
DORSET OPERA
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND STATUTORY ACCOUNTS

FOR THE YEAR ENDED 30 SEPTEMBER 2021

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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

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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, Così 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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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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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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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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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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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

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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.

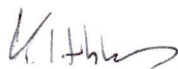
INDEPENDENT EXAMINER'S REPORT

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

DORSET OPERA

(A company limited by guarantee)

**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.

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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			<u>231,146</u>		<u>260,550</u>
NET ASSETS			<u>234,817</u>		<u>264,878</u>
CHARITY FUNDS					
Restricted funds	14		11,575		13,125
Designated funds	14		95,469		123,980
General funds	14		<u>127,773</u>		<u>127,773</u>
TOTAL FUNDS			<u>234,817</u>		<u>264,878</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 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)

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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
	208,023	2,905

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
	178,011	134,256

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.

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**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	6,570	(2,242)	4,328
Additions	-	-	-
Depreciation charge for the year	-	(657)	(657)
Disposals	-	-	-
At 30 September 2021	6,570	(2,899)	3,671

12. DEBTORS

	2021	2020
	£	£
Trade debtors	4,900	-
Prepayments and accrued income	50,981	10,862
	55,881	10,862

13. CREDITORS: Amounts falling due within one year

	2021	2020
	£	£
Trade creditors	-	1,179
Expense Accruals	37,090	1,920
Tax Liabilities	2,030	-
	39,120	3,099

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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

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**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	Designated	Restricted	Total
	funds	funds	funds	
	2021	2021	2021	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	Designated	Restricted	Total
	funds	funds	funds	
	2020	2020	2020	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.