary or other cost increases.

Having reviewed these scenarios in current circumstances, the Trustees have considered that the general fund reserve should be maintained at £140,000.

In 2022 the Board established three Designated Funds to enable continued support for Young Performers, Wider Access and Outreach. We remain conscious of the increasing costs of all aspects of our productions and need to ensure continuing support for all the young people we involve. The Board has decided to combine these funds into a single Young People's fund to give full flexibility, and to enhance it from the surplus achieved this year to form a Designated Fund of £100,000 which is intended to be applied over the next four years.

In 2024 the Board set a Liquidity requirement that the total Funds of the Charity should exceed £40,000 at the year end excluding any Theatre Tax Relief credit (TTR) receivable, since the TTR is not paid out by HMRC until several months after the year end.

10. FINANCIAL REVIEW

The 2025 Festival was another success, with ticket sales again setting a record at £290,507 (2024: £280,694). The increased Theatre Tax Relief (TTR) rate was continued and this year we are able to claim a substantial £163,721 (2024: £196,729), contributing to our total income of £884,229 (2024: £822,316). Our ambitious programme for the year required total costs of £821,714 (2024: £837,256). The overall result is a surplus of £62,515 (2024: deficit £14,930).

We received restricted grants of £19,800 (2024: £22,000) directed to the support of our young people which was applied together with existing balance of the Patrick Shelley Restricted Fund to bursaries to reduce Summer School fees. At the year end, our total Designated Funds were £100,000 (2024: £75,000), while our total Restricted Funds stood at £2,656 (2024: £12,769).

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The General Fund now stands at £199,915 (2024: £152,287) which exceeds our solvency reserve requirement of £140,000. Our total Funds are £302,571 (2024: £240,056), while total Funds excluding the TTR credit receivable, at £138,850 (2024: £43,327), clearly exceeds the Liquidity requirement of £40,000.

Investment powers, policy and performance

The Trustees have power to invest the money of the Charity not immediately required for its purposes in such investments or property as they think fit. Currently cash reserves are required to meet the operational needs of the Charity, and security and ready availability of our reserves is a priority. Cash is therefore generally held in low risk deposit accounts which give short-term access to these funds. This has been extended to include the COIF Deposit Fund, a money market fund with an ethical investment policy, which currently generates a good rate of interest while remaining readily accessible.

11. BOARD POLICIES

Dorset Opera is committed to equality of opportunity for all and to removing barriers to equal opportunity. The Board fully recognises and accepts its responsibility to ensure that there is no discrimination on the grounds of a person's sex, gender, marital status, race, religion, colour, age, disability or sexual orientation.

All individuals will be treated fairly and equally, and all relevant legislation will be complied with during the Festival and associated activities.

Confidentiality of information is maintained at all times The Board will also endeavour to ensure that buildings are accessible to all or that a suitable alternative is provided wherever possible.

The Board regularly reviews its policies on Bursary Awards; Complaints Procedure; Conflicts of Interest; Data Protection; Expenses; Equality and Diversity; Fee and Accommodation Waivers; Safeguarding; and Health & Safety.

12. GRANT-MAKING POLICY

The Charity provides funds for bursaries to reduce the fees for our Summer School for young people in full time education, particularly those from Dorset, to enable them to benefit from our activities undertaken to meet our charitable objectives. This is the primary purpose of the Patrick Shelley restricted fund. The Charity does not normally disburse grants to individuals or other organisations.

13. PRINCIPAL FUNDING SOURCES

The following are the principal funding sources of the Charity: income from ticket sales and activities associated with the Festival; donations from Patrons of Dorset Opera; grants from the Friends of Dorset Opera; fundraising income from events held throughout the year; grant-making Trusts; corporate sponsorship; and Theatre Tax Relief. See section 5 above and notes 4 to 7 below for more detail.



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Mr G P Batt

Chairman

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INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2025

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF DORSET OPERA

I report to the trustees on my examination of the accounts of Dorset Opera for the year ended 30 September 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the notes to the accounts, including a summary of significant accounting policies.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER AND BASIS OF REPORT

As the trustees of the charitable company (and also the directors 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 charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act') and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S REPORT

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

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

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

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



Mrs S J Hough, FCA
Edwards and Keeping Ltd
Unity Chambers
34 High East Street
Dorchester
Dorset
DT1 1HA

Date: 5 February 2026

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING THE INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 30 SEPTEMBER 2025**

	General funds	Designated funds	Restricted funds	Total 2025	Total 2024	
Note	£	£	£	£	£	
INCOME AND ENDOWMENTS FROM:						
Donations and legacies	5	300,545	-	19,800	320,345	225,149
Charitable activities	4	417,782	-	(29,913)	387,869	380,097
Other trading activities		5,201	-	-	5,201	8,909
Investments	6	7,093	-	-	7,093	11,432
Other income	7	163,721	-	-	163,721	196,729
TOTAL INCOME AND ENDOWMENTS		894,342	-	(10,113)	884,229	822,316
EXPENDITURE ON:						
Raising funds		(7,147)	-	-	(7,147)	(6,747)
Charitable activities	8,9	(814,567)	-	-	(814,567)	(830,499)
TOTAL EXPENDITURE		(821,714)	-	-	(821,714)	(837,246)
NET INCOME/(EXPENDITURE)		72,628	-	(10,113)	62,515	-
Transfers between Funds		(25,000)	25,000	-	-	(14,930)
NET MOVEMENT IN FUNDS		47,628	25,000	(10,113)	62,515	(14,930)
RECONCILIATION OF FUNDS:						
Total funds brought forward		152,287	75,000	12,769	240,056	254,986
TOTAL FUNDS CARRIED FORWARD		199,915	100,000	2,656	302,571	240,056

The notes on pages 15 to 22 form part of these statutory accounts.

All operations are classed as continuing.

All recognised gains and losses are included above.

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**BALANCE SHEET
AS AT 30 SEPTEMBER 2025**

		2025		2024	
	Note	£	£	£	£
FIXED ASSETS					
Tangible assets	11		3,700		3,179
CURRENT ASSETS					
Debtors:	12	183,402		211,328	
Cash and cash equivalents		252,992		119,872	
Total Current Assets		436,394		331,200	
Creditors: amounts falling due within one year	13	(137,523)		(94,323)	
NET CURRENT ASSETS			298,871		236,877
NET ASSETS			302,571		240,056
CHARITY FUNDS					
Restricted funds	14		2,656		12,769
Designated funds	14		100,000		75,000
General funds	14		199,915		152,287
TOTAL FUNDS			302,571		240,056

The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the 2006 Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the 2006 Act with respect to accounting records and the preparation of statutory accounts.

The statutory accounts have been prepared in accordance with the provisions applicable to small companies within Part 15 of the 2006 Act and in accordance with the Financial Reporting Standard 102 as applicable in the UK and Republic of Ireland.

The notes on pages 15 to 22 form part of these statutory accounts.

The statutory accounts were approved and authorised for issue by the Trustees on 4th February 2026 and signed on their behalf by:



.....
Mr P M Jenner (Trustee)

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 SEPTEMBER 2025**

	2025		2024	
	£	£	£	£
Net Income/(Expenditure) for the year	62,515		(14,930)	
Adjustments for:				
Depreciation	901		852	
Increase/(Decrease) in Creditors	43,200		80,742	
Decrease/(Increase) in Debtors	27,926		(58,048)	
Net Cash Flow from Operational Activities		134,542		8,616
Increase in Fixed Assets	(1,422)		-	
Net Cash Flow from Investing Activities		(1,422)		-
Total Net Cash Flow		133,120		8,616
Opening Cash and Cash Equivalents		119,872		111,256
Closing Cash and Cash Equivalents		252,992		119,872

The notes on pages 15 to 22 form part of these statutory accounts.

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2025

1. ACCOUNTING POLICIES

1.1 General information

Dorset Opera is a company limited by guarantee and is incorporated in England and Wales. The registered office is Dorset Opera, Cheselbourne, Dorchester, DT2 7NP.

1.2 Basis of preparation of statutory accounts

The Charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are presented in sterling which is the functional currency of the Charity and rounded to the nearest £.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.3 Going concern

The statutory accounts have been prepared using the going concern basis of accounting and the Charity's reserves remain fully sufficient to support its activities. The Trustees are of the view that there are no material uncertainties about the Charity's ability to meet its financial liabilities as they fall due and therefore consider it appropriate to prepare statutory accounts on a going concern basis.

1.4 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds are unrestricted funds which the Trustees have designated for a specific purpose.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund.

The aim and use of each restricted and designated fund is set out in Note 14.

1.5 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received, and the amount of income receivable can be measured reliably.

For legacies, entitlement is taken as the earlier of the date on which either: the Charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably, and the Charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the Charity, or the Charity is aware of

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2025

the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income tax recoverable in relation to donations received under Gift Aid is recognised at the time of the donation.

1.6 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Bar and festival equipment - 10 years straight line

When fully depreciated, assets are treated as disposed of. Small items of equipment costing no more than £500 are expensed on acquisition.

1.8 Cash and Cash Equivalents

Cash includes cash in current bank accounts and on deposit, where the access period is less than 3 months, or 6 months where managed to match expected cash outflows over the year. Cash equivalents are short term, highly liquid investments that are readily convertible to known amounts of cash and that are subject to an insignificant risk of changes in value.

1.9 Interest receivable

Interest on cash and cash equivalents is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable.

1.10 Debtors

Trade and other debtors are recognised at the settlement amount. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.11 Liabilities

Liabilities are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

DORSET OPERA

(A company limited by guarantee)

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2025**

2. NET INCOME

	2025	2024
	£	£
This is stated after charging:		
Depreciation of tangible fixed assets owned by the Charity	901	852

3. EMPLOYEES

The Charity had no employees during the year (2024: nil).

No Trustees were in receipt of remuneration in that role in the year (2024: nil).

4. INCOME FROM CHARITABLE ACTIVITIES

<i>Opera Festival</i>	2025	2024
	£	£
Chorus & Emerging Artists	69,430	76,761
<i>less: Bursaries Granted</i>	(30,000)	(35,835)
Tickets	290,507	280,694
Advertising & Sponsorship	20,941	22,549
Programmes & Merchandise	12,369	11,985
Bar & Catering	17,157	15,792
Marquee and Pavilion	7,465	8,151
	<hr/> 387,869	<hr/> 380,097

£29,913 (2024: £32,056) of Bursaries allowed as discounts against Summer School fees were through the restricted Patrick Shelley Bursary fund in accordance with the purpose of the fund. All other income from charitable activities relates to unrestricted funds.

5. INCOME FROM DONATIONS AND LEGACIES

	2025	2024
	£	£
Friends of Dorset Opera	33,500	76,500
Grants from other charities	37,800	22,300
Individual donations and legacies	201,999	106,436
Gift Aid received	47,046	19,913
	<hr/> 320,345	<hr/> 225,149

All of the income from donations and legacies related to unrestricted funds with the exception of £19,800 (2024: £30,750) of Grants received.

DORSET OPERA

(A company limited by guarantee)

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2025**

6. INVESTMENT INCOME

	2025	2024
	£	£
Interest	7,093	11,432

All of the investment income related to unrestricted funds.

7. OTHER INCOME

	2025	2024
	£	£
Theatre Tax Relief	163,721	196,729

All of the Other Income related to unrestricted funds.

8. CHARITABLE ACTIVITY EXPENDITURE

Opera Festival

	2025	2024
	£	£
Opera Production	553,034	568,940
Cast & Crew Accommodation	124,606	120,517
Emerging Artists	14,100	4,500
Marketing, Publicity and Hospitality	105,125	116,383
Administration	15,392	17,649
Governance	2,310	2,510
Total	814,567	830,499

9. GOVERNANCE COSTS

	2025	2024
	£	£
Independent examiner's fees	1,980	1,980
Accountancy fees	330	330
AGM Expenses	-	200
Total	2,310	2,510

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2025**

10. INDEPENDENT EXAMINER'S REMUNERATION

The remuneration of the Independent Examiner for the Independent Examination was £2,310 (2024: £2,310) including £330 for other accountancy services (2024: £330).

11. TANGIBLE FIXED ASSETS

	Cost	Depreciation	Carrying Amount
	£	£	£
Equipment			
At 1 October 2023	8,520	(4,489)	4,031
Additions	-	-	-
Depreciation charge for the year	-	(852)	(852)
Disposals	-	-	-
At 30 September 2024	8,520	(5,341)	3,179
Additions	1,422	-	1,422
Depreciation charge for the year	-	(901)	(901)
Disposals	-	-	-
At 30 September 2025	9,942	(6,242)	3,700

12. DEBTORS

	2025	2024
	£	£
Trade debtors	19,021	2,970
Prepayments and accrued income	164,381	208,358
	183,402	211,328

13. CREDITORS: Amounts falling due within one year

	2025	2024
	£	£
Trade creditors	1,515	-
Expense Accruals	129,208	94,323
Deferred Income	5,725	-
Tax Liabilities	1,075	-
	137,523	94,323

DORSET OPERA

(A company limited by guarantee)

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2025**

14. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 October 2024 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2025 £
Unrestricted funds					
General Fund	152,287	894,342	(821,714)	(25,000)	199,915
Designated funds (unrestricted)					
Young Performers incl. Bursaries	40,000	-	-	(40,000)	-
Wider Access Fund	15,000	-	-	(15,000)	-
Outreach	20,000	-	-	(20,000)	-
Young People's Fund	-	-	-	100,000	100,000
Total designated funds	75,000	-	-	25,000	100,000
Total Unrestricted funds	227,287	894,342	(821,714)	-	299,915
Restricted funds					
Patrick Shelley Bursary fund - income		19,800	-	-	
- applied against income (see below)		(29,913)	-	-	
- total	10,113	(10,113)	-	-	-
Opera-in-Education	2,656	-	-	-	2,656
Total Restricted Funds	12,769	(10,113)	-	-	2,656
Total of funds	240,056	884,229	(821,714)	-	302,571

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 October 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2024 £
Unrestricted funds					
General Funds	117,217	822,316	(787,246)	-	152,287
Designated Funds	125,000	-	(50,000)	-	75,000
Total Unrestricted funds	242,217	822,316	(837,246)	-	227,287
Restricted funds					
Restricted Funds - all funds	12,769	-	-	-	12,769
Total of funds	254,986	822,316	(837,246)	-	240,056

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2025**

14. STATEMENT OF FUNDS (CONTINUED)

Two restricted funds are maintained.

The Patrick Shelley Fund holds donations and grants directed to the award of bursaries to participants meeting necessary criteria at the Summer School. When drawn on this is applied to Bursaries, which, being discounts against our Summer School fees, is reported as negative income, as shown in the table above and in Note 4. This has been fully drawn on in 2025.

Donations and grants directed to support our Outreach programme are held in the Opera-in-Education Fund.

In 2022 the Board established three Designated Funds to enable continued support for Young Performers, Wider Access and Outreach. The Board has decided to combine these funds into a single Young People's fund and to enhance it from the surplus achieved this year to form a Designated Fund of £100,000 which is intended to be applied over the next four years.

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

CURRENT YEAR	General	Designated	Restricted	Total
	funds	funds	funds	
	2025	2025	2025	2025
	£	£	£	£
Tangible fixed assets	3,700	-	-	3,700
Current assets	333,738	100,000	2,656	436,394
Creditors due within one year	(137,523)	-	-	(137,523)
	199,915	100,000	2,656	302,571

PRIOR YEAR	General	Designated	Restricted	Total
	funds	funds	funds	
	2024	2024	2024	2024
	£	£	£	£
Tangible fixed assets	3,179	-	-	3,179
Current assets	243,431	75,000	12,769	331,200
Creditors due within one year	(94,323)	-	-	(94,323)
	-	-	-	-
	152,287	75,000	12,769	240,056

DORSET OPERA

(A company limited by guarantee)

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2025**

16. RELATED PARTY TRANSACTIONS

During the year the following payments were made to Trustees:

Mr Roderick Kennedy, a Trustee and consultant, received a fee of £62,500 (2024: £60,000) for consultancy services, and £6,566 (2024: £4,018) of travel and subsistence expenses were reimbursed or incurred by the Charity. At the year end £68,758 (2024: £63,727) remained in creditors.

Mrs Susannah Selby Bennett, a Trustee, received travel and subsistence expenses incurred by the Charity of £123 (2024: £177).

Harriet Kennedy, a relative of Mr Roderick Kennedy, a Trustee, received payments of £5,784 (2024: £4,000) for professional services, together with subsistence expenses incurred by the Charity of £221 (2024: £418).

Alex Kennedy, a relative of Mr Roderick Kennedy, a Trustee, received a payment of £769 (2024: £837) for operational support services, together with subsistence expenses incurred by the Charity of £98 (2024: £nil).

Leigh Rudkin, a connected person of Mr Roderick Kennedy, a Trustee, received a payment of £788 (2024: £1,173) for operational support services, together with subsistence expenses incurred by the Charity of £98 (2024: £nil).

The Trustees, other than Mr Kennedy, were reimbursed £nil (2024: £nil) for travel and other personal expenditure.

17. LIABILITY OF MEMBERS

The Charity is a company limited by guarantee. A member's contribution to the assets of the Charity in the event of it being wound up while he or she is a member or within one year of ceasing to be a member is limited to an amount not exceeding £10.

DORSET OPERA

England & Wales - Charity number 1105318

Accounts

DORSET OPERA
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND STATUTORY ACCOUNTS

FOR THE YEAR ENDED 30 SEPTEMBER 2024

DORSET OPERA
(A company limited by guarantee)

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DORSET OPERA

(A company limited by guarantee)

COMPANY INFORMATION FOR THE YEAR ENDED 30 SEPTEMBER 2024

Directors/Trustees	Mr G P Batt (Chairman) Mr D E B Grant Mr J Guidera (resigned 4 October 2024) Mr P M Jenner Mr R I M Kennedy Mrs J M Lang Mr M Lewis (appointed 17 December 2023) Mr S D Norman Mrs S M Selby Bennett
President	Sir Mark Elder CH CBE
President Emerita	Dame Dione Digby
Vice Presidents	Mr & Mrs A Frost Mr & Mrs G C W Harvey Mr T Lee Mr N Mansfield Miss R A Miller
Company registered number	05170704
Charity registered number	1105318
Registered office	Dorset Opera Cheselbourne Dorchester Dorset DT2 7NP
Accountants	Edwards & Keeping Limited Unity Chambers 34 High East Street Dorchester Dorset DT1 1HA
Bankers	Lloyds Bank plc High Street Gillingham Dorset SP8 4AQ
Solicitors	Humphries Kirk LLP 40 High West Street Dorchester Dorset DT1 1UR
Website	www.dorsetopera.com

DORSET OPERA

(A company limited by guarantee)

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2024

The Trustees, who are also Directors of Dorset Opera for the purposes of company law, present their annual report together with the financial statements of the Charity for the year ended 30 September 2024.

1. REFERENCE and ADMINISTRATION

Dorset Opera is a registered company limited by guarantee (No 05170704) and a registered charity (No 1105318) governed by a constitution adopted on 28 June 2004.

The Trustees, who are also Directors for the purposes of company law, are set out in the table below and have all held office for the whole of the period from 1 October 2023 unless otherwise noted.

Mr G P Batt (Chairman)
Mr D E B Grant (Director, Sponsorships)
Mr J Guidera (resigned 4 October 2024)
Mr P M Jenner (Director, Finance)
Mr R I M Kennedy (Artistic Director)
Mrs J M Lang (Director)
Mr M Lewis (appointed 17 December 2023)
Mr S D Norman (Director, Charitable Trusts)
Mrs S M Selby Bennett (Director, Operations)

Our extensive volunteer network provided valuable support during the period of the preparation for and, running of, our festival performances. Our Operations Director, Susannah Hubert, assisted by Janet Schofield, Mike and Jane Brook and Seymour and Molly Adams who, between them co-ordinate accommodation, activities and schedules while we are on campus at Bryanston. Susannah carries out vital duties throughout the year. The Trustees are grateful for their amazing devotion.

2. OBJECTIVES and ACTIVITIES

Our mission

Our charitable objectives are:

"To promote, maintain, improve and advance the education of the public, especially young people, in opera, in particular but not exclusively by: organising Summer Schools and other activities for the benefit of aspiring singers, musicians and production and technical personnel based in Dorset - and further afield; and presenting high quality opera productions involving, where possible, significant roles and opportunities for choristers."

Summary of Activity

Established in 1974, Dorset Opera is a pro-am company, based at Bryanston near Blandford Forum in Dorset. It has established a reputation for its large thrilling chorus famed for its 'wall of sound', combined with excellent professional principals (many of international renown) fine conducting and an orchestra of high quality, in a 'Country House' setting. Dorset Opera actively promotes young and emerging singers and a number of our alumni have gone on to much greater things. All operas are sung in the original language where possible and English surtitles are provided (even when the opera is sung in English).

Dorset Opera aims to play as full a role as possible within its means and capabilities, within the local community and especially in Dorset schools.

Aims and Objectives for 2024

For 2024 we planned to:

1. Commission a new opera to celebrate our 50th Anniversary year
2. Mount two - possibly three - performances of Paul Carr and Euan Tait's new work linking Dorset Opera to the county whose name it bears, based directly on Thomas Hardy's second novel, *Under the Greenwood Tree*. The Hardy was to be the main chorus opera in 2024

DORSET OPERA

(A company limited by guarantee)

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2024

3. The second opera will be Dorset Opera's first outing for Puccini's *Madama Butterfly*. Whilst this doesn't contain a huge amount for the chorus, it balances well and is our acknowledgement of the importance of one of our favourite composers, as we commemorate the 100th anniversary of his death
4. We aimed to present two performances of a third opera – Rameau's *Castor et Pollux* featuring Dorset haute-contre, Kieran White
5. Build a significant Golden Fund to support the 2024 Festival and the special projects planned for our 50th Anniversary year
6. Continue to enhance our production values through engaging once again the talented Dorset sculptor and set designer, Rufus Martin, and costume designer, Stewart J Charlesworth
7. Continue to grow our partnerships with the Guildhall School of Music & Drama, the Royal Birmingham Conservatoire, the Royal Northern College of Music, the Royal Welsh College of Music & Drama and, the Arts University, Bournemouth
8. Explore further avenues to bring our Opera-in-Education projects back to life
9. Encourage greater corporate support throughout Dorset Opera
10. Reconnect and develop greater support from charitable trusts and foundations in the post-Covid world
11. Welcome more Patrons and Friends to our vital support communities
12. Having doubled the uptake of our heavily-subsidised reduced-price ticket scheme for school-age children, students and other young people under 26 in 2022, we intend to bring this opportunity to even more in our 50th Anniversary year
13. Continue to provide substantial bursaries towards our Summer School fees for all UK students in full-time education, with proven financial need.

