

# OPERAUPCLOSE LTD

England & Wales · Charity number 1153307

## Details

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Other names	UP CLOSE PRODUCTIONS, UPCLOSE PRODUCTIONS LONDON
Status	Registered
Legal form	Charitable company
Company number	08613929
Registered	2013-08-08
Register	<a href="#">View on the Charity Commission register</a>

## Contact

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**Address** MAST Mayflower Studios  
142-144 Above Bar St  
Southampton  
SO14 7DU

**Phone** 02382 547320

**Email** [info@operaupclose.com](mailto:info@operaupclose.com)

**Website** [www.operaupclose.com](http://www.operaupclose.com)

## Activities

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**Objects:** TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE THE EDUCATION OF THE PUBLIC BY THE ENCOURAGEMENT OF THE ARTS, PARTICULARLY THE ARTS OF OPERA, THEATRE AND DANCE, BY THE PRODUCTION OF OPERA, THEATRE AND DANCE BOTH IN THE UK AND INTERNATIONALLY, PARTICULARLY WITH THE INTENTION OF ATTRACTING NEW AUDIENCES TO THOSE ART FORMS BY PROVIDING HIGH QUALITY PRODUCTIONS AT AFFORDABLE PRICES, AND OF PROVIDING TRAINING OPPORTUNITIES FOR EMERGING ARTISTS.

**Activities:** OperaUpClose is a small, ambitious Olivier Award-winning touring opera company producing innovatively staged, unintimidating, affordable and high-quality English chamber re-imaginings of well-known works and premieres of new operas. Our mission is to show opera is a vibrant, living art-form for everyone to enjoy and be inspired by, regardless of gender, ethnicity, background and economic means.

## Classification

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- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Other Charities Or Voluntary Bodies, Other Defined Groups, The General Public/mankind

## Geography

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- Scotland
- Throughout England

## Finances

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Period end	Income	Expenditure	Assets	Employees
2025-03-31	£443,960	£419,212	-	-
2024-03-31	£454,844	£461,221	-	-
2023-03-31	£250,339	£205,718	-	-
2022-03-31	£187,410	£173,214	-	-
2021-03-31	£254,686	£148,465	-	-

## Trustees

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Name	Role	Appointed
Amanda Helen Ariss OBE		2016-11-01
CHARITH JEEVAKA LESLIE CABRAAL		2018-08-02
Carolyn Ward		2021-01-11
Clare Williams		2021-01-11
Hazel Province		2024-12-16
Joe McFadden		2016-11-01
John Andrews		2021-01-11
Matthew Lyons		2021-01-11

**OPERAUPCLOSE LTD**

England & Wales - Charity number 1153307

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# Accounts

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Charity number 1153307  
Company number 08613929  
(England and Wales)

OperaUpClose Ltd

# Report of the Trustees and Unaudited Financial Statement

For the Year ended 31 March 2025

OperaUpClose Ltd

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OperaUpClose Ltd  
(A company limited by guarantee)

## Charity Information

For the year ended 31 March 2025

Charity number	1153307
Company number	08613939
Principal Address	Mayflower Studios 142-144 Above Bar Street Southampton SO14 7DU
Registered Office	Mayflower Studios 142-144 Above Bar Street Southampton SO14 7DU
Trustees	Hazel Province (Chair, appointed 16th December 2024) John Andrews Amanda Ariss Charith Cabraal Matthew Lyons Joe McFadden Carolyn Ward Clare Williams
Independent Examiner	David Mead Tremain House 8 Maple Drive Kings Worthy Winchester Hampshire SO23 7NG

The Trustees present their annual report and financial statements of the charity for the year ended 31 March 2025. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the Charity's trust deed, the Charities Act 2011, and the Charities Statement of Recommended Practice (second edition) and Financial Reporting Standard FRS 102 1A.

## WHO WE ARE

OperaUpClose is a chamber-scale opera company and arts charity with storytelling, innovation and partnership at its heart, rooted in the Solent region and touring across the UK.

## OUR VISION

Opera is embedded in a strong, sustainable cultural sector. Accessible to audiences nationwide; enjoyed, understood and valued as a living, contemporary artform that reflects diverse stories and voices.

## OUR MISSION AND WHAT WE DO

Bringing the power, immediacy and joy of musical storytelling to diverse audiences across the UK.