Activities adopted in 2024 to meet objectives:

This year we presented a total of eight performances, four of Puccini's *Madama Butterfly* to celebrate the centenary of the composer's death and three of our commission of Hardy's *Under the Greenwood Tree* by composer Paul Carr and librettist Euan Tait, in recognition of our 50th anniversary, along with a celebratory Gala concert.

Eri Nakamura was simply incredible as *CiòCiò-San*. She had every note perfectly formed and nuanced and expressed every emotion both vocally and through her acting. Letitia Vitelaru, who sang the *matinée* performance, was equally skilled - it is so difficult to simply 'jump in' and take over a role without even the luxury of a full dress rehearsal. *Greenwood* was splendid and visually brilliant. Both operas - and especially the Gala - enabled us to fulfil our remit to bring our emerging artists to the fore.

Our Music Director, Jeremy Carnall and Conductor, José Miguel Esandi along with Chorus Director, Stephen Harris, assisted by Ian Shaw, did a magnificent job as always, and our Directing teams led by Paul Carr and Jamie Hayes were first rate.

The Gala concert featured Letitia Vitelaru, Anna Patalong, Brindley Sherratt and many of our young emerging artists in solo roles as well as in the chorus. It was directed by William Byram and featured all our conductors - Jeremy Carnall, José Miguel Esandi and Sonia Ben Santamaria. It was compèred by broadcaster, Natalie When.

The orchestra produced a very high-quality sound from a band of just 43, which included 9 academy players from the Guildhall School of Music, London and the Royal Conservatoire of Scotland - all in receipt of orchestral bursaries.

The 2024 chorus numbered 54 in total, recruited by our Chorus Manager, Frannie Hewitt. This year, we welcomed three Australians, two Americans, a Romanian, and a Belgian.

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We have used the Yorkshire Workshop to build our sets since 2019. Technical Director, Conor McGivern, (based in York) knows the company well and is able to keep an eye on progress throughout the 'build' process. We were impressed by Rufus Martin's designs last year, but in 2024, he outdid himself! We used a revolve for the first time and as a result, his imagination ran wild! We billed Greenwood as presenting a whole Dorset village on stage and, in the end, that was spot on.

Everyone praised Stewart Charlesworth's costume designs. His hard-working Wardrobe team featured professionals and our brilliant Dorset Opera seamstresses who prepare our chorus costumes. Like last year, we were able to welcome four Arts University of Bournemouth students who gained valuable practical experience that only we (in the South West) are able to offer. It is important that we continue to nurture our relationship with AUB Graduate School via the head of the Historical Costume MA course, Dr Helen Walter.

During the performance week, masterclasses were offered to our choristers by principal singers who gave insights into what they were looking for in inexperienced young singers entering the profession, as well as how to prepare for a successful audition. As is normal towards the end of the Festival, all choristers are offered the opportunity to undertake a solo audition in front of the Artistic Director, Music Director, Chorus Director and opera directors - through the support and guidance of our expert professional répétiteurs.

3. ACHIEVEMENTS and PERFORMANCE

To mark our Golden Anniversary year we commissioned a new opera, Under the Greenwood Tree, and gave its World Premiere, which was well received. Our production of Madama Butterfly was recognised as outstanding with a five and four star reviews in the national press and industry publications.

We had a full chorus and welcomed back many performers who have contributed to past productions. 38 students received some form of bursary towards their fees, of whom 9 were from Dorset and received full bursaries.

Our costumes and sets were of a very high standard and fully met our stated objective of further enhancing our production values. The inclusion of four students from the Arts University Bournemouth widened our support for young people.

We maintained a high take-up of our reduced-price tickets for young people.

In total, 245 people, of whom 89 were volunteers, were involved with producing the Festival and running the Charity during 2024.

We were delighted to add three new charitable trusts to those who supported us this year. We welcomed several new Patrons and Friends to our two vital support organisations. Many Patrons, Friends and others also supported our Golden Anniversary with additional donations. We also welcomed three new corporate sponsors.

4. OPERA-IN-EDUCATION

Increasing pressures on schools' timetables and resources made it impracticable for us to put forward a programme of Outreach activities this year. A change of circumstances has also meant that our Director for Outreach has had to step down. The Board will reassess the position and continues with its aim to support Dorset schools with an Outreach programme.

5. OUR INCOME MODEL

Our income model is broken down into 11 streams:

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2024

i. Box Office

We continued to run our own box office under the expert oversight of Felicity Porter. The majority of bookings were made online, with other sales and support being by telephone. As well as Festival tickets, this included individual pavilion hires, opera dinners and picnic catering, together with bookings for Bluffers' lunches and other fundraising events. Total Festival takings were up to £316,000, of which £280,694 was for tickets, 10% up on the sales of £255,895 in 2023.

ii. Course fees

We were delighted to run our full Summer School again this year with a full Chorus. We offered part-bursaries to conservatoire and music school students of proven financial need, under the age of 26 (discretion was used in offering support to some students over this age, who are still in full-time education). Nine young singers from Dorset received a full bursary. Grants were received from several charitable trusts (set out below) which supported these bursaries. Our net income from course fees was usefully improved at £40,926 (2023: £35,494).

iii. The Friends of Dorset Opera

Last year FODO retained funds to support this Golden Anniversary year and so they were able to make a very substantial grant of £76,500. We are most grateful to them for this exceptional support (£5,000 in 2023).

iv. Advertising

We carry some advertising in our bi-annual newsletters as well as our Festival programme. The total income from advertising this year amounted to £10,049 (£9,452 in 2023).

v. Corporate Sponsorship

We are very grateful to our corporate sponsors, Humphries Kirk, Duke's Auctioneers, Close Brothers, Church House Investment Management and Savills, who supported the Sponsors' Lounge at Bryanston. We received a total of £12,500 (£7,500 in 2023).

vi. Events (Fundraising) Committee

This sub-committee (EvCom) under chairman Allen Weager and treasurer David Foster is responsible for Bluffers' lunches and other fundraising events, as well as engendering a great deal of friendship, affection and joy over the years. The Board is grateful to EvCom and its members, to our excellent Bluffers' speakers and, of course, our hosts Susannah & Bruce Selby Bennett who do so much for Dorset Opera in every sphere. Not to forget our 'pudding fairies', Sue Mathews, Louise Batt, Judy Haes and others. This year a much-appreciated £15,125 was raised after costs (2023: £11,490).

vii. Patrons

Our wonderful Patrons continued with their regular support in 2024, augmented by several new Patrons who have joined this community. Volunteer and chorister Elspeth Brown, our Patrons' Secretary, excels in nurturing and caring for these very special supporters. Our income from Patrons' regular subscriptions this year was £76,515 (2023: £70,710).

viii. Golden Anniversary and other Donations

In this our Golden Anniversary year we asked our Patrons, Friends and others for extra support for our ambitious programme including the commissioning of *Under the Greenwood Tree* and this successfully raised £19,626 (£2,100 for other projects in 2023).

ix. Gift Aid

Gift Aid is a very valuable addition to the personal donations we receive, whether on Patrons' subscriptions or otherwise, and amounted to £19,913 (£18,178 in 2023).

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2024

x. Charitable Trusts and Foundations

We were most grateful to the following Charities who supported us this year:

The Fitton Trust; The Kirby Laing Foundation; The Backstage Trust;
The Thistle Trust; The Valentine Trust; The Elmgrant Trust;
and The Alice Ellen Cooper-Dean Charitable Foundation.

In total we gratefully received grants totalling £22,300 (2023 £36,000). A further grant was received from the W A Cadbury Trust shortly after the year-end.

A member of the Board is focusing on this important source of income, ably supported by a select team of volunteers, whose continuous aim is to improve our income results in this area. We are exceedingly grateful to our benefactors and to those volunteers.

xi. Theatre Tax Relief

Theatre Tax Relief (TTR) was introduced in the Finance Act 2014 to mitigate the risk for production companies engaged in qualifying theatrical productions. The relief is designed to recognise the unique cultural value the Arts bring to the UK and encourage greater and more diverse productions.

We are delighted that the Government has recognised the pressure on arts organisations by continuing the increased level of TTR at an effective 36% of qualifying expenditure. As a result, this year we are able to claim a substantial £196,729 (£152,000 in 2023).

6. PUBLIC BENEFIT

Dorset Opera ran a full Summer School in 2024 providing experience to aspiring singers, orchestral academicians and technical theatre students, as in past years.

A bursary scheme is available to anyone in full time education up to the age of 26 and, in exceptional circumstances, awards can be made to those over that age. Bursaries are for those who can prove financial need.

We encourage young people to attend performances of our operas by offering tickets at heavily discounted prices to under-26s.

The Trustees confirm that they have given due consideration to the Charity Commission's guidance on public benefit when reviewing the Charity's aims and objectives.

7. AIMS and OBJECTIVES FOR 2025

For 2025 we plan to:

1. Celebrate our 20th year at Bryanston: astonishingly, yet another anniversary year!
2. We plan to mount at least two full-scale productions - with a minimum of six performances (to include matinees of each production). One will be a single full-length opera, the other will be a double-bill of shorter works
3. We will be working with our new Technical Director, James Smith who is also our Lighting Designer. He is also Technical Director at The Lighthouse in Poole, so he has immediate access to local personnel and equipment
4. We are delighted that Rufus Martin (our brilliant set designer) and Stewart J Charlesworth (costumes), remain at the forefront of our design team
5. We will continue to grow our partnerships with the Guildhall School of Music, the Royal Conservatoire of Scotland and Arts University, Bournemouth. We will continue to work with the Royal Northern College of Music and the Royal Welsh College of Music and Drama
6. We are planning for an Outreach programme in the year

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7. Having increased the number of Corporate Sponsors in 2024, we look forward to further expansion in corporate support in the coming year
8. Continue to welcome more new Patrons and Friends of Dorset Opera to their respective organisations
9. We will continue to expand our reduced-price ticketing scheme for young people under the age of 26
10. Continue to provide substantial bursaries towards our Summer School fees for UK students in full-time education, provided they can prove financial need.

8. STRUCTURE, GOVERNANCE and MANAGEMENT

Board and Committee Structure

The Artistic Director, the Operations Director, the Assistant Company Managers and the Front-of-House Manager oversee the volunteers responsible for specific functions in support of each Summer School and are consulted as required throughout the year.

The Board's committee structure remains as follows:

- a) Audit, Risk and Governance Committee: to monitor all financial matters and risks associated with the Charity
- b) Nominations Committee: to consider all statutory and honorary appointments
- c) Remuneration Committee: to consider consultancy and other relevant fees
- d) Events Committee: to initiate and organise fundraising and other events

Remuneration Policy

The Trustees receive no remuneration in that role. Mr Kennedy, as Artistic Director, has a consultancy agreement with Dorset Opera.

Legal Status

Dorset Opera is a company limited by guarantee (company number: 05170704) and a registered charity (number: 1105318) and is administered under its Memorandum and Articles. It is not liable to Corporation Tax on its charitable activities.

Trustees

The Trustees have the power to appoint, with a simple majority, any person to be a Trustee of Dorset Opera who is deemed to have the necessary attributes and expertise to assist with the effective running of the Charity. All key decisions affecting the direction of the opera company are made by the Trustees. Trustees are required to retire by rotation every three years.

People who are invited to join the Board usually already have considerable knowledge of Dorset Opera, having visited performances over the years. For their induction, in addition to briefing meetings with the Chairman, Artistic Director and appropriate volunteers, new Trustees are given the necessary information to equip them to take on a given role including:

- Minutes of previous Board meetings
- Copies of Dorset Opera's Accounts for the previous years, and
- Past programmes, newsletters and copies of press reviews.

From time to time a review of Board performance is undertaken by the Chairman and members of the Board. Refreshment of the performance of the Board and its membership is essential. The average tenure of board members is 8 years. The Artistic Director is vital to the running of Dorset Opera and is an essential Board member. The Board remains content with the progress in recent years.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2024

Risk Management

The Trustees continue to keep the Charity's activities under review, particularly in respect of the major risks (including the receding Covid pandemic) that may arise from time to time and, to monitor the effectiveness of the system of internal controls. The Audit, Risk and Governance Committee of the Board was formed to create and monitor the company's risk mitigation programme and to ensure best practice in its accounting and auditing activities.

We have identified several risks, which are discussed below.

i. Reputation

Our reputation for providing performances at a quality 'on a par with the top five main UK opera companies' and other Country House opera venues is crucial for retaining our audience, many of whom come time and again. Any diminution in our reputation would reduce our ticket income which in turn would reduce our ability to deliver high quality performances. The Board is fully aware of this and is resolved to provide the resources required to maintain our quality and reputation.

ii. Pricing

Our charitable status requires us to benefit the community by enabling the maximum number to attend, while our ticket pricing must make a major contribution towards the costs of the performances. Overpricing will restrict audiences while underpricing will reduce our income. The Board takes care to strike this balance.

iii. Voluntary & Other Income

Voluntary income is always a major source of funds, primarily from our Patrons. This support is not taken for granted, and the Board continues to ensure that Patrons are respected and benefit from excellent communication and recognition as well as receiving priority booking and invitations to specific events. We also have an enduring relationship with the Friends of Dorset Opera whose charitable objective is to raise subscriptions in support of our Charity - particularly for the benefit of the young attending our Festival and Summer School.

Our Events' Committee organises functions and events in order to raise funds to support the Festival.

We have a diligent group of volunteers, under Board member Steven Norman, who specialise in raising funds from grant-making charitable trusts and foundations.

The Board ensures that the contribution of all these groups is recognised and encouraged.

iv. Expenditure

The Board is conscious that its funds must be used to the best effect and hence costs must be controlled, while ensuring that production quality is maintained (see i. above). Fees for engaging high quality artists and technicians are subject to market pressures, and costs generally are subject to inflation. The level of voluntary support ensures that administration costs are minimised. The Board sets realistic budgets and monitors the level of spend during the year.

v. Volunteers

Dorset Opera employs no staff but relies upon an extensive group of volunteers who are vital to the continued success of the organisation. The volunteers provide a cheerful and skilled input to the Festival and maintaining this is a key objective. Any reduction in this support would hamper the smooth running of the Festival. The Board recognises their contribution and communicates with them through regular newsletters, team briefings and reviews.

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vi. Social Media

The Trustees realise the importance of social media in promoting Dorset Opera. If we do not use it effectively it will limit our reach to new and especially, younger audiences. Additionally, we recognise the importance of promoting the Festival to potential participants - be they Summer School, creative and technical participants or professional singers. Although many of our followers and supporters belong to a pre-social-media era there is a considerable and growing number who do use it and, unsurprisingly, nearly all the young Summer School students and professional singers are avidly connected. Each group tends to use different social media platforms. At the present time, a typical audience member may use Facebook while the younger participants lean towards Instagram. Our communications team is focused on being aware of these trends and keeping pace with them.

vii. Key People

Dorset Opera is dependent on the contribution of a core of key individuals. Their skills, knowledge, contacts and experience are essential for our continued operation. Where maintaining cover from existing resources is impractical, the Board is ready to engage external support to provide continuity, if necessary.

viii. Operational Continuity

The COVID pandemic highlighted the risk to the Festival's operations and that it cannot always be foreseen or mitigated in full. We remain aware that other similar risks may arise and the Board continually monitors the environment for such risks.

Lesser risks, such as failures of suppliers, are also recognised and contingency plans established to minimise such impacts.

ix. Regulatory Compliance

We are subject to regulation by the Charity Commission and must comply with the requirements both of HMRC for Gift Aid and Corporation Tax returns and of Companies House for filing accounts and annual returns. Shortcomings may result in penalties or further sanctions. The Audit, Risk and Governance Committee is charged with monitoring compliance, implemented by review of practice against the Charity Governance guidance and oversight of the Accounts' production and their Independent Examination. Board members are aware of their responsibilities and are confident that they are discharged correctly.

x. Information Security

The General Data Protection Regulation (GDPR) requires us to keep the personal information we hold secure, and not misuse it. Failings can lead to penalties. We take great care to ensure that such information is not disclosed improperly, and our electronic communications offer the recipient the opportunity to unsubscribe.

9. RESERVES POLICY

The reserves are detailed in notes 14 and 15 to the accounts.

The Trustees have reviewed the risks which could affect Dorset Opera, and the level of general reserves required to enable scheduled performances to be completed during the coming season. Various scenarios were investigated including:

- An event making our performance venue unavailable
- Absence of key professionals or performers requiring extra costs to cover
- Shortfall in income from ticket sales or other sources, prompted by economic conditions or resistance to prices
- Unforeseen inflationary or other cost increases.

Having reviewed these scenarios in current circumstances, the Trustees have considered that the general fund reserve should be increased to £140,000 from the previous £120,000.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2024

Last year the Board maintained the Charity's Designated Funds established in 2022:

i. Young Performers	£40,000	Fees for emerging artists, academy players, and bursaries for Summer School students
ii. Wider Access	£15,000	Subsidised tickets for young people
iii. Outreach	£20,000	Projects in local schools
iv. Golden Anniversary	£50,000	Commissioning of a new opera and other activities in 2024

We drew on the full Golden Anniversary Fund, applying it to our Opera Production costs. It was not necessary to draw on the other three Designated Funds in the year, and they are carried forward to support these activities in future.

The Board noted with some concern that, while there was a cash balance of £119,872 at the year end, had the creditors of £94,323 been settled by the year end the balance would have been reduced to £25,549 which barely meets the amount that the Board considers necessary to ensure ongoing operations are supported. This is despite the General Fund meeting the solvency reserve requirement set out above. The Theatre Tax Relief credit is not received in cash until several months after the year end hence is not available to pay for the year's Festival costs. Accordingly the Board considers that a Liquidity requirement should be set that the total Funds of the Charity should exceed £40,000 excluding any Theatre Tax Relief credit receivable.

10. FINANCIAL REVIEW

The 2024 Festival was another success, with ticket sales again setting a record at £280,694 (2023: £255,895). The increased Theatre Tax Relief (TTR) rate was continued and this year we are able to claim a substantial £196,729 (2023: £152,000), contributing to our total income of £822,316 (2023: £653,771). Our ambitious Golden Anniversary programme for the year increased total costs to £837,256 (2023: £663,952). The overall result is a deficit of £14,930 (2023: £10,181).

We also drew on the full amount of the Golden Anniversary Designated Fund of £50,000 to support the programme and in particular the production of *Under the Greenwood Tree*, but did not need to draw on the remaining three funds this year and therefore they remain available for future support. We received grants of £22,000 (2023: £30,750) directed to the support of our young people which was applied through the Patrick Shelley Restricted Fund to bursaries to reduce Summer School fees. At the year end, our total Designated Funds were £75,000 (2023: £125,000), while our total Restricted Funds stood at £12,769 (2023: £12,769).

The General Fund now stands at £152,287 (2023: £117,217) and our total Funds are £240,056 (2023: £254,986). While this meets our solvency reserve requirement of £140,000, the total Funds excluding the TTR credit receivable, at £43,327, only narrowly meets the Liquidity requirement of £40,000 as set out above.

The Board is conscious that income this year was enhanced by the one-off support for the Golden Anniversary of c. £70,000 and the high level of TTR which will reduce in future and so will take steps to maintain liquidity and solvency by increasing income sources and controlling costs in 2025.

Investment powers, policy and performance

The Trustees have power to invest the money of the Charity not immediately required for its purposes in such investments or property as they think fit. Currently cash reserves are required to meet the operational needs of the Charity, and security and ready availability of our reserves is a priority. Cash is therefore generally held in low risk deposit accounts which give short-term access to these funds. This has been extended to include the COIF Deposit Fund, a money market fund with an ethical investment policy, which currently generates a good rate of interest while remaining readily accessible.

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**TRUSTEES' REPORT
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

11. BOARD POLICIES

Dorset Opera is committed to equality of opportunity for all and to removing barriers to equal opportunity. The Board fully recognises and accepts its responsibility to ensure that there is no discrimination on the grounds of a person's gender, marital status, race, religion, colour, age, disability or sexual orientation.

All individuals will be treated fairly and equally, and all relevant legislation will be complied with during the Festival and associated activities.

Confidentiality of information is maintained at all times The Board will also endeavour to ensure that buildings are accessible to all or that a suitable alternative is provided wherever possible.

The Board regularly reviews its policies on Bursary Awards; Complaints Procedure; Conflicts of Interest; Data Protection; Equality and Diversity; Fee and Accommodation Waivers; Safeguarding; and Health & Safety.

12. GRANT-MAKING POLICY

The Charity provides funds for bursaries to reduce the fees for our Summer School for young people in full time education, particularly those from Dorset, to enable them to benefit from our activities undertaken to meet our charitable objectives. This is the primary purpose of the Patrick Shelley restricted fund, which is supplemented by the designated Bursaries fund (see Note 14 to the Accounts). The Charity does not normally disburse grants to individuals or other organisations.

13. PRINCIPAL FUNDING SOURCES

The following are the principal funding sources of the Charity: income from ticket sales and activities associated with the Festival; donations from Patrons of Dorset Opera; donations from the Friends of Dorset Opera; fundraising income from events held throughout the year; occasional financial support from Arts Council England; grant-making Trusts; and Theatre Tax Relief. See section 5 above and notes 4 to 7 below for more detail.