From our home at Mayflower Studios, Southampton, we are creating a legacy of excellence at a chamber scale, commissioning and producing bold reinterpretations of known operas and stories – alongside co-created, multi-disciplinary companion pieces – distilling the essence of classics into new contemporary works with their own artistic integrity and identity.

We challenge perceptions of what opera is, who makes it, and who it's for, broadening access across communities and generations, and making a vital contribution to the evolution and sustainability of the sector.

**Intimate in Scale. Mighty in Impact.**

# REINVENTION

## PARTNERSHIP

## COMMUNITY

**We commission**, produce and tour re-imaginings of classics, bringing together contemporary voices and inherited repertoire in new chamber scale operas with their own artistic integrity and excellence.

**We build** legacy and impact, platforming new work for new audiences, and creating a library of chamber scale reinterpretations that have future value for the sector.

**We develop** all performers as storytellers with equal agency, extending their creative practise whilst breaking down traditional barriers between pit, stage and audience.

**We place** partnership at the heart of all our activity, with a growing network of local, national and international collaborators to commission and produce work.

**We make** new operas for very young children and their families, through a **co-creative** process in Early Years Foundation Settings (EYFS) with our local community, engaging a new generation in the power of musical storytelling.

**We engage** local community in our creative process with workshops, focus groups, and platform events, ensuring our work reflects and explores the interests and environment of our audience.

**We extend** the pipeline into the opera sector with paid opportunities for creatives, producers and technicians from diverse backgrounds.

# 2024–25: A Year in Review

This year marked an intense and thrilling period of commissioning, development and production in the first full stage of Reinventions 2025–27: 3 one-act classics from the operatic canon radically reimagined within new English words and chamber orchestrations, alongside a brand new co-created opera for 2–5 year olds.

## Riders to the Sea

The first production in OperaUpClose's Reinventions series, Riders to the Sea was created in association with Mayflower Studios and toured to eight venues across England in February 2025, receiving widespread critical acclaim and reaching a live audience of 1,482.

A bold new chamber orchestration by award-winning composer Michael Betteridge, with a powerful new prologue The Last Bit of the Moon co-created with Antosh Wojcik and ArtfulScribe's Community Sirens Collective, reframed Vaughan Williams' opera as a timeless exploration of family, memory and loss.

*"Thank you for keeping this masterpiece alive and giving it a whole new perspective"*

Audience member, Hull Truck Theatre

*"A hauntingly beautiful text by ArtfulScribe's Community Sirens... contemporary and accessible"*

[View From The Gods](#)

Scored for four singers, accordion, clarinet, oboe, and pre-recorded choirs – with all performers integrated into the storytelling – the production embodied OperaUpClose's strategic objectives around audience development through partnership, venue relationships, community engagement in process and production, and a creative approach to access.