.....
Mr G P Batt

Chairman



.....
Mrs J M Lang

Trustee

DORSET OPERA

(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF DORSET OPERA

I report to the trustees on my examination of the accounts of Dorset Opera for the year ended 30 September 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the notes to the accounts, including a summary of significant accounting policies.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER AND BASIS OF REPORT

As the trustees of the charitable company (and also the directors 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 charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act') and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S REPORT

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

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

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

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



Mrs S J Hough, FCA
Edwards and Keeping Limited
Unity Chambers
34 High East Street
Dorchester
Dorset
DT1 1HA

Date: 14 January 2025

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING THE INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

	General funds	Designated funds	Restricted funds	Total 2024	Total 2023	
Note	£	£	£	£	£	
INCOME AND ENDOWMENTS FROM:						
Donations and legacies	5	203,149	-	22,000	225,149	139,093
Charitable activities	4	402,097	-	(22,000)	380,097	350,276
Other trading activities		8,909	-	-	8,909	6,163
Investments	6	11,432	-	-	11,432	6,239
Other income	7	196,729	-	-	196,729	152,000
TOTAL INCOME AND ENDOWMENTS		822,316	-	-	822,316	653,771
EXPENDITURE ON:						
Raising funds		(6,747)	-	-	(6,747)	(4,089)
Charitable activities	8,9	(780,499)	(50,000)	-	(830,499)	(659,863)
TOTAL EXPENDITURE		(787,246)	(50,000)	-	(837,246)	(663,952)
NET (EXPENDITURE)/INCOME		35,070	(50,000)	-	(14,930)	(10,181)
NET MOVEMENT IN FUNDS		35,070	(50,000)	-	(14,930)	(10,181)
RECONCILIATION OF FUNDS:						
Total funds brought forward		117,217	125,000	12,769	254,986	265,167
TOTAL FUNDS CARRIED FORWARD		152,287	75,000	12,769	240,056	254,986

The notes on pages 16 to 23 form part of these statutory accounts.

All operations are classed as continuing.

All recognised gains and losses are included above.

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**BALANCE SHEET
AS AT 30 SEPTEMBER 2024**

		2024		2023	
	Note	£	£	£	£
FIXED ASSETS					
Tangible assets	11		3,179		4,031
CURRENT ASSETS					
Debtors:	12	211,328		153,280	
Cash and cash equivalents		119,872		111,256	
Total Current Assets		331,200		264,536	
Creditors: amounts falling due within one year	13	(94,323)		(13,581)	
NET CURRENT ASSETS			<u>236,877</u>		<u>250,955</u>
NET ASSETS			<u>240,056</u>		<u>254,986</u>
CHARITY FUNDS					
Restricted funds	14		12,769		12,769
Designated funds	14		75,000		125,000
General funds	14		<u>152,287</u>		<u>117,217</u>
TOTAL FUNDS			<u>240,056</u>		<u>254,986</u>

The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the 2006 Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the 2006 Act with respect to accounting records and the preparation of statutory accounts.

The statutory accounts have been prepared in accordance with the provisions applicable to small companies within Part 15 of the 2006 Act and in accordance with the Financial Reporting Standard 102 as applicable in the UK and Republic of Ireland.

The notes on pages 16 to 23 form part of these statutory accounts.

The statutory accounts were approved and authorised for issue by the Trustees on 13 January 2025 and signed on their behalf by:



.....
Mr G P Batt (Chairman)



.....
Mrs J M Lang (Trustee)

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

	2024		2023	
	£	£	£	£
Net (Expenditure)/Income for the year	(14,930)		(10,181)	
Adjustments for:				
Depreciation	852		852	
Increase/(Decrease) in Creditors	80,742		(12,275)	
(Increase)/Decrease in Debtors	(58,048)		5,064	
Net Cash Flow from Operational Activities		8,616		(16,540)
Total Net Cash Flow		<u>8,616</u>		<u>(16,540)</u>
Opening Cash and Cash Equivalents		<u>111,256</u>		<u>127,796</u>
Closing Cash and Cash Equivalents		<u>119,872</u>		<u>111,256</u>

The notes on pages 16 to 23 form part of these statutory accounts.

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2024

1. ACCOUNTING POLICIES

1.1 General information

Dorset Opera is a company limited by guarantee and is incorporated in England and Wales. The registered office is Dorset Opera, Cheselbourne, Dorchester, DT2 7NP.

1.2 Basis of preparation of statutory accounts

The Charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are presented in sterling which is the functional currency of the Charity and rounded to the nearest £.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.3 Going concern

The statutory accounts have been prepared using the going concern basis of accounting and the Charity's reserves remain fully sufficient to support its activities. The Trustees are of the view that there are no material uncertainties about the Charity's ability to meet its financial liabilities as they fall due and therefore consider it appropriate to prepare statutory accounts on a going concern basis.

1.4 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds are unrestricted funds which the Trustees have designated for a specific purpose.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund.

The aim and use of each restricted and designated fund is set out in Note 14.

1.5 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received, and the amount of income receivable can be measured reliably.

For legacies, entitlement is taken as the earlier of the date on which either: the Charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably, and the Charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the Charity, or the Charity is aware of

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2024

the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income tax recoverable in relation to donations received under Gift Aid is recognised at the time of the donation.

1.6 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Bar and festival equipment - 10 years straight line

When fully depreciated, assets are treated as disposed of. Small items of equipment costing no more than £500 are expensed on acquisition.

1.8 Cash and Cash Equivalents

Cash includes cash in current bank accounts and on deposit, where the access period is less than 3 months, or 6 months where managed to match expected cash outflows over the year. Cash equivalents are short term, highly liquid investments that are readily convertible to known amounts of cash and that are subject to an insignificant risk of changes in value.

1.9 Interest receivable

Interest on cash and cash equivalents is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable.

1.10 Debtors

Trade and other debtors are recognised at the settlement amount. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.11 Liabilities

Liabilities are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

2. NET INCOME

	2024	2023
	£	£
This is stated after charging:		
Depreciation of tangible fixed assets owned by the Charity	852	852

3. EMPLOYEES

The Charity had no employees during the year (2023: nil).

No Trustees were in receipt of remuneration in that role in the year (2023: nil).

4. INCOME FROM CHARITABLE ACTIVITIES

<i>Opera Festival</i>	2024	2023
	£	£
Chorus & Emerging Artists	76,761	67,550
<i>less: Bursaries Granted</i>	(35,835)	(32,056)
Tickets	280,694	255,895
Advertising & Sponsorship	22,549	16,952
Programmes & Merchandise	11,985	12,941
Bar & Catering	15,792	21,904
Marquee and Pavilion	8,151	7,090
	<hr/>	<hr/>
	380,097	350,276

£22,000 (2023: £32,056) of Bursaries allowed as discounts against Summer School fees were through the restricted Patrick Shelley Bursary fund in accordance with the purpose of the fund. All other income from charitable activities relates to unrestricted funds.

5. INCOME FROM DONATIONS AND LEGACIES

	2024	2023
	£	£
Friends of Dorset Opera	76,500	5,000
Grants from other charities	22,300	36,000
Individual donations and legacies	106,436	79,915
Gift Aid received	19,913	18,178
	<hr/>	<hr/>
	225,149	139,093

All of the income from donations and legacies related to unrestricted funds with the exception of £22,000 (2023: £30,750) of grants received.

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

6. INVESTMENT INCOME

	2024	2023
	£	£
Interest	11,432	6,239

All of the investment income related to unrestricted funds.

7. OTHER INCOME

	2024	2023
	£	£
Theatre Tax Relief	196,729	152,000

All of the other income related to unrestricted funds.

8. CHARITABLE ACTIVITY EXPENDITURE

Opera Festival

	2024	2023
	£	£
Opera Production	568,940	434,654
Cast & Crew Accommodation	120,517	104,597
Emerging Artists	4,500	11,700
Marketing, Publicity and Hospitality	116,383	91,990
Administration	17,649	14,571
Governance	2,510	2,351
Total	830,499	659,863

£50,000 of the charitable activity expenditure was through the Designated Anniversary Fund..

9. GOVERNANCE COSTS

	2024	2023
	£	£
Independent examiner's fees	1,980	1,980
Accountancy fees	330	330
AGM Expenses	200	41
Total	2,510	2,351

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

10. INDEPENDENT EXAMINER'S REMUNERATION

The remuneration of the Independent Examiner for the Independent Examination was £2,310 (2023: £2,310) including £330 for other accountancy services (2023: £330).

11. TANGIBLE FIXED ASSETS

	Cost	Depreciation	Carrying Amount
	£	£	£
Equipment			
At 1 October 2022	8,520	(3,637)	4,883
Additions	-	-	-
Depreciation charge for the year	-	(852)	(852)
Disposals	-	-	-
At 30 September 2023	8,520	(4,489)	4,031
Additions	-	-	-
Depreciation charge for the year	-	(852)	(852)
Disposals	-	-	-
At 30 September 2024	8,520	(5,341)	3,179

12. DEBTORS

	2024	2023
	£	£
Trade debtors	2,970	600
Prepayments and accrued income	208,358	152,680
	<u>211,328</u>	<u>153,280</u>

13. CREDITORS: Amounts falling due within one year

	2024	2023
	£	£
Trade creditors	-	624
Expense Accruals	94,323	11,641
Deferred Income	-	640
Tax Liabilities	-	676
	<u>94,323</u>	<u>13,581</u>

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(A company limited by guarantee)

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

14. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 October 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2024 £
Unrestricted funds					
General Fund	117,217	822,316	(787,246)	-	152,287
Designated funds (unrestricted)					
Young Performers incl. Bursaries	40,000	-	-	-	40,000
Wider Access Fund	15,000	-	-	-	15,000
Outreach	20,000	-	-	-	20,000
Golden Anniversary Fund	50,000	-	(50,000)	-	-
Total designated funds	125,000	-	(50,000)	-	75,000
Total Unrestricted funds	242,217	822,316	(837,246)	-	227,287
Restricted funds					
Patrick Shelley Bursary fund - income		22,000	-	-	
- applied against income (see below)		(22,000)	-	-	
- total	10,113	-	-	-	10,113
Opera-in-Education	2,656	-	-	-	2,656
Total Restricted Funds	12,769	-	-	-	12,769
Total of funds	254,986	822,316	(837,246)	-	240,056

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 October 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2023 £
Unrestricted funds					
General Funds	126,092	655,077	(663,952)	-	117,217
Designated Funds	125,000	-	-	-	125,000
Total Unrestricted funds	251,092	655,077	(663,952)	-	242,217
Restricted funds					
Restricted Funds - all funds	14,075	(1,306)	-	-	12,769
Total of funds	265,167	653,771	(663,952)	-	254,986

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

14. STATEMENT OF FUNDS (CONTINUED)

Two restricted funds are maintained.

The Patrick Shelley Fund holds donations and grants directed to the award of bursaries to participants meeting necessary criteria at the Summer School. When drawn on this is applied to Bursaries, which, being discounts against our Summer School fees, is reported as negative income, as shown in the table above and in Note 4.

Donations and grants directed to support our Outreach programme are held in the Opera-in-Education Fund.

Three designated funds were set up in 2018 and have now been augmented to ensure that the activities to which they relate can be supported in the future. These funds are for the following purposes:

- Young Performers - £40,000 (2023: £40,000) for Summer School students, including the previous bursaries fund, supplementing the restricted Patrick Shelley Fund
- Wider Access Fund - £15,000 (2023: £15,000) to support access to performances for those unable to afford the full ticket price, particularly young people
- Outreach - £20,000 (2023: £20,000) for the Outreach programme supplementing the restricted Opera-in-Education fund.

It was not necessary to draw on the above funds in 2024.

The Board designated the Golden Anniversary Fund of £50,000 for the production of a new opera to mark the 50th anniversary in 2024 of the founding of Dorset Opera (in its precursor form to the current Charity). This was fully applied in the year.

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

CURRENT YEAR	General	Designated	Restricted	Total
	funds	funds	funds	
	2024	2024	2024	2024
	£	£	£	£
Tangible fixed assets	3,179	-	-	3,179
Current assets	243,431	75,000	12,769	331,200
Creditors due within one year	(94,323)	-	-	(94,323)
	152,287	75,000	12,769	240,056
PRIOR YEAR	General	Designated	Restricted	Total
	funds	funds	funds	
	2023	2023	2023	2023
	£	£	£	£
Tangible fixed assets	4,031	-	-	4,031
Current assets	126,767	125,000	12,769	264,536
Creditors due within one year	(13,581)	-	-	(13,581)
	-	-	-	-
	117,217	125,000	12,769	254,986

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**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2024**

16. RELATED PARTY TRANSACTIONS

During the year the following payments were made to Trustees:

Mr Roderick Kennedy, a Trustee and consultant, received payments of £60,000 (2023: £55,000) for consultancy services, and £4,018 (2023: £3,682) of travel and subsistence expenses were reimbursed or incurred by the Charity. At the year end £63,727 (2023: £3,682) remained in creditors.

Mrs Susannah Selby Bennett, a Trustee, received subsistence incurred by the Charity of £177 (2023: £100).

Harriet Kennedy, a relative of Mr Roderick Kennedy, a Trustee, received payments of £4,000 (2023: £1,600) for professional services, together with subsistence expenses incurred by the Charity of £418 (2023: £269).

Alex Kennedy, a relative of Mr Roderick Kennedy, a Trustee, received a payment of £837 (2023: £396) for operational support services.

Leigh Rudkin, a connected person of Mr Roderick Kennedy, a Trustee, received a payment of £1,173 (2023: £779) for operational support services.

Julian Guidera, a Trustee, received a fee of £1,200 for professional services which remained in creditors at the year end.

The Trustees, other than Mr Kennedy, were reimbursed £nil (2023: £nil) for travel and other personal expenditure.

17. LIABILITY OF MEMBERS

The Charity is a company limited by guarantee. A member's contribution to the assets of the Charity in the event of it being wound up while he or she is a member or within one year of ceasing to be a member is limited to an amount not exceeding £10.

DORSET OPERA

England & Wales - Charity number 1105318

Accounts

Registered number: 05170704
Charity number: 1105318

DORSET OPERA
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND STATUTORY ACCOUNTS

FOR THE YEAR ENDED 30 SEPTEMBER 2023

DORSET OPERA
(A company limited by guarantee)

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DORSET OPERA

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COMPANY INFORMATION FOR THE YEAR ENDED 30 SEPTEMBER 2023

Directors/Trustees	Mr G P Batt (Chairman) Mr D E B Grant (appointed 8 March 2023) Mr J Guidera (appointed 12 April 2023) Mr G C W Harvey (resigned 7 August 2023) Mr P M Jenner Mr R I M Kennedy Mrs J M Lang Mr M Lewis (appointed 17 December 2023) Mr S D Norman Mrs S M Selby Bennett
President Emerita	Dame Dione Digby
Vice Presidents	Mr & Mrs A Frost Mr & Mrs G C W Harvey Mr T Lee Mr N Mansfield Miss R A Miller
Company registered number	05170704
Charity registered number	1105318
Registered office	Dorset Opera Cheselbourne Dorchester Dorset DT2 7NP
Accountants	Edwards & Keeping Unity Chambers 34 High East Street Dorchester Dorset DT1 1HA
Bankers	Lloyds Bank plc High Street Gillingham Dorset SP8 4AQ
Solicitors	Humphries Kirk LLP 40 High West Street Dorchester Dorset DT1 1UR
Website	www.dorsetopera.com

DORSET OPERA

(A company limited by guarantee)

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2023

The Trustees, who are also Directors of Dorset Opera for the purposes of company law, present their annual report together with the financial statements of the Charity for the year ended 30 September 2023.

1. REFERENCE and ADMINISTRATION

Dorset Opera is a registered company limited by guarantee (No 05170704) and a registered charity (No 1105318) governed by a constitution adopted on 28 June 2004.

The Trustees, who are also Directors for the purposes of company law, are set out in the table below and have all held office for the whole of the period from 1 October 2022 unless otherwise noted.

Mr G P Batt (Chairman)
Mr D E B Grant (Director, Sponsorships) (appointed 8 March 2023)
Mr J Guidera (Director, Outreach) (appointed 12 April 2023)
Mr G C W Harvey (Marketing Director) (resigned 7 August 2023)
Mr P M Jenner (Director, Finance)
Mr R I M Kennedy (Artistic Director)
Mrs J M Lang (Director, Legal)
Mr M Lewis (appointed 17 December 2023)
Mr S D Norman (Director, Charitable Trusts)
Mrs S M Selby Bennett (Director, Operations)

Our extensive volunteer network provided valuable support during the period of the preparation for and, running of, our festival performances. Our Operations Director, Susannah Hubert, assisted this year by Janet Schofield, along with Company Manager Caroline D'Cruz, supported by Mike and Jane Brook and Seymour and Molly Adams who, between them co-ordinate accommodation, activities and schedules while we are on campus at Bryanston. Susannah and Caroline carry out vital duties throughout the year. The Trustees are grateful for their amazing devotion.

2. OBJECTIVES and ACTIVITIES

Our mission

Our charitable objectives are:

"To promote, maintain, improve and advance the education of the public, especially young people, in opera, in particular but not exclusively by: organising Summer Schools and other activities for the benefit of aspiring singers, musicians and production and technical personnel based in Dorset - and further afield; and presenting high quality opera productions involving, where possible, significant roles and opportunities for choristers."

Summary of Activity

Established in 1974, Dorset Opera is a pro-am company, based at Bryanston near Blandford Forum in Dorset. It has established a reputation for its large thrilling chorus famed for its 'wall of sound', combined with excellent professional principals (many of international renown) fine conducting and an orchestra of high quality, in a 'Country House' setting. Dorset Opera actively promotes young and emerging singers and a number of our alumni have gone on to much greater things. All operas are sung in the original language where possible and English surtitles are provided (even when the opera is sung in English).

Dorset Opera aims to play as full a role as possible within its means and capabilities, within the local community and especially in Dorset schools.

DORSET OPERA

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2023

Aims and Objectives for 2023

For 2023 we planned to:

1. Mount three or four performances each of Massenet's *Le Roi de Lahore* - featuring a chiefly South Asian cast of principal singers with a chorus of 65 - alongside Mozart's classic romantic comedy *Le nozze di Figaro*
2. Build up a Golden Fund to support the special projects planned for our 50th anniversary year in 2024
3. Continue to enhance our production values
4. Expand our partnerships with the Guildhall School of Music & Drama, the Royal Birmingham Conservatoire (for orchestral academy players) and the Royal Northern College of Music and the Royal Welsh College of Music & Drama (for young singers)
5. Strive towards re-kindling our relationship with Dorset schools by bringing our Opera-in-Education projects back to life through a new outreach team. It is our intention to reconnect with schools already visited as well as making new contacts
6. Encourage greater corporate support for Dorset Opera and the Festival as a whole
7. Reconnect and develop greater support from charitable trusts and foundations in the post-Covid world
8. Welcome more Patrons and Friends to our vital support communities
9. Create greater awareness and increase the uptake of our heavily-subsidised reduced-price ticket scheme for school-age children, students and other young people under 26. Funds for this scheme are kindly provided by one of our corporate supporters and by two very generous Patrons
10. Continue to provide substantial bursaries towards our Summer School fees for all UK students of proven financial need, who are still in full-time education.

Activities adopted in 2023 to meet objectives:

We mounted the two planned productions as reported in more detail in 3 below. We have initiated publicity for the Golden Fund and are developing further activities for our 50th Anniversary.

We engaged an exciting new Set Designer, Rufus Martin (again, see 3 below) to produce a highly regarded design which brilliantly encompassed the requirements of both operas.

We brought back Stewart J Charlesworth as our super-talented Costume Designer once again. Whilst he wasn't alone in receiving the plaudits this year, his costumes for both operas were glorious. Those for the Massenet were utterly astonishing - as commented upon by audience-goers and the national press.

We also partnered with the Historical Costume department of the Graduate School of the Arts University, Bournemouth and invited four of their students to join the Festival's costume department for the duration of our time at Bryanston.

Once again, we engaged chorus and academy orchestra members from several major conservatoires – the latter through audition at the conservatoires involved. As well as eight academy students, we supported 10 Dorset chorus students with full bursaries for the Summer School, and another 20 with substantial bursaries in order to make the Summer School fee affordable for them.

During the performance week, masterclasses were offered to our choristers involving principal singers and two artists' agents (James Black and Sam Krum) who gave insights into what they were looking for in inexperienced young singers entering the profession, as well as how to prepare for a successful audition.

As is normal towards the end of the Festival, all choristers are offered the opportunity to undertake a solo audition for the Artistic Director. The Music Director, the Chorus Director, our second conductor and the opera Directors are often in attendance as well.

We doubled the number of young people taking advantage of our reduced-price tickets.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2023

We recruited a new Trustee to interface with schools in order to reinvigorate our much-admired Outreach programme, and a second new Trustee has come on board to focus on increasing corporate sponsorship.

We engaged with a number of charitable trusts who were able to support us this year and welcomed several new Patrons and Friends to our two vital support organisations.

3. ACHIEVEMENTS and PERFORMANCE

We produced three highly successful performances of Massenet's *Le Roi de Lahore*, the first fully staged production in the United Kingdom for almost 150 years, and four performances of Mozart's *Le nozze di Figaro*. All were very well received – *Le Roi de Lahore* obtaining eight four-star reviews in the national press.

The Massenet was also nominated and was a finalist in the "Rediscovered Work" category of the 2023 International Opera Awards, and Dorset Opera was represented at the televised presentations in Warsaw by the Artistic Director, the Operations Director and by Mike and Jane Brook.

Total attendance for all performances was 3,512, with sold-out houses for *Le nozze di Figaro*.

We had a full chorus for the first time since the pandemic and welcomed back many performers who have contributed to past productions.

We were also delighted to be able to appoint two Bryanston alumni, Ella Marchment as Director of *Le Roi de Lahore* and Rufus Martin as Set Designer for both productions.