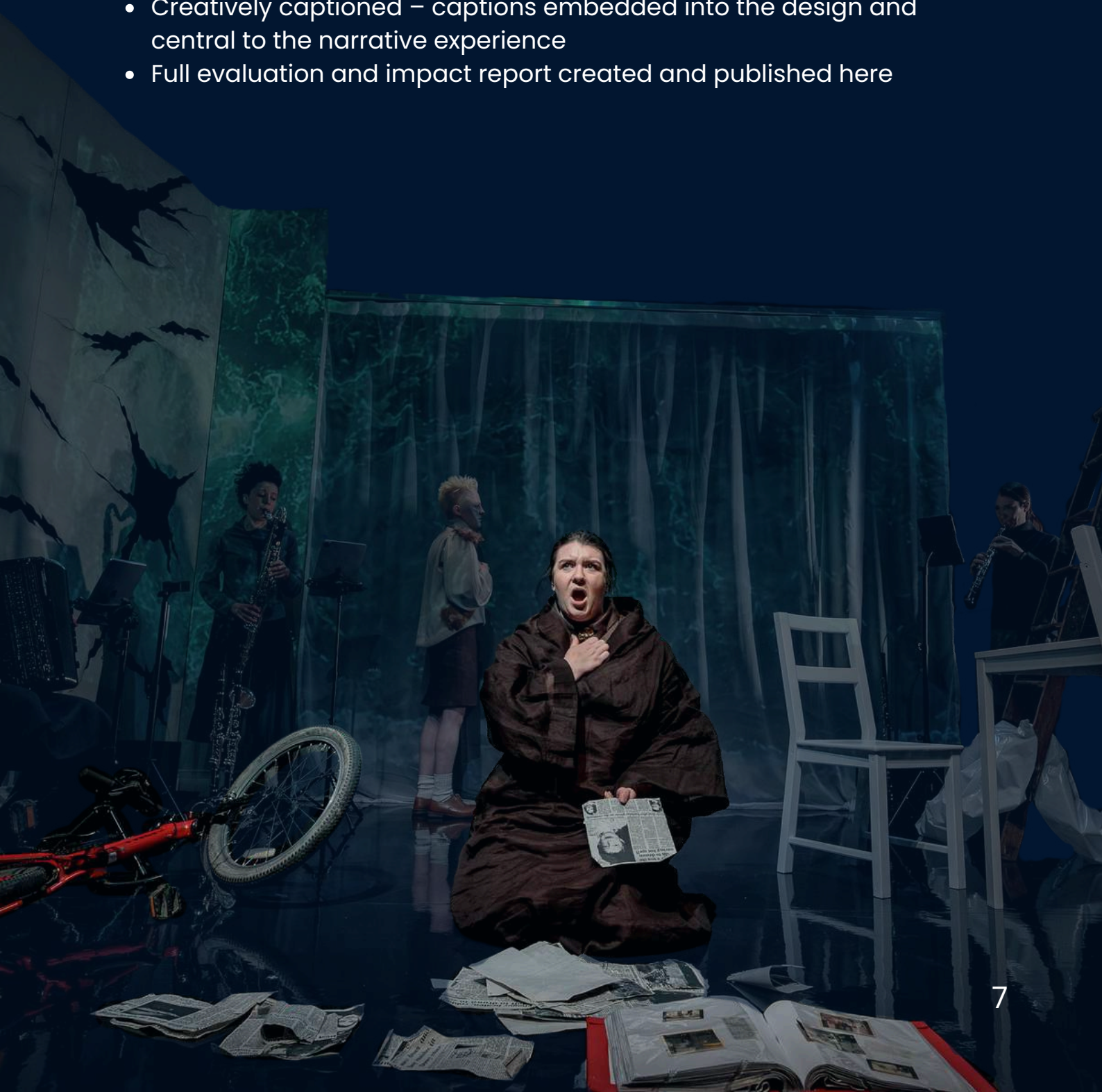
*"A multi-media tour de force... intensifies and enlarges the experience to something that feels personal yet universal."*

Pink Prince Theatre

*"OperaUpClose have been ambitious and modern in their approach, putting community at the heart of the creative process."*

Michael Betteridge, composer

- 8 venues toured nationwide
- 1,482 audience members attended live performances
- 160 community singers from schools in the SW and choirs across the UK engaged in the process
- Creatively captioned – captions embedded into the design and central to the narrative experience
- Full evaluation and impact report created and published here



# Gianni Schicchi (or Where There's A Will)

The second in OperaUpClose's Reinventions series, development continued – this reimagining of Puccini's enduring classic, Gianni Schicchi. A week of workshops was held at Mayflower Studios, with composer Vahan Salorian, writer Hannah Kumari, and director PJ Harris working with a highly skilled group of instrumentalists and opera singers.

With the playful new alternative title 'or Where There's A Will', this Gianni Schicchi, set in a fictional coastal town, will take a surreal and satirical look at the challenges of a second home economy, entitlement and class assumptions asking what it means to be complicit and who should be held to account in a world where everyone is out for themselves.

OperaUpClose partnered again with ArtfulScribe to commission five writers from the Solent region to create five short spoken word pieces inspired by and responding to the research and development of Gianni Schicchi, or Where There's A Will. These were performed in a joyfully tongue in cheek OperaSlam event – a world's first – at Mayflower Studios and have directly led to our commissioning a new spoken-word "overture" that will be performed, recorded and 'broadcast' as part of the production's immersive world-building. This work embodies OperaUpClose's commitment to partnering across artforms and enhancing existing repertoire with new work inspired by the community voice.

## Salome

We began discussions with an exceptional, female creative team – composer Phoenix Rousiamanis, writers Athena Stevens & Toria Banks, and director Anna Morrissey – to commission development work on Strauss and Oscar Wilde's disturbing masterpiece, taking it through the looking glass in a radical reinterpretation of music and text. With workshops scheduled for 2025 and 2026, and production set for 2027, Salome will be the culmination of the current series of Reinventions.

This project also saw the establishing of new artistic partnerships with Broder, Belgium's experimental musical theatre company and HERA, an 'intersectional feminist opera company' with vast expertise in inclusive storytelling, and creative approaches to access.

## Early Years – Flotsam

The financial year 2024 – 2025 also saw the planning for commissioning a new opera for 2-5 year olds, partnering with Southampton and Isle of Wight Music. Based on David Wiesner’s award-winning wordless picture book, Flotsam, and led by the creative brilliance of composer/writer Dr Kerry Andrew (a “creative force of nature” – BBC Radio 3) and designer/puppet-maker Nikki Charlesworth, this new work will be co-created through a series of holistic performing arts workshops with children on the Isle of Wight, putting their voices at the centre of the creative process.

## OperaCocktail

OperaUpClose’s ‘jukebox’ opera, created to develop audiences with venues in areas with limited access to a diverse arts programme, was re-designed by Anna Kelsey and taken back on the road in Flora McIntosh’s refreshed production, building excellent new relationships with venues across the South and South West.

Continuing the highly successful relationship with Cunard UK, OperaCocktail was also programmed on to a seven day transatlantic crossing in December 2024 with a ten day cruise (Japan – America) planned for May 2025.



# Talent Development

This year saw OperaUpClose's inaugural Trainee Apprentice Producer Scheme, run in partnership with Artswork. Abigail Bratcher joined the team in May 2024 and has been developing her skills in all areas of producing, working towards a Level 3 Event Assistant Apprenticeship and making an invaluable contribution to the organisation.

OperaUpClose continue to champion all creative professionals at the beginning of their careers, offering paid opportunities for Early Career Associates to gain vital professional touring experience and mentorship from the creative team and producers. Working on *Riders to the Sea*, the exceptional Early Career Associate Artists for 2024/2025 were:

Bobbie-Jean Henning – Assistant Director

Robin Simon – Costume Designer

Virginie Taylor – Creative Captions Designer

*"A significant step up for me in the areas of professionalism, quality and responsibility...a fantastic opportunity"*

Bobbie Jean Henning

*"From a personal point of view, the significance of this project can't be underestimated"*

Robin Simon

In partnership with CityEye, OperaUpClose also commissioned early career director Aaron West to create a film to *The Last Bit of the Moon*, now released across our digital platforms, using evocative visuals to explore the psychological depth and haunting power of this companion piece, integrating the aesthetic and creative captions from the stage production.

*"Inspired by director Flora McIntosh's compelling vision, the film challenged me to find a cinematic language that could complement the operatic form"*

Aaron West

*"OperaUpClose gave me a chance to build skills across disciplines and see a pathway into opera I didn't think was possible."*

Early Career Associate

*Riders to the Sea* also saw the development of our ensemble approach, putting the instrumental players at the heart of the action and offering significant professional practise development to all performers. This approach was further expanded in the Gianni Schicchi workshops, with the new score giving named roles, spoken dialogue and shared storytelling responsibility to both players and singers; this 'actor-musician' aesthetic will be central to the production in 2026.

# Organisational Development

In the financial year 2024 – 2025 OperaUpClose continued to build and strengthen its core team in Southampton. Two new positions, Trusts and Foundations Manager and Creative Campaigns Producer, both recruited for in the final quarter of financial year 2023 – 2024 and supported by the John Ellerman Foundation, brought invaluable new capacity to the team.

Executive Producer Alison Rosser returned from her maternity leave in May 2024 with Bridget Floyer remaining with the organisation one day per week in an Associate Executive capacity leading on business planning and financial policy; and Abigail Bratcher joined in May 2024 as Apprentice Trainee Producer, adding further capacity to a strengthening team.

From this increasingly stable position, OperaUpClose continues to invest in the personal and professional development of all staff.

- Oxford Cultural Leaders – accrued for in the financial year 2024 – 2025, Artistic Director and CEO, Flora McIntosh will join the prestigious Oxford Cultural Leaders Programme in May 2025, with associated 1-2-1 coaching on-going.
- ITC Leadership Support Programme – to further support on-going strong and creative leadership throughout OperaUpClose, the CEO and Deputy CEO engaged in the new ITC Leadership Support Programme, designed to enable leaders to support and mentor each other, creating a safe, collegiate environment for knowledge sharing, problem solving and strategy development through the principles of action learning (peer coaching).
- Staff and Board Away Days – experienced coach and business development consultant, Bridget Floyer, brought her extensive knowledge of the organisation to deliver a series of collaborative team and Board sessions to guide and facilitate the production of a comprehensive Business Plan (2025 – 2030). The process designed to ensure that staff and trustees are actively involved in shaping OperaUpClose's future, and that the resulting plan is genuinely understood, embraced, and owned by all stakeholders.