4. OPERA-IN-EDUCATION

We have appointed a new Trustee, Julian Guidera, who has considerable experience in this field and he is developing new plans to take Outreach forward in future years. We held over our activities this year to be re-energised, hopefully, in readiness for a new structure to be set up in our 50th Anniversary year.

5. OUR INCOME MODEL

Our income model is broken down into 11 streams:

i. Box Office

We continued to run our own box office under the expert oversight of Felicity Porter. The majority of bookings were made online, with other sales and support being by telephone. As well as Festival tickets, this included individual pavilion hires, opera dinners and picnic catering, together with bookings for Bluffers' lunches and other fundraising events. Total takings approached £300,000, of which £255,895 was for Festival tickets, an improvement on the sales of £247,409 in 2022.

ii. Course fees

We were delighted to be able to run our full Summer School again this year with a larger Chorus. We offered part-bursaries to conservatoire and music school students of proven financial need, under the age of 26 (discretion was used in offering support to some students over this age, who are still in full-time education). Young singers from Dorset received a full bursary through the generous support of a grant of £10,000 from the Steel Charitable Trust. Our net income from course fees was usefully improved at £35,494 (2022: £14,853).

iii. The Friends of Dorset Opera

In view of the Golden Anniversary year in 2024, FODO retained funds to support the forthcoming activities and in 2023 made a nominal grant of £5,000. We are most grateful to them for this forward planning (£35,000 in 2022).

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2023

iv. Advertising

We carry some advertising in our bi-annual newsletters as well as our Festival programme. The total income from advertising this year amounted to £9,452 (*£10,154 in 2022*).

v. Corporate Sponsorship

We are very grateful to our three corporate sponsors, Humphries Kirk, Duke's Auctioneers and Bottrill Adams, who supported the Sponsors' Lounge at Bryanston. We are also very pleased to welcome John Whibley Ltd (*Holidays with Music*) as a corporate sponsor for 2024. We received a total of £7,500 (*£7,500 in 2022*).

vi. Events (Fundraising) Committee

This sub-committee (EvCom) under chairman Allen Weager and treasurer, David Foster, is responsible for Bluffers' lunches and other fundraising events, as well as engendering a great deal of friendship, affection and joy over the years. The Board is grateful to EvCom and its members, to our excellent Bluffers' speakers and, of course, our hosts Susannah & Bruce Selby Bennett who do so much for Dorset Opera in every sphere. Not to forget our 'pudding fairies', Sue Mathews, Louise Batt, Judy Haes and others. With fewer large events this year, a creditable £11,490 was raised, after costs (*2022: £18,060*).

vii. Patrons

Our wonderful Patrons continued with their regular support in 2023, augmented by several new Patrons who have joined this community. Volunteer and chorister, Elspeth Brown, our Patrons' Secretary, excels in nurturing and caring for these very special supporters.

Our income from Patrons' subscriptions this year was £70,710, somewhat less than 2022's £78,570.

viii. Other Donations

These include specific donations towards support projects and amounted to £2,100 (*£5,090 in 2022*).

ix. Gift Aid

Gift Aid is a very valuable addition to the personal donations we receive, whether on Patrons' subscriptions or otherwise, and amounted to £18,178 (*£20,338 in 2022*).

x. Charitable Trusts and Foundations

We were most grateful to the following Charities who supported us this year:

The Steel Charitable Trust; The William A. Cadbury Charitable Trust;
The Guy Fawkes Trust; The Kirby Laing Foundation;
The Lady Cobham Foundation; The Valentine Trust;
and The Alice Ellen Cooper-Dean Charitable Foundation.

In total we gratefully received grants totalling £36,000 (*2022 £26,000*).

A member of the Board is focusing on this important source of income, ably supported by a select team of volunteers, whose continuous aim is to improve our income results in this area. We are exceedingly grateful to our benefactors and to those volunteers.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2023

xi. Theatre Tax Relief

Theatre Tax Relief (TTR) was introduced in the Finance Act 2014 to mitigate the risk for production companies engaged in qualifying film and theatre productions. The relief is designed to recognise the unique cultural value the Arts bring to the UK and encourage greater and more diverse productions, performances and is now extended to the work of orchestras, musical theatre and theatrical institutions.

We are delighted that the Government has recognised the pressure on arts organisations by continuing the increased level of TTR at an effective 36% of qualifying expenditure. As a result, this year we are able to claim £152,000 (£139,464 in 2022).

6. PUBLIC BENEFIT

Dorset Opera ran a full Summer School in 2023 providing experience to aspiring singers, orchestral academicians and technical theatre students, as in past years.

A bursary scheme is available to anyone in full time education up to the age of 26 and, in exceptional circumstances, awards can be made to those over that age. Bursaries are for those who can prove financial need.

We encourage young people to attend performances of our operas by offering tickets at heavily discounted prices to under-26s.

The Trustees confirm that they have given due consideration to the Charity Commission's guidance on public benefit when reviewing the Charity's aims and objectives.

7. AIMS and OBJECTIVES FOR 2024

For 2024 we plan to:

1. Commission a new opera to celebrate our 50th Anniversary year
2. Mount two - possibly three - performances of Paul Carr and Euan Tait's new work linking Dorset Opera to the county whose name it bears, based directly on Thomas Hardy's second novel, *Under the Greenwood Tree*. The Hardy will be the main chorus opera in 2024
3. The second opera will be Dorset Opera's first outing for Puccini's *Madama Butterfly*. Whilst this doesn't contain a huge amount for the chorus, it balances well and is our acknowledgement of the importance of one of our favourite composers, as we commemorate the 100th anniversary of his death
4. We are hoping to be able to present two performances of a third opera – Rameau's *Castor et Pollux* featuring Dorset haute-contre, Kieran White
5. Build a significant Golden Fund to support the 2024 Festival and the special projects planned for our 50th Anniversary year
6. Continue to enhance our production values through engaging once again the talented Dorset sculptor and set designer, Rufus Martin, and costume designer, Stewart J Charlesworth
7. Continue to grow our partnerships with the Guildhall School of Music & Drama, the Royal Birmingham Conservatoire, the Royal Northern College of Music, the Royal Welsh College of Music & Drama and, the Arts University, Bournemouth
8. Explore further avenues to bring our Opera-in-Education projects back to life
9. Encourage greater corporate support throughout Dorset Opera
10. Reconnect and develop greater support from charitable trusts and foundations in the post-Covid world
11. Welcome more Patrons and Friends to our vital support communities
12. Having doubled the uptake of our heavily-subsidised reduced-price ticket scheme for school-age children, students and other young people under 26 in the past year, we intend to bring this opportunity to even more in our 50th Anniversary year
13. Continue to provide substantial bursaries towards our Summer School fees for all UK students in full-time education, with proven financial need.

DORSET OPERA

(A company limited by guarantee)

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2023

8. STRUCTURE, GOVERNANCE and MANAGEMENT

Board and Committee Structure

The Artistic Director, the Operations Director, the Company Manager and the Front-of-House Manager oversee the volunteers responsible for specific functions in support of each Summer School and are consulted as required.

The Board's committee structure remains as follows:

- a) Audit, Risk and Governance Committee: to monitor all financial matters and risks associated with the Charity
- b) Nominations Committee: to consider all statutory and honorary appointments
- c) Remuneration Committee: to consider consultancy and other relevant fees
- d) Events Committee: to initiate and organise fundraising and other events

Remuneration Policy

The Trustees receive no remuneration in that role. Mr Kennedy, as Artistic Director, has a consultancy agreement with Dorset Opera.

Legal Status

Dorset Opera is a company limited by guarantee (company number: 05170704) and a registered charity (number: 1105318) and is administered under its Memorandum and Articles. It is not liable to Corporation Tax on its charitable activities.

Trustees

The Trustees have the power to appoint, with a simple majority, any person to be a Trustee of Dorset Opera who is deemed to have the necessary attributes and expertise to assist with the effective running of the Charity. All key decisions affecting the direction of the opera company are made by the Trustees. Trustees are required to retire by rotation every three years.

People who are invited to join the Board usually already have considerable knowledge of Dorset Opera, having visited performances over the years. For their induction, in addition to briefing meetings with the Chairman, Artistic Director and appropriate volunteers, new Trustees are given the necessary information to equip them to take on a given role including:

- Minutes of previous Board meetings
- Copies of Dorset Opera's Accounts for the previous years, and
- Past programmes, newsletters and copies of press reviews.

From time to time a review of Board performance is undertaken by the Chairman and members of the Board. Refreshment of the performance of the Board and its membership is essential. The average tenure of board members is 7 years. The Artistic Director is vital to the running of Dorset Opera and is an essential Board member. The Board remains content with the progress in recent years.

Risk Management

The Trustees continue to keep the Charity's activities under review, particularly in respect of the major risks (including the receding Covid pandemic) that may arise from time to time and, to monitor the effectiveness of the system of internal controls. The Audit, Risk and Governance Committee of the Board was formed to create and monitor the company's risk mitigation programme and to ensure best practice in its accounting and auditing activities.

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(A company limited by guarantee)

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2023

We have identified several risks, which are discussed below.

i. Reputation

Our reputation for providing performances at a quality 'on a par with the top five main UK opera companies' and other Country House opera venues is crucial for retaining our audience, many of whom come time and again. Any diminution in our reputation would reduce our ticket income which in turn would reduce our ability to deliver high quality performances. The Board is fully aware of this and is resolved to provide the resources required to maintain our quality and reputation.

ii. Pricing

Our charitable status requires us to benefit the community by enabling the maximum number to attend, while our ticket pricing must make a major contribution towards the costs of the performances. Overpricing will restrict audiences while underpricing will reduce our income. The Board takes care to strike this balance.

iii. Voluntary & Other Income

Voluntary income is always a major source of funds, primarily from our Patrons. This support is not taken for granted, and the Board continues to ensure that Patrons are respected and benefit from excellent communication and recognition as well as receiving priority booking and invitations to specific events. We also have an enduring relationship with the Friends of Dorset Opera whose charitable objective is to raise subscriptions in support of our Charity - particularly for the benefit of the young attending our Festival and Summer School.

Our Events' Committee organises functions and events in order to raise funds to support the Festival.

We have a diligent group of volunteers, under Board member Steven Norman, who specialise in raising funds from grant-making charitable trusts and foundations.

The Board ensures that the contribution of all these groups is recognised and encouraged.

iv. Expenditure

The Board is conscious that its funds must be used to the best effect and hence costs must be controlled, while ensuring that production quality is maintained (see i. above). Fees for engaging high quality artists and technicians are subject to market pressures, and costs generally are subject to inflation. The level of voluntary support ensures that administration costs are minimised. The Board sets realistic budgets and monitors the level of spend during the year.

v. Volunteers

Dorset Opera employs no staff but relies upon an extensive group of volunteers who are vital to the continued success of the organisation. The volunteers provide a cheerful and skilled input to the Festival and maintaining this is a key objective. Any reduction in this support would hamper the smooth running of the Festival. The Board recognises their contribution and communicates with them when necessary, through regular newsletters, team briefings and reviews.

vi. Social Media

The Trustees realise the importance of social media in promoting Dorset Opera. If we do not use it effectively it will limit our reach to new and especially, younger audiences. Additionally, we recognise the importance of promoting the Festival to potential participants - be they Summer School, creative and technical participants or professional singers. Although many of our followers and supporters belong to a pre-social-media era there is a considerable and growing number who do use it and, unsurprisingly, nearly all the young Summer School students and professional singers are avidly connected. Each group tends to use different social media platforms. At the present time, a typical audience member may use Facebook while the younger participants lean towards Instagram. Our communications team is focused on being aware of these trends and keeping pace with them.

DORSET OPERA

(A company limited by guarantee)

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2023

vii. Key People

Dorset Opera is dependent on the contribution of a core of key individuals. Their skills, knowledge, contacts and experience are essential for our continued operation. Where maintaining cover from existing resources is impractical, the Board is ready to engage external support to provide continuity, if necessary.

viii. Operational Continuity

The COVID pandemic highlighted the risk to the Festival's operations and that it cannot always be foreseen or mitigated in full. However the removal of government restrictions on audience sizes has reduced the financial risk to ticket sales. We remain aware that other similar risks may arise and the Board continually monitors the environment for such risks.

Lesser risks, such as failures of suppliers, are also recognised and contingency plans established to minimise such impacts.

ix. Regulatory Compliance

We are subject to regulation by the Charity Commission and must comply with the requirements both of HMRC for Gift Aid and Corporation Tax returns and of Companies House for filing accounts and annual returns. Shortcomings may result in penalties or further sanctions. The Audit, Risk and Governance Committee is charged with monitoring compliance, implemented by review of practice against the Charity Governance guidance and oversight of the Accounts' production and their Independent Examination. Board members are aware of their responsibilities and are confident that they are discharged correctly.

x. Information Security

The General Data Protection Regulation (GDPR) requires us to keep the personal information we hold secure, and not misuse it. Failings can lead to penalties. We take great care to ensure that such information is not disclosed improperly, and our electronic communications offer the recipient the opportunity to unsubscribe.

9. RESERVES POLICY

The reserves are detailed in notes 14 and 15 to the accounts.

The Trustees have reviewed the risks which could affect Dorset Opera, and the level of general reserves required to enable scheduled performances to be completed during the coming season. Various scenarios were investigated including:

- An event making our performance venue unavailable
- Absence of key professionals or performers requiring extra costs to cover
- Shortfall in income from ticket sales or other sources, prompted by economic conditions or resistance to prices
- Unforeseen inflationary or other cost increases.

The Trustees consider that a prudent general fund reserve of £120,000, as previously determined, remains sufficient.

Last year the Board reviewed the Charity's Designated Funds and determined that it should hold the following:

i. Young Performers	£40,000	Fees for emerging artists, academy players, and bursaries for Summer School students
ii. Wider Access	£15,000	Subsidised tickets for young people
iii. Outreach	£20,000	Projects in local schools
iv. Golden Anniversary	£50,000	Commissioning of a new opera and other activities in 2024

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2023

As the General Fund remains sufficient it was not necessary to draw on the Designated Funds in the year, and they are carried forward to support these activities in future, particularly when the rate of TTR is reduced to the standard rate of 16% from the current 36%, which is scheduled over the next two to three years (see 5.xi above).

10. FINANCIAL REVIEW

The 2023 Festival was another success, with ticket sales again setting a record at £255,895 (2022: £247,409). The increased Theatre Tax Relief (TTR) rate was continued and this year we are able to claim £152,000 (2022: £139,464), contributing to our total income of £653,771 (2022: £651,967). Cost pressures also continued, and our total costs increased to £663,952 (2022: £621,617), in part as a result of the requirement for more costumes to dress this year's larger Chorus. The overall result is a deficit of £10,181 (2022: £30,350 surplus).

Despite its continuation at present, we remain conscious that the TTR rate will fall back to its past level and our finances will come under increasing pressure. We took steps last year to be able to maintain our core programmes of support for young people by setting aside reserves to fund them, as set out in 9. Reserves Policy, above. We have been fortunate not to need to draw on them this year and therefore they remain available for future support. At the year end, our total Designated Funds remained at £125,000 (2022: £125,000), while our total Restricted Funds stood at £12,769 (2022: £14,075).

The General Fund now stands at £117,217 (2022: £126,092). This is marginally below our stated requirement of £120,000 but is considered satisfactory in view of our total Reserves of £254,986 (2022: £265,167).

Investment powers, policy and performance

The Trustees have power to invest the money of the Charity not immediately required for its purposes in such investments or property as they think fit. Currently cash reserves are required to meet the operational needs of the Charity, and security and ready availability of our reserves is a priority. Cash is therefore generally held in low risk deposit accounts which give short-term access to these funds. This has been extended to include the COIF Deposit Fund, a money market fund with an ethical investment policy, which currently generates a good rate of interest while remaining readily accessible.

11. BOARD POLICIES

Dorset Opera is committed to equality of opportunity for all and to removing barriers to equal opportunity. The Board fully recognises and accepts its responsibility to ensure that there is no discrimination on the grounds of a person's gender, marital status, race, religion, colour, age, disability or sexual orientation.

All individuals will be treated fairly and equally, and all relevant legislation will be complied with during the Festival and associated activities.

Confidentiality of information is maintained at all times. The Board will also endeavour to ensure that buildings are accessible to all or that a suitable alternative is provided wherever possible.

The Board regularly reviews its policies on Bursary Awards; Complaints Procedure; Conflicts of Interest; Data Protection; Equality and Diversity; Fee and Accommodation Waivers; Safeguarding; and Health & Safety.

12. GRANT-MAKING POLICY

The Charity provides funds for bursaries to reduce the fees for our Summer School for young people in full time education, particularly those from Dorset, to enable them to benefit from our activities undertaken to meet our charitable objectives. This is the primary purpose of the Patrick Shelley restricted fund, which is supplemented by the designated Bursaries fund (see Note 14 to the Accounts). The Charity does not normally disburse grants to individuals or other organisations.

DORSET OPERA

(A company limited by guarantee)

**TRUSTEES' REPORT
FOR THE YEAR ENDED 30 SEPTEMBER 2023**

13. PRINCIPAL FUNDING SOURCES

The following are the principal funding sources of the Charity: income from ticket sales and activities associated with the Festival; donations from Patrons of Dorset Opera; donations from the Friends of Dorset Opera; fundraising income from events held throughout the year; occasional financial support from Arts Council England; grant-making Trusts; and Theatre Tax Relief. See section 5 above and notes 4 to 7 below for more detail.



.....
Mr G P Batt

Chairman



.....
Mrs J M Lang

Trustee

DORSET OPERA

(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 30 SEPTEMBER 2023**

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF DORSET OPERA

I report to the trustees on my examination of the accounts of Dorset Opera for the year ended 30 September 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the notes to the accounts, including a summary of significant accounting policies.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER AND BASIS OF REPORT

As the trustees of the charitable company (and also the directors 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 charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act') and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S REPORT

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

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

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

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



Mrs S J Hough, FCA
Edwards & Keeping
Unity Chambers
34 High East Street
Dorchester
Dorset
DT1 1HA

Date: 19 January 2024

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING THE INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 30 SEPTEMBER 2023**

	General funds	Designated funds	Restricted funds	Total 2023	Total 2022	
Note	£	£	£	£	£	
INCOME AND ENDOWMENTS FROM:						
Donations and legacies	5	108,343	-	30,750	139,093	180,010
Charitable activities	4	382,332	-	(32,056)	350,276	319,776
Other trading activities		6,163	-	-	6,163	11,601
Investments	6	6,239	-	-	6,239	1,116
Other income	7	152,000	-	-	152,000	139,464
TOTAL INCOME AND ENDOWMENTS		655,077	-	(1,306)	653,771	651,967
EXPENDITURE ON:						
Raising funds		(4,089)	-	-	(4,089)	(10,234)
Charitable activities	8,9	(659,863)	-	-	(659,863)	(611,383)
TOTAL EXPENDITURE		(663,952)	-	-	(663,952)	(621,617)
NET (EXPENDITURE)/INCOME		(8,875)	-	(1,306)	(10,181)	30,350
NET MOVEMENT IN FUNDS		(8,875)	-	(1,306)	(10,181)	30,350
RECONCILIATION OF FUNDS:						
Total funds brought forward		126,092	125,000	14,075	265,167	234,817
TOTAL FUNDS CARRIED FORWARD		117,217	125,000	12,769	254,986	265,167

The notes on pages 16 to 23 form part of these statutory accounts.

All operations are classed as continuing.

All recognised gains and losses are included above.

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**BALANCE SHEET
AS AT 30 SEPTEMBER 2023**

		2023		2022	
	Note	£	£	£	£
FIXED ASSETS					
Tangible assets	11		4,031		4,883
CURRENT ASSETS					
Debtors:	12	153,280		158,344	
Cash and cash equivalents		111,256		127,796	
Total Current Assets		264,536		286,140	
Creditors: amounts falling due within one year	13	(13,581)		(25,856)	
NET CURRENT ASSETS			250,955		260,284
NET ASSETS			254,986		265,167
CHARITY FUNDS					
Restricted funds	14		12,769		14,075
Designated funds	14		125,000		125,000
General funds	14		117,217		126,092
TOTAL FUNDS			254,986		265,167

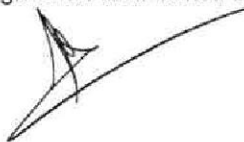
The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the 2006 Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the 2006 Act with respect to accounting records and the preparation of statutory accounts.

The statutory accounts have been prepared in accordance with the provisions applicable to small companies within Part 15 of the 2006 Act and in accordance with the Financial Reporting Standard 102 as applicable in the UK and Republic of Ireland.

The notes on pages 16 to 23 form part of these statutory accounts.

The statutory accounts were approved and authorised for issue by the Trustees on 18th January 2024 and signed on their behalf by:



.....
Mr G P Batt (Chairman)



.....
Mrs J M Lang (Trustee)

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 SEPTEMBER 2023**

	2023		2022	
	£	£	£	£
Net (Expenditure)/Income for the year	(10,181)		30,350	
Adjustments for:				
Depreciation	852		738	
(Decrease)/Increase in Creditors	(12,275)		(13,264)	
Decrease/(Increase) in Debtors	5,064		(102,463)	
Net Cash Flow from Operational Activities		(16,540)		(84,639)
Increase in Fixed Assets	-		(1,950)	
Net Cash Flow from Investing Activities		-		(1,950)
Total Net Cash Flow		(16,540)		(86,589)
Opening Cash and Cash Equivalents		127,796		214,385
Closing Cash and Cash Equivalents		111,256		127,796

The notes on pages 16 to 23 form part of these statutory accounts.

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

1. ACCOUNTING POLICIES

1.1 General information

Dorset Opera is a company limited by guarantee and is incorporated in England and Wales. The registered office is Dorset Opera, Cheselbourne, Dorchester, DT2 7NP.