## Governance

The Executive Team at OperaUpClose continues to be supported by an excellent, skilled and highly engaged Board of Trustees with separate Finance and HR committees that meet regularly and are delegated with clear Terms of Reference.

OperaUpClose remains very grateful to excellent vice-Chair Charith Cabraal for taking the position of Acting Chair, following the departure of Abigail Toland in 2023.

Following a rigorous recruitment process, OperaUpClose was delighted to appoint Hazel Province the new Chair of Trustees in December 2024. Based in the South West, Hazel brings a wealth of knowledge and experience in arts leadership, governance, and strategic development, with a strong background in both the public and private sectors at local, national and international level. She has enjoyed an extensive career in the classical music industry as a violinist, artists' manager, executive and non-executive director, including significant tenures at RB&O, Covent Garden as Orchestra Director and, later, Director of Planning.

## Financial Stability and Resilience

OperaUpClose continued to rebuild its reserves, finishing the year 31 March 2025 with £163,596 to carry forwards, of which £9,031 is restricted for future productions and £32,000 is designated to support the delivery of the Reinventions programme in the year ending 31 March 2026.

In response to the current economic climate and budgetary restraints on programming departments at venues, OperaUpClose retains its designated fund to help share financial risk on box office income with venues. This is an investment that supports future programming, and the commitment to building and maintaining venue relationships in key areas taking a shared approach to long-term audience development.

OperaUpClose requires reserves to plan its future work and provide for unforeseen contingencies as they may arise. The nature of the company's operation requires reliance on significant income from Arts Council England (ACE), trusts and foundation grants, donations and ticket sales, all of which can show substantial variation due to the economic climate, government policy and exceptional events. Consequently, the company aims to retain general, unrestricted reserves sufficient so that the company can operate successfully and fulfil its mission, provide liquidity in case of unexpected variation in revenue and other risks, and act as a contingency against winding up the company should the need arise.

The organisation's current level of unrestricted reserves, £122,565, is a risk fund of general, free reserves – the equivalent of 6.5 months' running costs.

## Income

At year end 31 March 2025, OperaUpClose continued its return to mid-scale touring, generating unrestricted income through box office sales for both *Riders to the Sea* and *OperaCocktail*, and through the ongoing relationship with Carnival UK (Cunard Cruises).

The company received unrestricted income from Arts Council England (£195k) and is extremely grateful for ongoing support from Grove End Housing (£20k), International Music and Art Foundation (£10k) and the John Ellerman Foundation (£30k); as well as relationships with new trusts and foundations including the Laidlaw Opera Trust (£10k) and The Marchus Trust (£3k). OperaUpClose was again able to take advantage of the Government's Theatre Tax Relief scheme, receiving £88,450 of unrestricted funds against capitalisation costs for activity in the year ending 31 March 2024.

The new Reinventions Circle was launched, designed to support the development of the next three years of Reinventions – *Riders to the Sea*, *Gianni Schicchi* (or *Where There's A Will*) and *Salome* – through unrestricted donations. This presented opportunities for building relationships with new funders and maintaining relationships with individual donors.

The organisation was once again successful in a campaign through The Big Give Christmas Challenge, securing restricted funds to support development work in schools for new early years opera, *Flotsam*, in the year ending 31 March 2026.

## Risk Management

OperaUpClose's governance and financial and risk management are robust. The company has a Risk Register which is reviewed monthly by the Executive Team and quarterly by the Board of Trustees and major funder, Arts Council England.

OperaUpClose's Articles (dated 8 July 2013) detail all necessary mechanisms for the Board to have full oversight and responsibility; set reserves; engage and pay employees; elect new Trustees and refresh the Board; delegate to committees and manage conflicts of interest.

OperaUpClose, its Board, staff and committees operate under a Scheme of Delegation and Codes of Conduct. The HR Committee has responsibility for recruitment, employment & HR policies; pay reviews; and ensuring that OperaUpClose's EDI policy & Code of Conduct are observed & embedded. The Finance Committee has responsibility for financial risk management, reviewing management accounts monthly and holding the executive to account versus budget.