1.2 Basis of preparation of statutory accounts

The Charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are presented in sterling which is the functional currency of the Charity and rounded to the nearest £.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.3 Going concern

The statutory accounts have been prepared using the going concern basis of accounting. The COVID-19 pandemic, while having operational impacts, had no material financial impact and our reserves remain fully sufficient to support our activities. The Trustees are of the view that there are no material uncertainties about the Charity's ability to meet its financial liabilities as they fall due and therefore consider it appropriate to prepare statutory accounts on a going concern basis.

1.4 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds are unrestricted funds which the Trustees have designated for a specific purpose.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund.

The aim and use of each restricted and designated fund is set out in Note 14.

1.5 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received, and the amount of income receivable can be measured reliably.

For legacies, entitlement is taken as the earlier of the date on which either: the Charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably, and the Charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the Charity, or the Charity is aware of

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.6 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Bar and festival equipment - 10 years straight line

When fully depreciated, assets are treated as disposed of. Small items of equipment costing no more than £500 are expensed on acquisition.

1.8 Cash and Cash Equivalents

Cash includes cash in current bank accounts and on deposit, where the access period is less than 3 months, or 6 months where managed to match expected cash outflows over the year. Cash equivalents are short term, highly liquid investments that are readily convertible to known amounts of cash and that are subject to an insignificant risk of changes in value.

1.9 Interest receivable

Interest on cash and cash equivalents is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable.

1.10 Debtors

Trade and other debtors are recognised at the settlement amount. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.11 Liabilities

Liabilities are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2023**

2. NET INCOME

	2023	2022
	£	£
This is stated after charging:		
Depreciation of tangible fixed assets owned by the Charity	852	738

3. EMPLOYEES

The Charity had no employees during the year (2022: nil).

No Trustees were in receipt of remuneration in that role in the year (2022: nil).

4. INCOME FROM CHARITABLE ACTIVITIES

Opera Festival

	2023	2022
	£	£
Chorus Summer School Fees	67,550	45,203
less: Bursaries Granted	(32,056)	(30,350)
Tickets	255,895	247,409
Advertising and Sponsorship	16,952	17,654
Programmes and Merchandise	12,941	10,826
Bars and catering	21,904	22,149
Marquee and pavilion income	7,090	6,885
	<hr/>	<hr/>
	350,276	319,776

£32,056 (2022: £17,750) of Bursaries allowed as discounts against Summer School fees were through the restricted Patrick Shelley Bursary fund in accordance with the purpose of the fund. All other income from charitable activities relates to unrestricted funds.

5. INCOME FROM DONATIONS AND LEGACIES

	2023	2022
	£	£
Friends of Dorset Opera	5,000	35,000
Grants from other charities	36,000	26,000
Individual donations and legacies	79,915	98,672
Gift Aid received	18,178	20,338
	<hr/>	<hr/>
	139,093	180,010

All of the income from donations and legacies related to unrestricted funds with the exception of £30,750 (2022: £19,750) of grants, donations and associated Gift Aid received.

DORSET OPERA

(A company limited by guarantee)

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2023**

6. INVESTMENT INCOME

	2023	2022
	£	£
Interest	6,239	1,116

All of the investment income related to unrestricted funds.

7. OTHER INCOME

	2023	2022
	£	£
Theatre Tax Relief	152,000	139,464

All of the other income related to unrestricted funds.

8. CHARITABLE ACTIVITY EXPENDITURE

Opera Festival

	2023	2022
	£	£
Opera Production	434,654	421,178
Cast & Crew Accommodation	104,597	83,640
Emerging Artists	11,700	10,500
Outreach Activities	-	-
Marketing, Publicity and Hospitality	91,990	78,832
Administration	14,571	14,959
Governance	2,351	2,274
Total	659,863	611,383

All charitable activity expenditure was through the General Fund.

9. GOVERNANCE COSTS

	2023	2022
	£	£
Independent examiner's fees	2,310	2,274
AGM Expenses	41	-
Total	2,351	2,274

DORSET OPERA

(A company limited by guarantee)

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2023**

10. INDEPENDENT EXAMINER'S REMUNERATION

The remuneration of the Independent Examiner for the Independent Examination was £2,310 (2022: £2,274) including £330 for other accountancy services (2022: £330).

11. TANGIBLE FIXED ASSETS

	Cost	Depreciation	Carrying Amount
	£	£	£
Equipment			
At 1 October 2021	6,570	(2,899)	3,671
Additions	1,950	-	1,950
Depreciation charge for the year	-	(738)	(738)
Disposals	-	-	-
At 30 September 2022	8,520	(3,637)	4,883
Additions	-	-	-
Depreciation charge for the year	-	(852)	(852)
Disposals	-	-	-
At 30 September 2023	8,520	(4,489)	4,031

12. DEBTORS

	2023	2022
	£	£
Trade debtors	600	17,886
Prepayments and accrued income	152,680	140,458
	153,280	158,344

13. CREDITORS: Amounts falling due within one year

	2023	2022
	£	£
Trade creditors	624	2,339
Expense Accruals	11,641	19,129
Deferred Income	640	4,388
Tax Liabilities	676	-
	13,581	25,856

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2023

14. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 October 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2023 £
Unrestricted funds					
General Funds	126,092	655,077	(663,952)	-	117,217
Designated funds (unrestricted)					
Young Performers incl. Bursaries	40,000	-	-	-	40,000
Wider Access Fund	15,000	-	-	-	15,000
Outreach	20,000	-	-	-	20,000
COVID Risk Fund	-	-	-	-	-
Anniversary Fund	50,000	-	-	-	50,000
Total designated funds	125,000	-	-	-	125,000
Total Unrestricted funds	251,092	655,077	(663,952)	-	242,217
Restricted funds					
Patrick Shelley Bursary fund - <i>income</i>		30,750	-	-	
- <i>applied against income (see below)</i>		(32,056)	-	-	
- total	11,419	(1,306)	-	-	10,113
Opera in Education	2,656	-	-	-	2,656
Total Restricted Funds	14,075	(1,306)	-	-	12,769
Total of funds	265,167	653,771	(663,952)	-	254,986

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 October 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2022 £
Unrestricted funds					
General Funds	127,773	649,467	(621,617)	(29,531)	126,092
Designated Funds	95,469	-	-	29,531	125,000
Total Unrestricted funds	223,242	649,467	(621,617)	-	251,092
Restricted funds					
Restricted Funds - all funds	11,575	2,500	-	-	14,075
Total of funds	234,817	651,967	(621,617)	-	265,167

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2023**

14. STATEMENT OF FUNDS (CONTINUED)

Two restricted funds are maintained.

The Patrick Shelley Fund holds donations and grants directed to the award of bursaries to participants meeting necessary criteria at the Summer School. When drawn on this is applied to Bursaries, which, being discounts against our Summer School fees, is reported as negative income, as shown in the table above and in Note 4.

Donations and grants directed to support our Outreach programme are held in the Opera-in-Education Fund.

Three designated funds were set up in 2018 and have now been augmented to ensure that the activities to which they relate can be supported for the next two years. These funds are for the following purposes:

- Young Performers - £40,000 (2022: £40,000) for Summer School students, including the previous bursaries fund, supplementing the restricted Patrick Shelley Fund
- Wider Access Fund - £15,000 (2022: £15,000) to support access to performances for those unable to afford the full ticket price, particularly young people
- Outreach - £20,000 (2022: £20,000) for the Outreach programme supplementing the restricted Opera-in-Education fund.

The Board intends to commission a new opera to mark the 50th anniversary in 2024 of the founding of Dorset Opera (in its precursor form to the current Charity). The Board has designated a further fund of £50,000 for this purpose (2022: £50,000).

It was not necessary to draw on the Designated funds in 2023.

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

CURRENT YEAR	General funds	Designated funds	Restricted funds	Total
	2023	2023	2023	2023
	£	£	£	£
Tangible fixed assets	4,031	-	-	4,031
Current assets	126,767	125,000	12,769	264,536
Creditors due within one year	(13,581)	-	-	(13,581)
	117,217	125,000	12,769	254,986
PRIOR YEAR	General funds	Designated funds	Restricted funds	Total
	2022	2022	2022	2022
	£	£	£	£
Tangible fixed assets	4,883	-	-	4,883
Current assets	147,065	125,000	14,075	286,140
Creditors due within one year	(25,856)	-	-	(25,856)
	126,092	125,000	14,075	265,167

DORSET OPERA

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NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2023

16. RELATED PARTY TRANSACTIONS

During the year the following payments were made to Trustees:

Mr Roderick Kennedy, a Trustee and consultant, received payments of £55,000 (2022: £50,000) for consultancy services, and £3,682 (2022: £4,511) for the reimbursement of travel and subsistence expenses. At the year end £3,682 (2022: £4,511) remained in creditors.

Mrs Susannah Selby Bennett, a Trustee, received a gift authorised by the Board at a cost of £100 (2022: £100).

Mrs Louise Batt, a relative of a Trustee, received a gift authorised by the Board at a cost of £50 (2022: £nil).

Harriet Kennedy, a relative of Mr Roderick Kennedy, a Trustee, received payments of £1,600 (2022: £2,950) for services as Property Master, together with travel expenses at a cost to the Charity of £269 (2022: £726).

Alex Kennedy, a relative of Mr Roderick Kennedy, a Trustee, received a payment of £396 (2022: £504) for operational support services.

In 2022 Leigh Rudkin, a connected person of Mr Roderick Kennedy, a Trustee, received a payment of £779 for operational support services, together with accommodation at a cost to the Charity of £598.

The Trustees, other than Mr Kennedy, were reimbursed £nil (2022: £nil) for travel and other personal expenditure.

17. LIABILITY OF MEMBERS

The Charity is a company limited by guarantee. A member's contribution to the assets of the Charity in the event of it being wound up while he or she is a member or within one year of ceasing to be a member is limited to an amount not exceeding £10.

DORSET OPERA

England & Wales - Charity number 1105318

Accounts

Registered number: 05170704
Charity number: 1105318

DORSET OPERA
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND STATUTORY ACCOUNTS

FOR THE YEAR ENDED 30 SEPTEMBER 2022

DORSET OPERA
(A company limited by guarantee)

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DORSET OPERA

(A company limited by guarantee)

**COMPANY INFORMATION
FOR THE YEAR ENDED 30 SEPTEMBER 2022**

Directors/Trustees	Mr G P Batt (Chairman) Ms L Docherty (resigned 20 October 2021) Mr G C W Harvey Mr P M Jenner Mr R I M Kennedy Mrs J M Lang Mr S D Norman Mrs S M Selby Bennett
President Emeritus	Dame Dione Digby
Vice Presidents	Mr & Mrs A Frost Mr T Lee Mr N Mansfield Miss R A Miller
Company registered number	05170704
Charity registered number	1105318
Registered office	Dorset Opera Cheselbourne Dorchester Dorset DT2 7NP
Accountants	Edwards & Keeping Unity Chambers 34 High East Street Dorchester Dorset DT1 1HA
Bankers	Lloyds Bank plc High Street Gillingham Dorset SP8 4AQ
Solicitors	Humphries Kirk LLP 40 High West Street Dorchester Dorset DT1 1UR
Website	www.dorsetopera.com

DORSET OPERA

(A company limited by guarantee)

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2022

The Trustees, who are also Directors of Dorset Opera for the purposes of company law, present their annual report together with the financial statements of the Charity for the year ended 30 September 2022.

FOREWORD

2022 and the Covid-19 Pandemic continues

Once again, we began the season with the thought that we might resurrect our plans for the operas we had been forced to cancel last year, namely Boris Godunov and La rondine. But, with Covid still raging, it soon became clear that we could not attract the chorus numbers we would require in order to do justice to the Mussorgsky. Therefore, for the second year running, we again changed our plans, offering a Puccini (Manon Lescaut) that we hadn't presented for 32 years and yet another Mozart (The Magic Flute), which was last performed in 1979. It should be noted that in the end, we had to deal with many more Covid issues than in 2021.

1. REFERENCE and ADMINISTRATION

Dorset Opera is a registered company limited by guarantee (No 05170704) and a registered charity (No 1105318) governed by a constitution adopted on 28 June 2004.

The Trustees, who are also Directors for the purposes of company law, are set out in the table below and have all held office for the whole of the period from 1 October 2021 unless otherwise noted.

Mr G P Batt (Chairman)
Ms L Docherty (Director, Outreach) (resigned 20 October 2021)
Mr G C W Harvey (Marketing Director)
Mr P M Jenner (Director, Finance)
Mr R I M Kennedy (Artistic Director)
Mrs J M Lang (Legal Duties)
Mr S D Norman (Director, Charitable Trusts)
Mrs S M Selby Bennett (Director, Operations)

Our extensive volunteer network provided valuable support during the period of the preparation for and, running of, our festival performances. Our Operations Director, Susannah Hubert, and Company Manager, Caroline D'Cruz, ably assisted by Jane and Mike Dempster-Brook and Seymour Adams, co-ordinate activities and schedules while we are on campus at Bryanston. Susannah and Caroline carry out vital duties throughout the year. The Trustees are grateful for their amazing devotion.

2. OBJECTIVES and ACTIVITIES

Our mission

Our charitable objectives are:

"To promote, maintain, improve and advance the education of the public, especially young people, in opera, in particular but not exclusively by: organising Summer Schools and other activities for the benefit of aspiring singers, musicians and production and technical personnel based in Dorset and further afield; and presenting high quality opera productions involving, where possible, significant roles and opportunities for choristers."

Summary of Activity

Established in 1974, Dorset Opera is a pro-am company, based at Bryanston near Blandford Forum in Dorset. It has established a reputation for its large thrilling chorus famed for its 'wall of sound', combined with excellent professional principals (many of international renown) fine conducting and an orchestra of high quality, in a 'Country House' setting. Dorset Opera actively promotes young and emerging singers and a number of our alumni have gone on to greater things. All operas are sung in the original language where possible and English surtitles are provided (even when the opera is sung in English).

DORSET OPERA

(A company limited by guarantee)

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2022

Dorset Opera plays an ever-expanding and full a role as possible within its means and capabilities in the local community and in Dorset schools.

Aims and Objectives for 2022

One day, we will most certainly complete the objectives we were prevented from achieving in 2020. For 2022 we planned:

1. To mount four performances each of Puccini's tantalising *Manon Lescaut* and Mozart's *Die Zauberflöte* (*The Magic Flute*)
2. To bring more associated or 'fringe' festival events to the performance week
3. To continue to address aspects of previous production underfunding. This may include sets, costumes, and principal costs
4. To grow our partnership with the Guildhall School of Music & Drama and to audition and thus to acquire wind, brass and percussion academy students to play in our orchestra
5. To further develop our partnership with The Royal Birmingham Conservatoire in our search for first-rate academy-based string players
6. To develop our partnership with the Royal Welsh College of Music & Drama in our search for singers who want to gain opera experience through being part of our chorus
7. To further develop our Opera-in-Education projects with schools throughout the county. We also hope to build upon the links with schools already visited
8. To encourage greater corporate support for Dorset Opera and the Festival as a whole
9. To re-connect and develop further support from charitable trusts and foundations, post-Covid
10. To welcome more Patrons and Friends to our vital support organisations
11. To create greater awareness of our reduced-price ticket initiative for school-age children and students in further education
12. To provide substantial bursaries towards Summer School fees for all UK students in full-time education.

Activities adopted in 2022 to meet objectives:

We looked again at presenting our proposed operas from 2020, having already done a significant amount of preparatory work on our preferred edition of *Boris Godunov*. However, as in 2021, with Covid still around, it was clear that welcoming a full size chorus (60-80) to Bryanston, would not be advisable so more modest forces were planned.

It was therefore decided that a good Puccini would attract audiences and participants alike, so *Manon Lescaut* – not performed in Dorset for 32 years – was our choice. The second work should be another 'blockbuster' following on from last year's MozartFest. Looking at our back catalogue, we considered several pieces before alighting on the idea of performing another Mozart and *Die Zauberflöte*, or *The Magic Flute*, was the obvious choice for this year's chorus. Forty-three years after its first and only outing, we again determined that it should be in English, in a new translation that would make its message very clear to understand...

3. ACHIEVEMENTS and PERFORMANCE

We decided to mount four performances of each opera this year. Quite ambitious when our friends at other Country House opera companies were cutting back on the number of shows and reporting substantial declines in audience numbers. Several companies were 'papering' the houses for the more obscure operas.

Having auditioned our academy players in 2021, but not used them due to distancing and Covid restrictions, we extended our offer to those same musicians hoping they would take up the opportunity this year – and many of them did.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2022

Despite taking precautions against Covid and setting strict protocols in place, our preparations suffered more from the virus this year than in 2021. We provided masks and literally hundreds of kits for participants to test every day if necessary. Within two days of our arrival at Bryanston, our guest chorus master Nic Mansfield and his assistant tested positive. Their places were taken by our répétiteurs whenever possible. Nic came back after just five days, but his assistant wasn't able to return at all. One of the worst-affected was our music director, Jeremy Carnall. He was hit so badly that he had to step down from conducting altogether and we are grateful to the brilliant José Miguel Esandi, who agreed to take to the podium for *Die Zauberflöte* as well as his planned *Manon Lescaut*.

Eventually, several members of the chorus contracted Covid and were sent home or quarantined off-campus. Many returned in time to take part in performances – others did not. Even on the days of the dress rehearsals we were losing members of the orchestra. On the day before the *Manon Lescaut* première we lost two cellists and the principal viola. Luckily, we were able to replace them.

Despite these challenges, we successfully presented both operas to audiences totalling 3,422 people. They were delighted by *The Magic Flute*, and our soloist Anna Patalong received critical plaudits for her role as Manon Lescaut.

Costume designer, Stewart Charlesworth, returned to give us some more extraordinary designs. Costumes for the Queen of the Night, Pamina, Sarastro, and others, were stunning - as were the dresses for Manon Lescaut herself.

4. OPERA-IN-EDUCATION

With some 630 pupils between the ages of 7-11 along with 54 teachers, having taken part in full workshop experiences (approx. 94% of the teachers joined in) and a further 360 children having experienced and taking part in 'whole-school' opera performances in 2021, it became impossible to replicate such success this year.

We are in the process of recruiting a new Outreach team in order to satisfy the demand for Opera-in-Education that Dorset Opera has created across the county. We hope that our team will be back in schools during the spring and early summer, hopefully with an increased capacity for delivering more workshops and re-visiting some of the schools where our work has been most successful.

These workshops are funded by Dorset Opera largely using donations raised specifically to support our Outreach programme. Those who donated funds in 2022 agreed that their contributions should be held over until 2023, or they may have elected for their support to go towards much-needed bursaries in 2022.

5. OUR INCOME MODEL

Our income model is broken down into 11 streams:

i. Box Office

We continued to run our own box office under the oversight of Felicity Porter. The majority of bookings were made online, with other sales and support being by telephone. As well as Festival tickets, this included cabana hires and catering, together with bookings for fundraising events. Total takings approached £300,000, of which £247,409 was for Festival tickets, significantly more than the Covid-affected sales of £167,186 in 2021.

ii. Course fees

We were delighted to be able to run our full Summer School again this year after two years in which Covid had prevented it. We offered bursaries to conservatoire and music school students under the age of 25 (although discretion was used in offering support to those over this age, who are still in full-time education). Young singers from Dorset received a full bursary through the generous support of a grant of £10,000 from the Steel Charitable Trust. Our net income from course fees was £14,853.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2022

iii. The Friends of Dorset Opera

FODO were once again able to give us a substantial grant of £35,000. We are most grateful to them for their generosity (£35,000 in 2021).

iv. Advertising

We carry some advertising in our bi-annual newsletters as well as our Festival programme. The total income from advertising this year amounted to £10,154 (£7,671 in 2021).

v. Corporate Sponsorship

We were very pleased to welcome Bottriell Adams as a third corporate sponsor of the Patrons' Lounge at Bryanston alongside Humphries Kirk and Duke's Auctioneers. We received a total of £7,500 (£5,000 in 2021).

vi. Events (Fundraising) Committee

This sub-committee, which was chaired by the late Susanne Parkin, is responsible for bluffers' and celebrity lunches, the annual boat trip, and a great deal of friendship, affection and joy for many people over the years. The Board is grateful to EvCom and its members for the much-appreciated hard work they put into their fundraising. This was re-energised this year after last year's Covid-affected hiatus, with 12 events held, raising some £18,060 after costs (£nil in 2021).

vii. Patrons

Our wonderful Patrons continued with their regular support in 2022, augmented by several new Patrons who have joined our community. Volunteer and chorister, Elspeth Brown, our Patrons' Secretary, excels in nurturing and caring for these very special supporters.

Our income from Patrons' subscriptions this year was £78,570, a welcome increase from 2021's £68,726.

viii. Other Donations

These include specific donations towards support projects and amounted to £5,090 (£6,940 in 2021).

ix. Gift Aid

Gift Aid is a very valuable addition to the personal donations we receive, whether on Patrons' subscriptions or otherwise, and amounted to £20,338 (£16,540 in 2021).

x. Charitable Trusts and Foundations

We were most grateful to the following Charities who supported us this year:

The Steel Charitable Trust; The William A. Cadbury Charitable Trust;
The Guy Fawkes Trust and The Kirby Laing Foundation.

In total we gratefully received grants totalling £26,000 (2021 £15,805).

A member of the Board is focusing on this important source of income, ably supported by a select team of volunteers, whose continuous aim is to improve our income results in this area. We are exceedingly grateful to our benefactors and to those volunteers.

xi. Theatre Tax Relief

Theatre Tax Relief (TTR) was introduced in the Finance Act 2014 to mitigate the risk for production companies engaged in qualifying film and theatre productions. The relief is designed to recognise the unique cultural value the Arts bring to the UK and encourage greater and more diverse productions.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2022

We are delighted that the Government has recognised the pressure on arts organisations by increasing the level of TTR from an effective 16% to 36% of qualifying expenditure. As a result, this year we are able to claim £139,464 (£49,219 in 2021).

6. PUBLIC BENEFIT

Dorset Opera returned to a full Summer School in 2022 providing experience to aspiring singers, orchestral academicians and technical theatre students as in past years.

A bursary scheme is available to anyone in full time education up to the age of 25 and in exceptional circumstances awards can be made to those over that age. Bursaries are for those who can prove financial need.

We encourage young people to attend performances of opera by offering tickets at heavily discounted prices to under-26s.

The Trustees confirm that they have given due consideration to the Charity Commission's guidance on public benefit when reviewing the Charity's aims and objectives. 'In kind' computations are an intrinsic part of our application for Arts Council funding.

7. AIMS and OBJECTIVES FOR 2023

For 2023 we plan to:

1. Mount three or four performances each of Massenet's *Le Roi de Lahore* - featuring a chiefly South Asian cast of principal singers with a chorus of 65 - alongside Mozart's classic romantic comedy *Le nozze di Figaro*
2. Build up a Golden Fund to support the special projects planned for our 50th anniversary year in 2024
3. Continue to enhance our production values
4. Expand our partnerships with the Guildhall School of Music & Drama, the Royal Birmingham Conservatoire and the Royal Welsh College of Music & Drama
5. Re-ignite our relationship with Dorset schools by bringing our Opera-in-Education projects back to life through a new outreach team. We intend to reconnect with schools already visited as well as making new contacts
6. Encourage greater corporate support for Dorset Opera and the Festival as a whole
7. Reconnect and develop greater support from charitable trusts and foundations in the post-Covid world
8. Welcome more Patrons and Friends to our vital support community
9. Create greater awareness and uptake of our reduced-price ticket schemes for school-age children, students and other young people under 26
10. Continue to provide substantial bursaries towards our Summer School fees for all UK students in full-time education.

8. STRUCTURE, GOVERNANCE and MANAGEMENT

Board and Committee Structure

The Artistic Director, the Operations Director, the Company Manager and the Front-of-House Manager oversee the volunteers responsible for specific functions in support of each Summer School and are consulted as required.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2022

The Board's committee structure remains as follows:

- a) Audit, Risk and Governance Committee: to monitor all financial matters and risks associated with the Charity
- b) Nominations Committee: to consider all statutory and honorary appointments
- c) Remuneration Committee: to consider relevant consultancy fees
- d) Events Committee: to initiate and organise fundraising and other events.

Remuneration Policy

The Trustees receive no remuneration in that role. Mr Kennedy, as Artistic Director, has a consultancy agreement with Dorset Opera. Ms Docherty (who resigned during the year) had received payment for her past organisation of Opera-in-Education (Outreach) projects.

Legal Status

Dorset Opera is a company limited by guarantee (company number: 05170704) and a registered charity (number: 1105318) and is administered under its Memorandum and Articles. It is not liable to Corporation Tax on its charitable activities.

Trustees

The Trustees have the power to appoint, with a simple majority, any person to be a Trustee of Dorset Opera who is deemed to have the necessary attributes and expertise to assist with the effective running of the Charity. All key decisions affecting the direction of the opera company are made by the Trustees. Trustees are required to retire by rotation every three years.

People who are invited to join the Board usually already have considerable knowledge of Dorset Opera, having visited performances over the years. For their induction, in addition to briefing meetings with the Chairman, Artistic Director and appropriate volunteers, new Trustees are given the necessary information to equip them to take on a given role including:

- Minutes of previous Board meetings
- Copies of Dorset Opera's Accounts for the previous years, and
- Past programmes, newsletters and copies of press reviews.

From time to time a review of Board performance is undertaken by the Chairman and members of the Board. Refreshment of the performance of the Board and its membership is essential. The average tenure of board members is 9 years. The Artistic Director is vital to the running of Dorset Opera and is an essential Board member. The Board remains content with the progress in recent years.

Risk Management

The Trustees continue to keep the Charity's activities under review, particularly in respect of the major risks (including the receding Covid pandemic) that may arise from time to time and, to monitor the effectiveness of the system of internal controls. The Audit, Risk and Governance Committee of the Board was formed to create and monitor the company's risk mitigation programme and to ensure best practice in its accounting and auditing activities.

We have identified several risks, which are discussed below.

i. Reputation

Our reputation for providing performances at a quality 'on a par with the top five main UK opera companies' and other Country House opera venues is crucial for retaining our audience, many of whom come time and again. Any diminution in our reputation would reduce our ticket income which in turn would reduce our ability to deliver high quality performances. The Board is fully aware of this and is resolved to provide the resources required to maintain our quality and reputation.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2022

ii. Pricing

Our charitable status requires us to benefit the community by enabling the maximum number to attend, while our ticket pricing must make a major contribution towards the costs of the performances. Overpricing will restrict audiences while underpricing will reduce our income. The Board takes care to strike this balance.

iii. Voluntary & Other Income

Voluntary income is always a major source of funds, primarily from our Patrons. This support is not taken for granted, and the Board continues to ensure that Patrons are respected and benefit from excellent communication and recognition as well as receiving priority booking and invitations to specific events. We also have an enduring relationship with the Friends of Dorset Opera whose charitable objective is to raise subscriptions in support of our Charity - particularly for the benefit of the young attending our Festival and Summer School.

Our Events' Committee organises functions and events in order to raise funds to support the Festival.

We have a diligent group of volunteers, under Board member Steven Norman, who specialise in raising funds from grant-making charitable trusts and foundations.

The Board ensures that the contribution of all these groups is recognised and encouraged.

iv. Expenditure

The Board is conscious that its funds must be used to the best effect and hence costs must be controlled, while ensuring that production quality is maintained (see i. above). Fees for engaging high quality artists and technicians are subject to market pressures, and costs generally are subject to inflation. The level of voluntary support ensures that administration costs are minimised. The Board sets realistic budgets and monitors the level of spend during the year.

v. Volunteers

Dorset Opera employs no staff but relies upon an extensive group of volunteers who are vital to the continued success of the organisation. The volunteers provide a cheerful and skilled input to the Festival and maintaining this is a key objective. Any reduction in this support would hamper the smooth running of the Festival. The Board recognises their contribution and communicates with them through regular newsletters, team briefings and reviews.

vi. Social Media

The Trustees realise the importance of social media in promoting Dorset Opera. If we do not use it effectively it will limit our reach to new and younger audiences. Additionally, we recognise the importance of promoting the Festival to potential participants - be they Summer School, creative and technical participants or professional singers. Although many of our followers and supporters belong to a pre-social-media era there is a considerable and growing number who do use it and, unsurprisingly, nearly all the young Summer School students and professional singers are avidly connected. Each group tends to use different social media platforms. At the present time, a typical audience member may use Facebook while the younger participants lean towards Instagram. Our communications team is focused on being aware of these trends and keeping pace with them.

vii. Key People

Dorset Opera is dependent on the contribution of a core of key individuals. Their skills, knowledge, contacts and experience are essential for our continued operation. Where maintaining cover from existing resources is impractical, the Board is ready to engage external support to provide continuity, if necessary.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2022

viii. Operational Continuity

The COVID pandemic highlighted the risk to the Festival's operations and that it cannot always be foreseen or mitigated in full. However the removal of government restrictions on audience sizes has reduced the financial risk to ticket sales. We remain aware that other similar risks may arise and the Board continually monitors the environment for such risks.

Lesser risks, such as failures of suppliers, are also recognised and contingency plans established to minimise such impacts.

ix. Regulatory Compliance

We are subject to regulation by the Charity Commission and must comply with the requirements both of HMRC for Gift Aid and Corporation Tax returns and of Companies House for filing accounts and annual returns. Shortcomings may result in penalties or further sanctions. The Audit, Risk and Governance Committee is charged with monitoring compliance, implemented by review of practice against the Charity Governance guidance and oversight of the Accounts' production and their Independent Examination. Board members are aware of their responsibilities and are confident that they are discharged correctly.

x. Information Security

The General Data Protection Regulation (GDPR) requires us to keep the personal information we hold secure, and not misuse it. Failings can lead to penalties. We take great care to ensure that such information is not disclosed improperly, and our electronic communications offer the recipient the opportunity to unsubscribe.

9. RESERVES POLICY

The reserves are detailed in notes 14 and 15 to the accounts.

The Trustees have reviewed the risks which could affect Dorset Opera, and the level of general reserves required to enable scheduled performances to be completed during the coming season. Various scenarios were investigated including:

- An event making our performance venue unavailable
- Absence of key professionals or performers requiring extra costs to cover
- Shortfall in income from ticket sales or other sources, prompted by economic conditions or resistance to prices
- Unforeseen inflationary or other cost increases.

The Trustees consider that a prudent general fund reserve of £120,000, as previously determined, remains sufficient.

While there was some operational disruption caused by COVID this year, the financial effect was minimal. The designated fund for COVID risks has therefore been released.

The Charity is mindful that it should meet its core objectives in the event of financial strain, and therefore holds designated funds for Young Performers (including fees for emerging artists and academy players, and bursaries for Summer School students) which includes the previous Bursaries fund, Wider Access (for subsidised tickets for young people) and Outreach projects in local schools. The Board has reviewed these funds and considers that they should support these activities for the two years ahead, taking account of existing restricted funds and expected donation income for these activities. The Board therefore considers that these funds should be strengthened as follows:

i. Young Performers:	£40,000
ii. Wider Access:	£15,000
iii. Outreach:	£20,000.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2022

The Board also intends to commission a new opera to mark the 50th anniversary of the founding of Dorset Opera (in its precursor form to the current Charity). The Board has therefore designated a further fund of £50,000 to support this and other Golden Anniversary projects.

10. FINANCIAL REVIEW

This year we were delighted to run a full Festival programme with no restrictions on audience size. Ticket sales were a record at £247,409 (2021: £167,186), and the short-term increase in the Theatre Tax Relief (TTR) rate increased our claim substantially to £139,464 (2021: £49,219), contributing to our total income of £651,967 (2021: £436,603). A range of pressures on the creative industries had increased costs and our spend on the production of the Festival increased to £421,178 (2021: £327,208), within our total costs of £621,617 (2021: £466,664). The overall result is a surplus of £30,350 (2021: £30,061 deficit).

We are very conscious that the TTR rate will fall back to its past level over the next two years and repeating this year's surplus will not be possible. The Board recognises that our core programmes of support for young people – as performers and through subsidised tickets and Outreach – need to be maintained and have therefore set aside reserves to support them over the next two years, as set out in 9. Reserves Policy above.

The General Fund now stands at £126,092 (2021: £127,773), above our requirement of £120,000, within our total Reserves of £265,167 (2021: £234,817).

Investment powers, policy and performance

The Trustees have power to invest the money of the Charity not immediately required for its purposes in such investments or property as they think fit. Currently cash reserves are required to meet the day to day needs of the Charity, and security and ready availability of our reserves is a priority. Cash is therefore generally held in low risk deposit accounts which give short-term access to these funds.

11. BOARD POLICIES

Dorset Opera is committed to equality of opportunity for all and to removing barriers to equal opportunity. The Board fully recognises and accepts its responsibility to ensure that there is no discrimination on the grounds of a person's gender, marital status, race, religion, colour, age, disability or sexual orientation.

All individuals will be treated fairly and equally, and all relevant legislation will be complied with during the Festival and associated activities.

Confidentiality of information is maintained at all times. The Board will also endeavour to ensure that buildings are accessible to all or that a suitable alternative is provided wherever possible.

The Board regularly reviews its policies on Bursary Awards; Complaints Procedure; Conflicts of Interest; Data Protection; Equality and Diversity; Fee and Accommodation Waiver; and Health & Safety.

12. GRANT-MAKING POLICY

The Charity provides funds for bursaries to reduce the fees charged to qualifying participants in our Summer School. This is the primary purpose of the Patrick Shelley restricted fund, which is supplemented by the designated Bursaries fund (see Note 14 to the Accounts). The Charity does not normally disburse grants to individuals or other organisations.

DORSET OPERA

(A company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 30 SEPTEMBER 2022

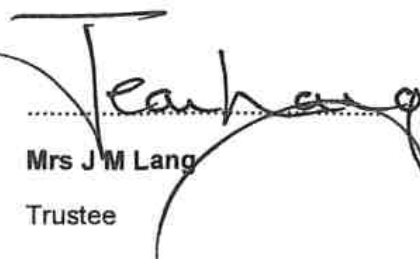
13. PRINCIPAL FUNDING SOURCES

The following are the principal funding sources of the Charity: income from ticket sales and activities associated with the Festival; donations from Patrons of Dorset Opera; donations from the Friends of Dorset Opera; fundraising income from events held throughout the year; occasional financial support from Arts Council England; grant-making Trusts; and Theatre Tax Relief. See section 5 above and notes 4 to 7 below for more detail.



Mr G P Batt

Chairman



Mrs J M Lang

Trustee

DORSET OPERA

(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 30 SEPTEMBER 2022**

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF DORSET OPERA

I report to the trustees on my examination of the accounts of Dorset Opera for the year ended 30 September 2022 which comprise the Statement of Financial Activities, the Balance Sheet and the notes to the accounts, including a summary of significant accounting policies.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER AND BASIS OF REPORT

As the trustees of the charitable company (and also the directors 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 charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act') and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

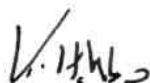
INDEPENDENT EXAMINER'S REPORT

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

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

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

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



Mrs K Hobbs, FCA
Edwards & Keeping
Unity Chambers
34 High East Street
Dorchester
Dorset
DT1 1HA

Date:

6.1.22

DORSET OPERA

(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING THE INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 30 SEPTEMBER 2022**

	General funds	Designated funds	Restricted funds	Total 2022	Total 2021	
Note	£	£	£	£	£	
INCOME AND ENDOWMENTS FROM:						
Donations and legacies	5	160,260	-	19,750	180,010	178,011
Charitable activities	4	337,026	-	(17,250)	319,776	208,023
Other trading activities		11,601	-	-	11,601	-
Investments	6	1,116	-	-	1,116	1,350
Other income	7	139,464	-	-	139,464	49,219
TOTAL INCOME AND ENDOWMENTS		649,467	-	2,500	651,967	436,603
EXPENDITURE ON:						
Raising funds		(10,234)	-	-	(10,234)	(564)
Charitable activities	8,9	(611,383)	-	-	(611,383)	(465,982)
Other expenditure		-	-	-	-	(118)
TOTAL EXPENDITURE		(621,617)	-	-	(621,617)	(466,664)
NET INCOME/(EXPENDITURE)		27,850	-	2,500	30,350	(30,061)
Transfers between Funds	14	(29,531)	29,531	-	-	-
NET MOVEMENT IN FUNDS		(1,681)	29,531	2,500	30,350	(30,061)
RECONCILIATION OF FUNDS:						
Total funds brought forward		127,773	95,469	11,575	234,817	264,878
TOTAL FUNDS CARRIED FORWARD		126,092	125,000	14,075	265,167	234,817

The notes on pages 15 to 22 form part of these statutory accounts.

All operations are classed as continuing.

All recognised gains and losses are included above.

DORSET OPERA

(A company limited by guarantee)
REGISTERED NUMBER: 05170704

**BALANCE SHEET
AS AT 30 SEPTEMBER 2022**

	Note	2022		2021	
		£	£	£	£
FIXED ASSETS					
Tangible assets	11		4,883		3,671
CURRENT ASSETS					
Debtors	12	158,344		55,881	
Cash at bank and in hand		127,796		214,385	
Total Current Assets		286,140		270,266	
Creditors: amounts falling due within one year	13	(25,856)		(39,120)	
NET CURRENT ASSETS			260,284		231,146
NET ASSETS			265,167		234,817
CHARITY FUNDS					
Restricted funds	14		14,075		11,575
Designated funds	14		125,000		95,469
General funds	14		126,092		127,773
TOTAL FUNDS			265,167		234,817

The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the 2006 Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

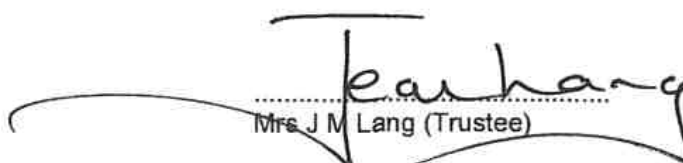
The Trustees acknowledge their responsibilities for complying with the requirements of the 2006 Act with respect to accounting records and the preparation of statutory accounts.

The statutory accounts have been prepared in accordance with the provisions applicable to small companies within Part 15 of the 2006 Act and in accordance with the Financial Reporting Standard 102 as applicable in the UK and Republic of Ireland.

The notes on pages 15 to 22 form part of these statutory accounts.

The statutory accounts were approved and authorised for issue by the Trustees on 12 December 2022 and signed on their behalf by:


.....
Mr G P Bath (Chairman)


.....
Mrs J M Lang (Trustee)

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

1. ACCOUNTING POLICIES

1.1 General information

Dorset Opera is a company limited by guarantee and is incorporated in England and Wales. The registered office is Dorset Opera, Cheselbourne, Dorchester, DT2 7NP.

1.2 Basis of preparation of statutory accounts

The Charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are presented in sterling which is the functional currency of the Charity and rounded to the nearest £.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.3 Going concern

The statutory accounts have been prepared using the going concern basis of accounting. The COVID-19 pandemic, while having operational impacts, had no material financial impact and our reserves remain fully sufficient to support our activities. The Trustees are of the view that there are no material uncertainties about the Charity's ability to meet its financial liabilities as they fall due and therefore consider it appropriate to prepare statutory accounts on a going concern basis.

1.4 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds are unrestricted funds which the Trustees have designated for a specific purpose.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund.

The aim and use of each restricted and designated fund is set out in Note 14.

1.5 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received, and the amount of income receivable can be measured reliably.

For legacies, entitlement is taken as the earlier of the date on which either: the Charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably, and the Charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the Charity, or the Charity is aware of

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.6 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Bar and festival equipment - 10 years straight line

When fully depreciated, assets are treated as disposed of. Small items of equipment costing no more than £500 are expensed on acquisition.

1.8 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

1.9 Debtors

Trade and other debtors are recognised at the settlement amount. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.10 Liabilities

Liabilities are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2022**

2. NET INCOME

	2022	2021
	£	£
This is stated after charging:		
Depreciation of tangible fixed assets owned by the Charity	738	657

3. EMPLOYEES

The Charity had no employees during the year (2021: nil).

No Trustees were in receipt of remuneration in that role in the year (2021: nil).

4. INCOME FROM CHARITABLE ACTIVITIES*Opera Festival*

	2022	2021
	£	£
Chorus Summer School Fees	45,203	-
less: Bursaries Granted	(30,350)	-
Tickets	247,409	167,186
Advertising and Sponsorship	17,654	12,671
Programmes and Merchandise	10,826	8,602
Bars and catering	22,149	14,829
Marquee and pavilion income	6,885	4,735
	<hr/>	<hr/>
	319,776	208,023

£17,750 of Bursaries allowed as discounts against Summer School fees were through the restricted Patrick Shelley Bursary fund in accordance with the purpose of the fund. All other income from charitable activities relates to unrestricted funds.

5. INCOME FROM DONATIONS AND LEGACIES

	2022	2021
	£	£
Friends of Dorset Opera	35,000	35,000
Grants from other charities	26,000	15,805
Individual donations and legacies	98,672	110,666
Gift Aid received	20,338	16,540
	<hr/>	<hr/>
	180,010	178,011

All of the income from donations and legacies related to unrestricted funds with the exception of £19,750 (2021: £2,500) of grants, donations and associated Gift Aid received.

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2022**

6. INVESTMENT INCOME

	2022	2021
	£	£
Bank interest	1,116	1,350
All of the investment income related to unrestricted funds.		

7. OTHER INCOME

	2022	2021
	£	£
Theatre Tax Relief	139,464	49,219
All of the other income related to unrestricted funds.		

8. CHARITABLE ACTIVITY EXPENDITURE*Opera Festival*

	2022	2021
	£	£
Opera Production	421,178	327,208
Cast & Crew Accommodation	83,640	52,682
Emerging Artists	10,500	11,575
Outreach Activities	-	6,600
Marketing, Publicity and Hospitality	78,832	52,852
Administration	14,959	12,905
Governance	2,274	2,160
Total	611,383	465,982

All 2022 expenditure was through the General Fund. In 2021 £2,550 of the Outreach expenditure was made through the restricted Opera-in-Education fund and £4,050 through the designated Outreach fund, and £25,961 of the Opera Production expenditure was made through the COVID Risk fund. In each case this was in accordance with the purpose of the fund.

Ledger system costs have been redesignated as Administration from Governance: £518 of prior year costs have been reallocated in the comparatives.

9. GOVERNANCE COSTS

	2022	2021
	£	£
Independent examiner's fees	2,274	2,160

DORSET OPERA

(A company limited by guarantee)

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2022**

10. INDEPENDENT EXAMINER'S REMUNERATION

The remuneration of the Independent Examiner for the Independent Examination was £2,274 (2021: £2,160) including £330 for other accountancy services (£324 for 2021 services).