# Priorities for the 2025–26 period

OperaUpClose is operating in a sector still grappling with the aftershocks of pandemic-era disruption, shifting audience behaviours, declining public investment, and structural inequalities. Yet there is evidence of fresh appetite for opera – especially in smaller-scale formats, amongst younger and culturally curious audiences, and for works that centre exceptional live performance.

The touring climate remains challenging, with increasing cost pressures reducing some venue capacity, and national and local policy changes – including evolving public funding models and regional devolution – likely to reshape how the business operates over the coming years and require a continued strengthening of financial resilience.

OperaUpClose stands ready to respond to this complex and fast-changing environment with agility and ambition, and sees the challenges of this landscape as an opportunity to demonstrate strength through partnership, innovation and flexibility.

In the next financial year, this ambition will be underscored by the completion of a Business Plan 2025–2030, which will demonstrate the organisation’s commitment to evolving a sustainable touring model, on-going high-quality artistic co-creation, and an inclusive talent development programme.

OperaUpClose’s ongoing aim is to strengthen the cultural fabric of the country by delivering high-quality opera and music theatre at a chamber scale, connecting audiences with the power, relevance and immediacy of the artform.

## **In 2025–26 we will deliver:**

- A national tour of *Gianni Schicchi* (or *Where There’s a Will*)
- Workshops and development of *Flotsam*
- Commission the first stages of research and development for *Salome*
- Extended tour of *OperaCocktail* Summer 2025

## Gianni Schicchi (or Where There's A Will)

The second in OperaUpClose's series of Reinventions will open in partnership with Mayflower Studios in March 2026 before a national tour to mid-scale theatres.

The project embodies OperaUpClose's commitment to innovation, creative access and environmental responsibility, aiming to deliver our first Theatre Green Book Basic show, while continuing to pioneer approaches to creative captioning.

## Flotsam

Beginning in July 2025, Flotsam will be developed over the next financial year in partnership with Southampton and Isle of Wight Music Hub. Through three sets of workshops in schools on the Isle of Wight, tracking children's journey through Year 1, this project aims to generate original material through music-making, poetry and visual art.

The project also aims to support specific curriculum outcomes in the classroom with the creation of specialist resource material for teachers, and pilot a best-practise model for co-creation in Early Years setting.

OperaUpClose will invest in a comprehensive evaluation of the project, commissioning an external evaluator to collaborate closely with the hub, schools and creative practitioners.

At time of writing OperaUpClose has a new partnership in place with Half Moon Theatre, London to support a full theatrical production that will also extend our creative approach to access by integrating visual vernacular throughout. Flotsam will tour both schools and theatres in Autumn 2026.

## OperaCocktail

OperaUpClose will continue developing and touring OperaCocktail to smaller venues and arts centres with limited access to a diverse programme of creative arts, focusing on the South and South West.

"OperaUpClose is bringing musical giants down from their perches and making them face up to their contextual roots" [Leftlion.co.uk](http://Leftlion.co.uk)

OperaUpClose Ltd, is a company limited by guarantee which is also registered as a charity. For the purposes of the Companies Act 2006, the members of the board of trustees are also the directors of the company. Name of charity OperaUpClose Ltd Charity registration number 1153307. Company registration number 08613929.

Trustees serving during the year and since the yearend:

Hazel Province (Chair from 16th December 2024)

John Andrews

Amanda Ariss

Charith Cabraal

Matthew Lyons

Joe McFadden

Carolyn Ward

Clare Williams

The Trustees have considered how the charity's activities create public benefit. They have concluded that OperaUpClose's activities are entirely for public benefit because they are undertaken solely for the charitable purpose of the advancement of the arts.

A handwritten signature in black ink, appearing to read 'Hazel Province', written in a cursive style.

Hazel Province (Chair)

Date: 28/10/2025

OperaUpClose Ltd  
Independent Examiners Report  
Year ended 31 March 2025

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

**Responsibilities and the basis of the report**

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the provisions of the Companies Act 2006 ('the 2006 Act')

Having satisfied myself that the accounts of the company are not required to be audited under Part16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiners statement**

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 by virtue of my membership of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act: or
2. The accounts do not accord with those records; or
3. The accounts do not comply with the requirements of 396 of 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of the 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 Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102)

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

A handwritten signature in black ink that reads "David Mead". The signature is written in a cursive style with a large initial 'D'.A single, thin, diagonal line drawn in black ink, extending from the bottom left towards the top right.