11. TANGIBLE FIXED ASSETS

	Cost	Depreciation	Carrying Amount
	£	£	£
Equipment			
At 1 October 2020	6,570	(2,242)	4,328
Additions	-	-	-
Depreciation charge for the year	-	(657)	(657)
Disposals	-	-	-
At 30 September 2021	<u>6,570</u>	<u>(2,899)</u>	<u>3,671</u>
Additions	1,950	-	1,950
Depreciation charge for the year	-	(738)	(738)
Disposals	-	-	-
At 30 September 2022	<u>8,520</u>	<u>(3,637)</u>	<u>4,883</u>

12. DEBTORS

	2022	2021
	£	£
Trade debtors	17,886	4,900
Prepayments and accrued income	140,458	50,981
	<u>158,344</u>	<u>55,881</u>

13. CREDITORS: Amounts falling due within one year

	2022	2021
	£	£
Trade creditors	2,339	-
Expense Accruals	19,129	37,090
Deferred Income	4,388	-
Tax Liabilities	-	2,030
	<u>25,856</u>	<u>39,120</u>

DORSET OPERA

(A company limited by guarantee)

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2022**

14. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 October 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2022 £
Unrestricted funds					
General Funds	127,773	649,467	(621,617)	(29,531)	126,092
Designated funds (unrestricted)					
Young Performers incl. Bursaries	12,000	-	-	28,000	40,000
Wider Access Fund	8,000	-	-	7,000	15,000
Outreach	1,430	-	-	18,570	20,000
COVID Risk Fund	74,039	-	-	(74,039)	-
Anniversary Fund	-	-	-	50,000	50,000
Total designated funds	95,469	-	-	29,531	125,000
Total Unrestricted funds	223,242	649,467	(621,617)	-	251,092
Restricted funds					
Patrick Shelley Bursary fund - income	11,419	17,250	-	-	28,669
- applied against income (see below)	-	(17,250)	-	-	(17,250)
- total	11,419	-	-	-	11,419
Opera in Education	156	2,500	-	-	2,656
Total Restricted Funds	11,575	2,500	-	-	14,075
Total of funds	234,817	651,967	(621,617)	-	265,167

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 October 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2021 £
Unrestricted funds					
General Funds	127,773	434,103	(434,103)	-	127,773
Designated Funds	123,980	-	(28,511)	-	95,469
Total Unrestricted funds	251,753	434,103	(462,614)	-	223,242
Restricted funds					
Restricted Funds - all funds	13,125	2,500	(4,050)	-	11,575
Total of funds	264,878	436,603	(466,664)	-	234,817

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2022**

14. STATEMENT OF FUNDS (CONTINUED)

Two restricted funds are maintained.

The Patrick Shelley Fund holds donations and grants directed to the award of bursaries to participants meeting necessary criteria at the Summer School. When drawn on this is applied to Bursaries, which, being discounts against our Summer School fees, is reported as negative income, as shown in the table above and in Note 4.

Donations and grants directed to support our Outreach programme are held in the Opera-in-Education Fund.

Three designated funds were set up in 2018 and have now been augmented to ensure that the activities to which they relate can be supported for the next two years. These funds are for the following purposes:

- Young Performers - £40,000 (2021: £12,000) for Summer School students, including the previous bursaries fund, supplementing the restricted Patrick Shelley Fund.
- Wider Access Fund - £15,000 (2021: £8,000) to support access to performances for those unable to afford the full ticket price, particularly young people.
- Outreach - £20,000 (2021: £1,430) for the Outreach programme supplementing the restricted Opera-in-Education fund.

The Board intends to commission a new opera to mark the 50th anniversary of the founding of Dorset Opera (in its precursor form to the current Charity). The Board has designated a further fund of £50,000 for this purpose.

The COVID risk fund (£74,039 at end-2021) has been released as the future financial risk is not considered material.

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

CURRENT YEAR	General funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total 2022 £
Tangible fixed assets	4,883	-	-	4,883
Current assets	147,065	125,000	14,075	286,140
Creditors due within one year	(25,856)	-	-	(25,856)
	126,092	125,000	14,075	265,167
PRIOR YEAR	General funds 2021 £	Designated funds 2021 £	Restricted funds 2021 £	Total 2021 £
Tangible fixed assets	3,671	-	-	3,671
Current assets	163,222	95,469	11,575	270,266
Creditors due within one year	(39,120)	-	-	(39,120)
	127,773	95,469	11,575	234,817

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

16. RELATED PARTY TRANSACTIONS

During the year the following payments were made to Trustees:

Mr Roderick Kennedy, a Trustee and consultant, received payments of £50,000 (2021: £50,000) for consultancy services, and £4,511 (2021: £1,565) for the reimbursement of travel and subsistence expenses. At the year end £4,511 (2021: £27,565) remained in creditors.

Mrs Susannah Selby Bennett, a Trustee, received a gift authorised by the Board at a cost of £100 (2021: £nil).

Harriet Kennedy, a relative of Mr Roderick Kennedy, a Trustee, received payments of £2,950 (2021: £1,000) for services as Property Master and Assistant Stage Manager, together with accommodation at a cost to the Charity of £726 (2021: £nil).

Alex Kennedy, a relative of Mr Roderick Kennedy, a Trustee, received a payment of £504 (2021: £nil) for operational support services.

Leigh Rudkin, a connected person of Mr Roderick Kennedy, a Trustee, received a payment of £779 (2021: £nil) for operational support services, together with accommodation at a cost to the Charity of £598 (2021: £nil).

In 2021 Ms Lynsey Docherty, a Trustee, received payments of £2,550 for consultancy services as part of the Opera-in-Education outreach project.

The Trustees, other than Mr Kennedy, were reimbursed £nil (2021: £nil) for travel and other personal expenditure.

17. LIABILITY OF MEMBERS

The Charity is a company limited by guarantee. A member's contribution to the assets of the Charity in the event of it being wound up while he or she is a member or within one year of ceasing to be a member is limited to an amount not exceeding £10.

DORSET OPERA

England & Wales - Charity number 1105318

Accounts

DORSET OPERA
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND STATUTORY ACCOUNTS

FOR THE YEAR ENDED 30 SEPTEMBER 2021

DORSET OPERA
(A company limited by guarantee)

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Reference and administrative details of the Charity, its Trustees and Advisers	1
Trustees' report	2 - 11
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Statement of financial activities	13
Balance sheet	14
Notes to the statutory accounts	15 - 22

DORSET OPERA

(A company limited by guarantee)

**COMPANY INFORMATION
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

Directors/Trustees	Mr G P Batt (Chairman) Ms L Docherty (resigned 20 October 2021) Mr G C W Harvey Mr P M Jenner Mr R I M Kennedy Mrs J M Lang Mr S D Norman Mrs S M Selby Bennett
President Emeritus	Dame Dione Digby
Vice Presidents	Mr & Mrs A du Boulay Mr & Mrs A Frost Mr T Lee Mr N Mansfield Miss R A Miller
Company registered number	05170704
Charity registered number	1105318
Registered office	Dorset Opera Cheselbourne Dorchester Dorset DT2 7NP
Accountants	Edwards & Keeping Unity Chambers 34 High East Street Dorchester Dorset DT1 1HA
Bankers	Lloyds Bank plc High Street Gillingham Dorset SP8 4AQ
Solicitors	Humphries Kirk LLP 40 High West Street Dorchester Dorset DT1 1UR
Website	www.dorsetopera.com

DORSET OPERA

(A company limited by guarantee)

TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2021

The Trustees, who are also Directors of Dorset Opera for the purposes of company law, present their annual report together with the financial statements of the Charity for the year ended 30 September 2021.

FOREWORD

2021 and the Covid-19 Pandemic continues

We began the 2021 season with the announcement that we would present the operas we had been forced to cancel last year, namely Boris Godunov and La rondine. Yet again, with Covid raging, it soon became clear that if lockdown was to be lifted, it would still not permit us to welcome a chorus of 60 to 70 singers from around the world. The only way that a Festival could take place was if we created a bubble at Bryanston and involved much-reduced orchestral forces and a small chorus of elite emerging artists, all of whom could be distanced during rehearsal and performance if necessary. This enabled us to perform works associated with Mozart that Dorset Opera would never normally entertain – Don Giovanni, Cosi fan tutte and Acis and Galatea – and thus our first MozartFest came about.

1. REFERENCE and ADMINISTRATION

Dorset Opera is a registered company limited by guarantee (No 05170704) and a registered charity (No 1105318) governed by a constitution adopted on 28 June 2004.

The Trustees, who are also Directors for the purposes of company law, are set out in the table below and have all held office for the whole of the period from 1 October 2020 unless otherwise noted.

Mr G P Batt (Chairman)
Ms L Docherty (Director, Outreach) (resigned 20 October 2021)
Mr G C W Harvey (Marketing Director)
Mr P M Jenner (Director, Finance)
Mr R I M Kennedy (Artistic Director)
Mrs J M Lang (Legal Duties)
Mr S D Norman (Director, Charitable Trusts)
Mrs S M Selby Bennett (Director, Operations)

Our extensive volunteer network provided valuable support during the period of the preparation for, and running of, the opera performances. Our Company Manager, Caroline D'Cruz, co-ordinates activities and schedules whilst we are on campus at Bryanston, as well as carrying out vital bookkeeping duties throughout the year. The Trustees are grateful for all their efforts.

2. OBJECTIVES and ACTIVITIES

Our mission

Our charitable objectives are:

"To promote, maintain, improve and advance the education of the public, especially young people, in opera, in particular but not exclusively by: organising Summer Schools and other activities for the benefit of aspiring singers, musicians and production and technical personnel based in Dorset and further afield; and presenting high quality opera productions involving, where possible, significant roles and opportunities for choristers."

Summary of Activity

Established in 1974, Dorset Opera is a pro-am company, based at Bryanston near Blandford Forum in Dorset. It has established a reputation for its large thrilling chorus famed for its 'wall of sound', combined with excellent professional principals of international renown, fine conducting and an orchestra of high quality, in a 'Country House' setting. Dorset Opera actively promotes young singers and a number of our alumni have gone on to greater things. All operas are sung in the original language where possible and surtitles are provided. Dorset

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2021

Opera plays an ever-expanding and full a role as possible within its means and capabilities in the local community and in Dorset schools.

Aims and Objectives for 2021

We originally adopted the objectives set out in our 2020 Report, chiefly to mount three performances each of Puccini's *La rondine* and Mussorgsky's *Boris Godunov*, and to present another opera gala concert. The continuing Covid pandemic required us to revise our objectives, as explained in further detail below, resulting in the following updated set:

1. To mount four performances of Mozart's *Don Giovanni* and three performances of his *Così fan tutte*
2. To present a single, semi-staged performance of Händel's *Acis and Galatea* in the Mozart orchestration, instead of an opera gala concert
3. To partially address aspects of previous production underfunding, primarily for costumes, principals and an uplift in orchestra fees
4. To renew our partnership with the Guildhall School of Music & Drama and to audition and acquire wind, brass and percussion academy students to play in our orchestra
5. To further develop our partnership with The Royal Birmingham Conservatoire in our search for first-rate academy-based string players
6. To explore and develop a partnership with the Royal Welsh College of Music & Drama in our search for singers who want to gain opera experience through being part of our chorus
7. To develop our Opera-in-Education projects and build upon the links with schools already visited
8. To encourage more corporate support for Dorset Opera as a whole
9. To develop further support from charitable trusts and foundations
10. To welcome more Patrons and Friends to our vital support organisations
11. To promote access to performances specifically for young people
12. Not to increase the price of tickets for 2021 performances.

Activities adopted in 2021 to meet objectives:

2021 began with the hope and expectation that Dorset Opera would be able to present the operas planned for 2020 – having already done a significant amount of preparatory work on our preferred edition of *Boris Godunov*. However, it soon became clear that we were going to have to completely re-think the whole of our 2021 season to take account of Covid restrictions.

We continued to closely monitor the performance situation with arts organisations and opera companies both here in the UK and elsewhere in the world. We had already established a 'Covid budget' in 2020, and we proceeded with caution during the early part of 2021. We did not contract anyone, nor did we open the box office until the Covid exit was clear to us.

In consultation with our host campus, we put together plans offering eleven options for a partially-covered open-air festival. We also looked at the possibility of performing in a Big Top – so determined were we that some form of performance should take place.

When it became clear that an indoor performance at 50% capacity would be possible, albeit with reduced orchestral and chorus forces, we concluded that we could present Mozart's *Don Giovanni* and *Così fan tutte*, together with his orchestration of Händel's *Acis and Galatea*, and so have a full Festival programme within the constraints of Covid.

When the government's Covid advice started to change and there was talk of 'opening up', we knew we had adopted the correct approach. Nothing could have pleased us more than when the Prime Minister announced (on 12th July) that his Freedom Day would go ahead as planned on Monday 19th July, the first night of the 2021 Dorset Opera Festival.

3. ACHIEVEMENTS and PERFORMANCE

We did go ahead with auditions to select academy players to join our orchestra, but in order to allow for sufficient distancing in the pit, we decided to postpone their participation until 2022.

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Many of our Elite Chorus did come to us from the Royal Welsh College, where our chorus director, Stephen Harris is a member of the teaching staff.

We had to quarantine a conductor, an assistant conductor and two singers who came from abroad. We are extremely grateful to two very special ladies who provided the necessary accommodation for these vital team members. They were kept in constant touch with the rehearsal room via video link which led to a seamless transition for all concerned when their quarantine came to an end.

Several members of the orchestra pulled out before coming to Dorset after testing positive for Covid.

There can be little doubt that Stewart Charlesworth's costumes for *Don Giovanni* were certainly striking. He is very sought-after in the industry. We just hope that he might have some time for us in future years.

In feedback, many opera-goers thought 2021 was our most successful Festival. Not only did we increase the number of opera performances on offer – eight altogether – but we were also able to present a matinée recital of Schubert's *Die Winterreise* given by Dorset Opera alumnus, Benjamin Hewat-Craw.

4. OPERA-IN-EDUCATION

With Covid restrictions in place, there appeared to be little we could do to take our opera workshops into Dorset schools this year. However, in May, the national Covid Recovery Curriculum suddenly offered a window of opportunity which permitted us to visit six primary schools located within the Blandford Schools Network.

Briefly, some 630 pupils between the ages of 7-11 along with 54 teachers, took part in full workshop experiences (approx. 94% of the teachers joined in) and a further 360 children experienced and took part in whole-school opera performances. As news of our workshops spread, more and more schools contacted us in the hope of securing a visit from our team, but sadly, there simply wasn't the capacity to deliver more workshops before schools broke up.

The feedback on our visits has been astonishing. As is often the case, these sessions have a profound effect on SEN children. One staff member reported that, 'Children high on the autism spectrum were completely engaged, giving them freedom to step outside their normal pattern of shy behaviour.'

These workshops are fully funded by Dorset Opera using donations raised specifically to support our Outreach programme.

5. OUR INCOME MODEL

In a normal year, our income model is broken down into thirteen streams:

i. Box Office

For the first time since our move to Bryanston in 2005, we ran our own box office in conjunction with the ticketing organisation, Monad. We engaged Felicity Porter (former manager of the Regent Centre, Christchurch) to oversee the operation and Alice Couling, a regular chorus member, to assist. Tickets were sold online through our website, and the box office could be accessed as usual by telephone. This proved a very efficient method of sale and received high praise from ticket-purchasers. It was also a most cost-effective alternative to our previous arrangements.

ii. Course fees

It was clear to the Board that the global pandemic would not allow us to perform the operas we had postponed from 2020 – it would have been impossible to house and distance a chorus of 70 along with everyone else that needed to join our campus bubble. As a result, there was no Summer School and we did not receive any income from fees during the year.

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iii. The Friends of Dorset Opera

The Friends had accrued a substantial sum from two years' worth of subscriptions. Knowing that we were working to a deficit this year, FODO kindly offered us a larger grant than had been expected - in the sum of £35,000. We are most grateful to them for their generosity (*£nil in 2020*).

iv. Advertising

We carry some advertising in our bi-annual newsletters as well as our Festival programme. The total income from advertising this year amounted to £7,671 (*£2,482 in 2020*).

v. Events' (Fundraising) Committee

This sub-committee, chaired by Susanne Parkin, is normally responsible for bluffers' and celebrity lunches, the Ritzy Tea Party, the annual boat trip, a great deal of friendship, affection and joy for many people over the years. The Board is grateful to EvCom and its members for the much-appreciated hard work they put into their fundraising.

Sadly, because of lockdowns and other matters outside our control we were unable to hold any fundraising events during the year (*£4,884 net contribution in 2020*).

vi. Patrons

The majority of our wonderful Patrons generously paid their Circle subscriptions throughout 2020 and continued with their regular support in 2021. Volunteer and chorister, Elspeth Brown, our Patrons' Secretary, excels in nurturing and caring for these very special supporters.

Several Patrons kindly make extra donations in support of our Outreach programme - which did go ahead this year in a late window when schools were able to open up to extra-curricular activities.

Again, efforts have been made to encourage all Patrons to pay their subscription by Standing Order each October (at the current appropriate amount). We are happy to note that even more Patrons are taking the opportunity to spread their contributions throughout the year by paying through monthly instalments.

Our income from Patrons' subscriptions this year was £68,726, above 2020's £67,759. The number of Patrons continues to steadily increase.

vii. Legacies

We were sad to lose one of our most supportive Patrons during the past year. Christopher Ballard, who lived in Sherborne, passed away in October 2020 and kindly remembered Dorset Opera in his will.

viii. Other Donations

These include specific donations towards any identified emergency support projects - including those for Outreach - and amounted to £6,940 (*£34,708 in 2020, including ticket donations*).

ix. Gift Aid

Gift Aid is a very valuable addition to the personal donations we receive, whether on Patrons' subscriptions or otherwise, and amounted to £16,540 (*£20,405 in 2020*).

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2021

x. Charitable Trusts and Foundations

Once again, we acknowledge the enormous support of the Jeniam Foundation (USA) whose substantial grant assists with the funding of artists from the Americas.

Whilst we did not expect to receive grants from most of our regular benefactors - especially as many of them had diverted their funds to worthy causes associated with the fight to eradicate Covid-19 - we were grateful to the following who continued to support us:

The Anthony du Boulay Charitable Trust; The William A. Cadbury Charitable Trust; The Fitton Trust and The Kirby Laing Foundation.

In total we gratefully received grants totalling £15,805 (2020 £7,500).

A member of the Board is focusing on this important source of income, ably supported by a select team of volunteers, whose continuous aim is to improve our income results in this area. We are exceedingly grateful to our benefactors and to those volunteers.

xi. Corporate Sponsorship

We gratefully acknowledge the return of two regular corporate sponsors of the Patrons' Lounge at Bryanston from whom we received a total of £5,000 (*£nil in 2020*).

xii. Arts Council England

As with Charitable Trusts, the Arts Council's priorities were still elsewhere this year and we received £nil (*£nil in 2020*).

xiii. Theatre Tax Relief

Theatre Tax Relief (TTR) was introduced in the Finance Act 2014 to mitigate the risk for production companies engaged in qualifying film and theatre productions. The relief is designed to recognise the unique cultural value the Arts bring to the UK and encourage greater and more diverse productions.

Last year, we were able to claim a small amount of TTR on certain costs incurred prior to the cancellation of the Festival. In this full year, the claim amounts to £49,219 (*£5,821 in 2020*).

6. PUBLIC BENEFIT

Dorset Opera continued to provide an opportunity for the rising young singers who formed our Elite Chorus. Covid restrictions prevented us staging works with a full chorus, hence this was a lower level of activity than normal. We intend to return to a full Summer School in 2022 providing experience to aspiring singers, orchestral academicians and technical theatre students as in past years.

A bursary scheme is available to anyone in full time education up to the age of 25 and in exceptional circumstances awards can be made to those over that age. Bursaries are for those who can prove financial need.

The Trustees confirm that they have given due consideration to the Charity Commission's guidance on public benefit when reviewing the Charity's aims and objectives. 'In kind' computations are an intrinsic part of our application for Arts Council funding.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2021

7. AIMS and OBJECTIVES FOR 2022

One day, we will most certainly complete the objectives we were prevented from achieving in 2020. For 2022 we plan:

1. To mount four performances each of Puccini's tantalising *Manon Lescaut* and Mozart's *Die Zauberflöte* (*The Magic Flute*)
2. To bring more associated or 'fringe' festival events to the performance week
3. To continue to address aspects of previous production underfunding. This may include sets, costumes, and principal costs
4. To grow our partnership with the Guildhall School of Music & Drama and to audition and thus to acquire wind, brass and percussion academy students to play in our orchestra
5. To further develop our partnership with The Royal Birmingham Conservatoire in our search for first-rate academy-based string players
6. To develop our partnership with the Royal Welsh College of Music & Drama in our search for singers who want to gain opera experience through being part of our chorus
7. To further develop our Opera-in-Education projects with schools throughout the county. We also hope to build upon the links with schools already visited
8. To encourage greater corporate support for Dorset Opera and the Festival as a whole
9. To re-connect and develop further support from charitable trusts and foundations, post-Covid
10. To welcome more Patrons and Friends to our vital support organisations
11. To create greater awareness of our reduced-price ticket initiative for school-age children and students in further education
12. To provide substantial bursaries towards Summer School fees for all UK students in full-time education.

8. STRUCTURE, GOVERNANCE and MANAGEMENT

Board and Committee Structure

The Artistic Director, the Operations Director, the Company Manager and the Front-of-House Manager oversee the volunteers responsible for specific functions in support of each Summer School and are consulted as required. The committee structure remains as follows:

- a) Audit, Risk and Governance Committee: to monitor all financial matters and risks associated with the Charity
- b) Nominations Committee: to consider all statutory and honorary appointments
- c) Remuneration Committee: to consider relevant consultancy fees
- d) Events Committee: to initiate and organise fundraising and other events.

Remuneration Policy

The Trustees receive no remuneration in that role. Mr Kennedy, as Artistic Director, has a consultancy agreement with Dorset Opera. Ms Docherty (who has resigned after the year end) received payment for her organisation of Opera-in-Education (Outreach) projects.

Legal Status

Dorset Opera is a company limited by guarantee (company number: 05170704) and a registered charity (number: 1105318) and is administered under its Memorandum and Articles. It is not liable to Corporation Tax on its charitable activities.

Trustees

The Trustees have the power to appoint, with a simple majority, any person to be a Trustee of Dorset Opera who is deemed to have the necessary attributes and expertise to assist with the effective running of the Charity. All key decisions affecting the direction of the opera company are made by the Trustees. Trustees are required to retire by rotation every three years.

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From time to time a review of Board performance is undertaken by the Chairman and members of the Board. Refreshment of the performance of the Board and its membership is essential. The average tenure of board members is 8 years. The Artistic Director is vital to the running of Dorset Opera and is an essential Board member. Following the year end, one Trustee has resigned. The Board remains content with the progress in recent years.

Risk Management

The Trustees continue to keep the Charity's activities under review, particularly in respect of the major risks (including the Covid pandemic) that may arise from time to time and, to monitor the effectiveness of the system of internal controls. The Audit, Risk and Governance Committee of the Board was formed to create and monitor the company's risk mitigation programme and to ensure best practice in its accounting and auditing activities.

We have identified several risks, which are discussed below.

i. Reputation

Our reputation for providing performances at a quality 'on a par with the top five main UK opera companies' and other Country House opera venues is crucial for retaining our audience, many of whom come time and again. Any diminution in our reputation would reduce our ticket income which in turn would reduce our ability to deliver high quality performances. The Board is fully aware of this and is resolved to provide the resources required to maintain our quality and reputation.

ii. Pricing

Our charitable status requires us to benefit the community by enabling the maximum number to attend, while our ticket pricing must make a major contribution towards the costs of the performances. Overpricing will restrict audiences while underpricing will reduce our income. The Board takes care to strike this balance.

iii. Voluntary & Other Income

Voluntary income is always a major source of funds, primarily from our Patrons. This support is not taken for granted, and the Board continues to ensure that Patrons are respected and benefit from excellent communication and recognition as well as receiving priority booking and invitations to specific events.

We also have an enduring relationship with the Friends of Dorset Opera whose charitable objective is to raise subscriptions in support of the Charity - particularly for the benefit of the young attending our Festival and Summer School.

When Covid permits, our Events' Committee organises functions and events in order to raise funds to support the Festival, and we also have a diligent group of volunteers, under Board member, Steve Norman, who specialise in raising funds from grant-making charitable trusts and foundations.

The Board ensures that the contribution of all these groups is recognised and encouraged.

iv. Expenditure

The Board is conscious that its funds must be used to the best effect and hence costs must be controlled, while ensuring that production quality is maintained (see i. above). Engaging high quality artists and technicians is subject to market pressures, and costs generally are subject to inflation. The level of voluntary support ensures that administration costs are minimised. The Board sets realistic budgets and monitors the level of spend during the year.

v. Volunteers

Dorset Opera employs no staff but relies upon an extensive group of volunteers who are vital to the continued success of the organisation. The volunteers provide a cheerful and skilled input to the Festival and maintaining this is a key objective. Any reduction in this support would hamper the smooth running of the Festival. The Board recognises their contribution and communicates with them through regular newsletters, team briefings and reviews.

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TRUSTEES' REPORT FOR THE YEAR ENDED 30 SEPTEMBER 2021

vi. Social Media

The Trustees realise the importance of social media in promoting Dorset Opera. If we do not use it effectively it will limit our reach to new and younger audiences. Additionally, we recognise the importance of promoting the Festival to potential participants - be they Summer School, creative and technical participants or professional singers. Although many of our followers and supporters belong to a pre-social-media era there is a considerable and growing number who do use it and, unsurprisingly, nearly all the young Summer School students and professional singers are avidly connected. Each group tends to use different social media platforms. At the present time, a typical audience member may use Facebook while the younger participants lean towards Instagram. Our communications' team is focused on being aware of these trends and keeping pace with them.

vii. Key People

Dorset Opera is dependent on the contribution of a core of key individuals. Their skills, knowledge, contacts and experience are essential for our continued operation. Where maintaining cover from existing resources is impractical, the Board is ready to engage external support to provide continuity, if necessary.

viii. Operational Continuity

The COVID pandemic has highlighted that the risk of the Festival's cancellation is real and that risk cannot always be foreseen or mitigated in full. As effective insurance cover for pandemic risks is not available (the new £750m insurance scheme fashioned between the government and Lloyd's of London does not go far enough) it is essential that we continue to strengthen our resilience by keeping our reserves at a high level, as detailed in the Reserves Policy below.

Lesser risks, such as failures of suppliers, are also recognised and contingency plans established to minimise such impacts.

ix. Regulatory Compliance

We are subject to regulation by the Charity Commission and must comply with the requirements both of HMRC for Gift Aid and Corporation Tax returns and of Companies House for filing accounts and annual returns. Shortcomings may result in penalties or further sanctions. The Audit, Risk and Governance Committee is charged with monitoring compliance, implemented by review of practice against the Charity Governance guidance and oversight of the Accounts' production and their Independent Examination. Board members are aware of their responsibilities and are confident that they are discharged correctly.

x. Information Security

The General Data Protection Regulation (GDPR) requires us to keep the personal information we hold secure, and not misuse it. Failings can lead to penalties. We take great care to ensure that such information is not disclosed improperly, and our electronic communications offer the recipient the opportunity to unsubscribe.

9. RESERVES POLICY

The reserves are detailed in notes 14 and 15 to the accounts.

In 2019 the Trustees considered the risks then foreseen which could affect Dorset Opera, and endeavoured to establish a level of financial reserves which would enable scheduled performances to be completed during the season. Various scenarios were investigated including:

- An event requiring a shift in the performance venue
- Resistance to ticket price increases resulting in less revenue, and resistance to chorus fee increases requiring further subsidies to some members
- Absence of key professionals or performers requiring extra costs to cover
- Unforeseen inflationary or other cost increases.

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At that time the Trustees formed the opinion that a prudent general fund reserve of £120,000 was required.

In 2020, the COVID-19 pandemic and associated restrictions resulted in a higher level of risk. A complete cancellation of the Festival immediately before the start of performances would require all ticket sales to be refunded with no insurance protection available, while the majority of the Festival costs would have been incurred. The Trustees therefore decided to hold a designated fund for COVID risks of £100,000 at end-2020. In the event we were able to present a full Festival in 2021 despite the continuing presence of COVID, but the constraints on audience size restricted ticket sales resulting in a deficit of £25,961 (excluding Outreach – attributable to specific Funds). This deficit has been applied in full to the COVID fund leaving a balance of £74,039. As a result there is no movement in the General Fund which remains at £127,773.

The designated and restricted funds now total £107,044 (2020: £137,105), the majority of which can be drawn upon for relevant expenditure. Our total funds stand at £234,817 (2020: £264,878) including all Restricted and Designated Funds which the Board considers to be sufficient to cover continuing COVID risks.

The level of the COVID Risk designated fund will be regularly reviewed in the light of the pandemic status.

10. INDUCTION PROGRAMME

People who are invited to join the Board usually already have considerable knowledge of Dorset Opera, having visited performances over the years. In addition to briefing meetings with the Chairman, Artistic Director and appropriate volunteers, new Trustees are given the necessary information to equip them to take on a given role including:

- Minutes of previous Board meetings
- Copies of Dorset Opera's Accounts for the previous years, and
- Past programmes, newsletters and copies of press reviews.

11. FINANCIAL REVIEW

Dorset Opera successfully overcame the constraints and risks of the COVID pandemic to complete a full Festival programme. The Board expected at the outset that we would incur a deficit for the year, but considered it essential to go forward with plans for the Festival in order to continue to meet our charitable objectives. A second successive cancellation would cause great difficulty in resuming the Festival after a long hiatus.

Ticket sales were limited by the Government restrictions to half-full houses until a relaxation was announced the week before the Festival: that allowed little time for further sales. However with total sales reaching 56% of capacity, continued support from our Patrons and the receipt of a generous legacy we limited our overall deficit to £30,061 (2020: £35,863 surplus), a better result than had seemed achievable at the start of the year. Of this, £4,100 was in respect of our Outreach programme, with £25,961 being attributable to the Festival itself. This is being charged to the COVID Risk designated fund (as noted in 9. above).

The General Fund remains at £127,773, above our ongoing Reserves requirement of £120,000.

Investment powers, policy and performance

The Trustees have power to invest the money of the Charity not immediately required for its purposes in such investments or property as they think fit. Currently cash reserves are required to meet the day to day needs of the Charity, and in the current COVID environment security and ready availability of our reserves is a priority. Cash is therefore generally held in low risk deposit accounts which give short-term access to these funds.

12. BOARD POLICIES

Dorset Opera is committed to equality of opportunity for all and to removing barriers to equal opportunity. The Board fully recognises and accepts its responsibility to ensure that there is no discrimination on the grounds of a person's gender, marital status, race, religion, colour, age, disability or sexual orientation.

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**TRUSTEES' REPORT
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

All individuals will be treated fairly and equally, and all relevant legislation will be complied with during the Festival and associated activities.

Confidentiality of information is maintained at all times. The Board will also endeavour to ensure that buildings are accessible to all or that a suitable alternative is provided wherever possible.

The Board regularly reviews its policies on Bursary Awards; Complaints Procedure; Conflicts of Interest; Data Protection; Equality and Diversity; Fee and Accommodation Waiver; and Health & Safety.

13. GRANT-MAKING POLICY

The Charity provides funds for bursaries to reduce the fees charged to qualifying participants in our Summer School. This is the primary purpose of the Patrick Shelley restricted fund, which is supplemented by the designated Bursaries fund (see Note 14 to the Accounts). The Charity does not normally disburse grants to individuals or other organisations.

14. PRINCIPAL FUNDING SOURCES

The following are the principal funding sources of the Charity: income from ticket sales; donations from Patrons of Dorset Opera; donations from the Friends of Dorset Opera; fundraising income from events held throughout the year; occasional financial support from Arts Council England; a large number of grant-making Trusts; and Theatre Tax Relief. See section 5 above and notes 5 to 7 below for more detail.



.....

Mr G P Batt

Chairman



.....

Mrs J M Lang

Trustee

DORSET OPERA

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**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF DORSET OPERA

I report to the trustees on my examination of the accounts of Dorset Opera for the year ended 30 September 2021 which comprise the Statement of Financial Activities, the Balance Sheet and the notes to the accounts, including a summary of significant accounting policies.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER AND BASIS OF REPORT

As the trustees of the charitable company (and also the directors 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 Companies Act').

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

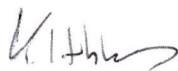
INDEPENDENT EXAMINER'S REPORT

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

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

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

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



Mrs K Hobbs, FCA
Edwards & Keeping
Unity Chambers
34 High East Street
Dorchester
Dorset
DT1 1HA

Date:

18.1.2022

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**STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING THE INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

	General funds	Designated funds	Restricted funds	Total 2021	Total 2020	
Note	£	£	£	£	£	
INCOME AND ENDOWMENTS FROM:						
Donations and legacies	5	175,511	-	2,500	178,011	134,256
Charitable activities	4	208,023	-	-	208,023	2,905
Other trading activities		-	-	-	-	3,049
Investments	6	1,350	-	-	1,350	1,447
Other income	7	49,219	-	-	49,219	5,821
TOTAL INCOME AND ENDOWMENTS		434,103	-	2,500	436,603	147,478
EXPENDITURE ON:						
Raising funds		(564)	-	-	(564)	(4,420)
Charitable activities	8,9	(433,421)	(28,511)	(4,050)	(465,982)	(106,596)
Other expenditure		(118)	-	-	(118)	(599)
TOTAL EXPENDITURE		(434,103)	(28,511)	(4,050)	(466,664)	(111,615)
NET (EXPENDITURE)/INCOME		-	(28,511)	(1,550)	(30,061)	35,863
Transfers between Funds	14	-	-	-	-	-
NET MOVEMENT IN FUNDS		-	(28,511)	(1,550)	(30,061)	35,863
RECONCILIATION OF FUNDS:						
Total funds brought forward		127,773	123,980	13,125	264,878	229,015
TOTAL FUNDS CARRIED FORWARD		127,773	95,469	11,575	234,817	264,878

The notes on pages 15 to 22 form part of these statutory accounts.

All operations are classed as continuing.

All recognised gains and losses are included above.

DORSET OPERA

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REGISTERED NUMBER: 05170704

**BALANCE SHEET
AS AT 30 SEPTEMBER 2021**

		2021		2020	
	Note	£	£	£	£
FIXED ASSETS					
Tangible assets	11		3,671		4,328
CURRENT ASSETS					
Debtors	12	55,881		10,862	
Cash at bank and in hand		214,385		252,787	
Total Current Assets		270,266		263,649	
Creditors: amounts falling due within one year	13	(39,120)		(3,099)	
NET CURRENT ASSETS			231,146		260,550
NET ASSETS			234,817		264,878
CHARITY FUNDS					
Restricted funds	14		11,575		13,125
Designated funds	14		95,469		123,980
General funds	14		127,773		127,773
TOTAL FUNDS			234,817		264,878


The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of statutory accounts.

The statutory accounts have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006 and in accordance with the Financial Reporting Standard 102 as applicable in the UK and Republic of Ireland.

The notes on pages 15 to 22 form part of these statutory accounts.

The statutory accounts were approved and authorised for issue by the Trustees on 9th January 2022 and signed on their behalf by:


.....
Mr G P Batt (Chairman)


.....
Mrs J M Lang (Trustee)

DORSET OPERA

(A company limited by guarantee)

NOTES TO THE STATUTORY ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

1. ACCOUNTING POLICIES

1.1 General information

Dorset Opera is a company limited by guarantee and is incorporated in England and Wales. The registered office is Dorset Opera, Cheselbourne, Dorchester, DT2 7NP.

1.2 Basis of preparation of statutory accounts

The Charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are presented in sterling which is the functional currency of the Charity and rounded to the nearest £.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.3 Going concern

The statutory accounts have been prepared using the going concern basis of accounting. While the COVID-19 pandemic continued to impact our operations, our reserves remain fully sufficient to support our activities. The Trustees are of the view that there are no material uncertainties about the Charity's ability to meet its financial liabilities as they fall due and therefore consider it appropriate to prepare statutory accounts on a going concern basis.

1.4 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds are unrestricted funds which the Trustees have designated for a specific purpose.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund.

The aim and use of each restricted and designated fund is set out in the notes to the statutory accounts.

1.5 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received, and the amount of income receivable can be measured reliably.

For legacies, entitlement is taken as the earlier of the date on which either: the Charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably, and the Charity has been notified of the executor's intention to

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**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

make a distribution. Where legacies have been notified to the Charity, or the Charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.6 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Bar and festival equipment - 10 years straight line

When fully depreciated, assets are treated as disposed of. Small items of equipment costing no more than £500 are expensed on acquisition.

1.8 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

1.9 Debtors

Trade and other debtors are recognised at the settlement amount. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.10 Liabilities

Liabilities are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

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**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

2. NET INCOME

	2021	2020
	£	£
This is stated after charging:		
Depreciation of tangible fixed assets owned by the Charity	657	595

3. EMPLOYEES

The Charity had no employees during the year (2020: nil).

No Trustees were in receipt of remuneration in that role in the year (2020: nil).

4. INCOME FROM CHARITABLE ACTIVITIES

Opera Festival

	2021	2020
	£	£
Tickets	167,186	-
Advertising and Sponsorship	12,671	2,482
Programmes and raffles	8,097	-
Bars and catering	14,829	-
Marquee and pavilion income	4,735	-
Merchandise & DVDs	505	423
	<hr/>	<hr/>
	208,023	2,905
	<hr/>	<hr/>

All of the income from charitable activities relates to unrestricted funds.

5. INCOME FROM DONATIONS AND LEGACIES

	2021	2020
	£	£
Friends of Dorset Opera	35,000	-
Grants from other charities	15,805	7,500
Individual donations and legacies	110,666	106,351
Gift Aid received	16,540	20,405
	<hr/>	<hr/>
	178,011	134,256
	<hr/>	<hr/>

All of the income from donations and legacies related to unrestricted funds with the exception of £2,500 (2020: £3,813) of donations and associated Gift Aid received.

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

6. INVESTMENT INCOME

	2021	2020
	£	£
Bank interest	1,350	1,447

All of the investment income related to unrestricted funds.

7. OTHER INCOME

	2021	2020
	£	£
Theatre Tax Relief	49,219	5,821

All of the other income related to unrestricted funds.

8. CHARITABLE ACTIVITY EXPENDITURE*Opera Festival*

	2021	2020
	£	£
Opera Production	327,208	69,519
Cast & Crew Accommodation	52,682	1,000
Emerging Artists	11,575	-
Outreach Activities	6,600	2,970
Marketing, Publicity and Hospitality	52,852	18,550
Administration	12,387	10,719
Governance	2,678	3,838
Total	465,982	106,596

£2,550 of the Outreach expenditure was made through the restricted Opera-in-Education fund (2020: £2,970) and a further £4,050 (2020: nil) through the designated Outreach fund. £25,961 of the Opera Production expenditure was made through the COVID Risk fund (2020: nil). In each case this was in accordance with the purpose of the fund. The remainder of the expenditure was through the General Fund.

9. GOVERNANCE COSTS

	2021	2020
	£	£
Accountancy fees	518	1,800
Independent examiner's fees	2,160	1,920
AGM expenses	-	118
	2,678	3,838

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**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

10. INDEPENDENT EXAMINER'S REMUNERATION

The remuneration of the Independent Examiner was £2,160 (2020: £1,920).

11. TANGIBLE FIXED ASSETS

	Cost	Depreciation	Carrying Amount
	£	£	£
Equipment			
At 1 October 2019	6,570	(1,647)	4,923
Additions	-	-	-
Depreciation charge for the year	-	(595)	(595)
Disposals	-	-	-
At 30 September 2020	<u>6,570</u>	<u>(2,242)</u>	<u>4,328</u>
Additions	-	-	-
Depreciation charge for the year	-	(657)	(657)
Disposals	-	-	-
At 30 September 2021	<u>6,570</u>	<u>(2,899)</u>	<u>3,671</u>

12. DEBTORS

	2021	2020
	£	£
Trade debtors	4,900	-
Prepayments and accrued income	50,981	10,862
	<u>55,881</u>	<u>10,862</u>

13. CREDITORS: Amounts falling due within one year

	2021	2020
	£	£
Trade creditors	-	1,179
Expense Accruals	37,090	1,920
Tax Liabilities	2,030	-
	<u>39,120</u>	<u>3,099</u>

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**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

14. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 October 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2021 £
Unrestricted funds					
General Funds	127,773	434,103	(434,103)	-	127,773
Designated funds (unrestricted)					
Wider Access Fund	8,000	-	-	-	8,000
Bursaries	12,000	-	-	-	12,000
Outreach	3,980	-	(2,550)	-	1,430
COVID Risk Fund	100,000	-	(25,961)	-	74,039
Total designated funds	123,980	-	(28,511)	-	95,469
Total Unrestricted funds	251,753	434,103	(462,614)	-	223,242
Restricted funds					
Opera in Education	1,706	2,500	(4,050)	-	156
Patrick Shelley Bursary fund	11,419	-	-	-	11,419
Total Restricted Funds	13,125	2,500	(4,050)	-	11,575
Total of funds	264,878	436,603	(466,664)	-	234,817

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 October 2019 £	Income £	Expenditure £	Transfers in/out £	Balance at 30 September 2020 £
Unrestricted funds					
General Funds	192,753	143,665	(108,645)	(100,000)	127,773
Designated Funds	23,980	-	-	100,000	123,980
Total Unrestricted funds	216,733	143,665	(108,645)	-	251,753
Restricted funds					
Restricted Funds - all funds	12,282	3,813	(2,970)	-	13,125
Total of funds	229,015	147,478	(111,615)	-	264,878

DORSET OPERA**(A company limited by guarantee)**

**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

14. STATEMENT OF FUNDS (CONTINUED)

The restricted funds comprise two elements. The Patrick Shelley Fund was created to award bursaries to participants meeting necessary criteria at the Summer School. We also receive donations to support our outreach programme - Opera-in-Education - and these are included within the restricted funds.

Three designated funds were set up in 2018. These funds are for the following purposes:

- Wider Access Fund - £8,000 has been designated to assist in promoting and supporting access to performances for those unable to afford the full ticket price.
- Bursaries - a designated fund of £12,000 is to be used to supplement the restricted Patrick Shelley Fund.
- Outreach - further support for the outreach programme can be provided via a designated fund (£1,430 at end-2021 (2020: £3,980)) which will augment the restricted Opera-in-Education fund.

In 2020 the COVID Risk Fund was set up in view of the severe risks from an urgent cancellation without insurance mitigation. £100,000 was designated to this fund and £25,961 of expenditure was made through it in the year reflecting the impact of COVID restrictions, leaving a balance of £74,039 to protect against the continuing risk.

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

CURRENT YEAR	General funds 2021 £	Designated funds 2021 £	Restricted funds 2021 £	Total 2021 £
Tangible fixed assets	3,671	-	-	3,671
Current assets	163,222	95,469	11,575	270,266
Creditors due within one year	(39,120)	-	-	(39,120)
	127,773	95,469	11,575	234,817

PRIOR YEAR	General funds 2020 £	Designated funds 2020 £	Restricted funds 2020 £	Total 2020 £
Tangible fixed assets	4,328	-	-	4,328
Current assets	126,544	123,980	13,125	263,649
Creditors due within one year	(3,099)	-	-	(3,099)
	127,773	123,980	13,125	264,878

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**NOTES TO THE STATUTORY ACCOUNTS
FOR THE YEAR ENDED 30 SEPTEMBER 2021**

16. RELATED PARTY TRANSACTIONS

During the year the following payments were made to Trustees:

Mr Roderick Kennedy, a Trustee and consultant, received payments of £50,000 (2020: £50,000) for consultancy services, and £1,565 (2020: £3,397) for the reimbursement of travel and subsistence expenses. At the year end, £27,565 (2020: £nil) remained in creditors.

Ms Lynsey Docherty, a Trustee, received payments of £2,550 (2020: £1,300) for consultancy services as part of the Opera-in-Education outreach project.

Harriet Kennedy, a relative of Mr Roderick Kennedy, a Trustee, received a payment of £1,000 for services as Property Master.

Maximilian Selby Bennett, a relative of Mrs S Selby Bennett, a Trustee, received a payment of £126 for services in support of the Festival operations.

The Trustees, other than Mr Kennedy, were reimbursed £nil (2020: £nil) for travel and other personal expenditure.

17. LIABILITY OF MEMBERS

The Charity is a company limited by guarantee. A member's contribution to the assets of the Charity in the event of it being wound up while he or she is a member or within one year of ceasing to be a member is limited to an amount not exceeding £10.