David Mead FCA  
Tremain House  
Maple Drive  
Winchester  
Hampshire  
SO237NG

Date: 28/10/2025

**OperaUpClose Ltd**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For the year ended 31 March 2025**

	Notes	Unrestricted	Restricted	2025	2024
<b>Income and endowments from:</b>					
Donations and legacies	2	305,742	12,500	318,242	328,755
Charitable activities	3	33,328	-	33,328	46,772
Investments	4	4	-	4	633
Other income	5	92,386	-	92,386	78,684
		<u>431,460</u>	<u>12,500</u>	<u>443,960</u>	<u>454,844</u>
<b>Expenditure on;</b>					
Raising funds	6	15,063	-	15,063	11,875
Charitable activities	7/8	385,500	18,649	404,149	449,346
		<u>400,563</u>	<u>18,649</u>	<u>419,212</u>	<u>461,221</u>
<b>Net income</b>		30,897	(6,149)	24,748	(6,377)
<b>Reconciliation of funds</b>					
Total funds brought forward		122,668	15,180	137,848	144,225
<b>Total funds carried forward</b>		<u>153,565</u>	<u>9,031</u>	<u>162,596</u>	<u>137,848</u>

**OperaUpClose Ltd**  
**Statement of Financial Position**  
**As at 31 March 2025**

	Notes	2025	2024
<b>Current assets</b>			
Debtors	14	18,701	12,240
Cash at bank and in hand		169,966	142,514
		<u>188,667</u>	<u>154,754</u>
<b>Creditors: amounts falling due within one year</b>		(26,071)	(16,906)
<b>Net current assets</b>		<u>162,596</u>	<u>137,848</u>
<b>Total Assets less current liabilities</b>		162,596	137,848
<b>Creditors: amounts due after more than one year</b>		-	-
<b>Net Assets</b>		<u>162,596</u>	<u>137,848</u>
<b>The funds of the charity</b>			
Restricted income funds		9,031	15,180
Unrestricted income funds		153,565	122,668
<b>Total funds</b>		<u>162,596</u>	<u>137,848</u>

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

  
 \_\_\_\_\_

Chair and Trustee

Date: 28/10/2025

## 2. Income from Donations and legacies

	Unrestricted Funds £	Restricted Funds £	2025 £	2024 £
Donations received	11,340	12,500	23,840	32,675
Grants received	291,000	-	291,000	291,771
Subscriptions received	3,402	-	3,402	4,309
	<u>305,742</u>	<u>12,500</u>	<u>318,242</u>	<u>328,755</u>

## Analysis of grants received

	2025 £	2024 £
Arts Council England	195,000	229,605
John Ellerman Foundation	30,000	30,000
Grove End Housing	20,000	16,666
Back Stage Trust	13,500	-
International Music and Art Foundation	10,000	10,000
Laidlaw Foundation	10,000	4,000
Vaughan Williams Foundation	3,000	3000
Marchus Trust	3,000	-
Golsoncott Trust	2,100	-
Garrick Charitable Trust	2,000	-
The Hinrichson Foundation CIO	2,000	-
The Firizi trust	400	-
2024 grants not repeated in 2025	-	6,229
	<u>291,000</u>	<u>299,500</u>

## 3. Income from charitable activities

	2025 £	2024 £
<b>Unrestricted funds</b>		
Income from charitable activities	<u>33,328</u>	<u>46,772</u>

## 4. Investment income

	2025 £	2024 £
<b>Unrestricted funds</b>		
Bank interest receivable	<u>4</u>	<u>633</u>

## 5. Other income

	2025 £	2024 £
<b>Unrestricted Funds</b>		
Miscellaneous income	2,000	30,546
Theatre Tax Relief	88,450	48,138
Gift Aid	1,936	-
	<u>92,386</u>	<u>78,684</u>

## 6. Expenditure on other trading activities

	2025	2024
	£	£
<b>Unrestricted funds</b>		
Raising funds and costs of Investment managements	<u>15,063</u>	<u>11,875</u>

## 7. Costs of charitable activities by fund type

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Opera productions and learning and participation costs	258,696	18,649	277,345	300,294
Support costs	126,804	-	126,804	149,052
	<u>385,500</u>	<u>18,649</u>	<u>404,149</u>	<u>449,346</u>

## 8. Costs of charitable activities by activity type

	Activities undertaken directly	Support Costs	2025	2024
	£	£	£	£
<b>Support costs</b>				
Opera productions and Learning and participation Activities	<u>83,215</u>	<u>126,804</u>	<u>210,019</u>	<u>184,442</u>

## 9. Analysis of support costs

	2025	2024
	£	£
<b>Opera productions and Learning and participation Activities</b>		
Employee costs not included in direct costs	77,307	65,796
Administrative overheads	46,851	77,602
Financial costs	5,517	5,654
Governance costs	-	-
	<u>129,675</u>	<u>149,052</u>

## 10. Net income after charging

	2025	2024
	£	£
Accountancy fees	<u>5,517</u>	<u>5,654</u>

<b>11. Staff costs</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Total staff costs for the year ended 31 March 2024 were:		
Salaries and wages	160,909	103,974
Social security costs	8,303	4,819
Pension costs	3,501	2,404
	<u>172,713</u>	<u>85,612</u>

<b>12. Employee numbers by activity</b>	<b>2025</b>	<b>2024</b>
Administration	1	1
Charitable activities	3	3
Fundraising	1	1
	<u>5</u>	<u>5</u>

The Full Time Equivalent for the staff complement is 2.1 (2024 - 2.1)

### 13. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2024 £
<b>Income and endowments from:</b>			
Donations and legacies	275,596	53,159	328,755
Charitable activities	46,772	-	46,772
Investments	633		633
Other income	<u>78,684</u>	<u>-</u>	<u>78,684</u>
Total	401,685	53,159	454,844
<b>Expenditure on:</b>			
Raising funds	11,875	-	11,875
Charitable activities	<u>325,879</u>	<u>123,467</u>	<u>449,346</u>
Total	337,754	123,467	461,221
<b>Net expenditure/(income)</b>	63,931	(70,308)	(6,377)
<b>Reconciliation of funds</b>			
Total funds brought forward	58,737	85,488	144,225
<b>Total funds carried forward</b>	<u>122,668</u>	<u>15,180</u>	<u>137,848</u>

### 14 Debtors

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Amounts being due in one year:</b>		
Trade debtors	5,446	2,160
Other debtors	-	10,080
VAT	5,003	-

**15. Creditors: amounts falling due within one year**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade creditors	6,471	4,982
Other creditors	1,723	1,704
National Insurance	5,263	4,343
Accruals and deferred income	12,614	5,877
	<u>26,071</u>	<u>16,906</u>

**16. Movement in Funds**

	Balance at 01/04/2024	Incoming Sources	Outgoing Sources	Balance at 31/03/2025
<b>Unrestricted Funds</b>				
General				
Unrestricted revenue accumulated funds	<u>122,668</u>	<u>431,460</u>	<u>(400,563)</u>	<u>153,565</u>

	Balance at 01/04/2023	Incoming Sources	Outgoing Sources	Balance at 31/03/2024
<b>Unrestricted Funds - Previous year</b>				
General	58,737	401,685	(337,754)	122,668

**Purpose of unrestricted funds**

Unrestricted revenue accumulated funds

These funds are held for the the meeting of the objectives of the charity and to provide reserves for future activities and, subject to charity legislation, are free from all restrictions on their use.

	Balance at 01/04/2024	Incoming Sources	Outgoing Sources	Balance at 31/03/2025
<b>Restricted Funds</b>				
Production fund	15,180	12,500	(18,649)	9,031
Training and development	-	-	-	-
	Balance at 01/04/2023	Incoming Sources	Outgoing Sources	Balance at 31/03/2024
<b>Restricted Funds</b>				
Production fund	85,488	53,159	(123,467)	15,180
Training and development	-	-	-	-
	<u>85,488</u>	<u>53,159</u>	<u>(123,467)</u>	<u>15,180</u>

## Purpose of restricted funds

### Production fund

These funds are held for current and future productions and learning and participation programmes.

### Training and development

To develop the charity by training staff and developing organisational and fund raising functions

## 17. Analysis of the assets between funds

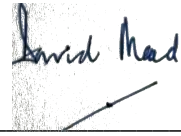
	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
<b>Year ended 31 March 2025</b>			
<b>Unrestricted funds</b>			
General Unrestricted revenue accumulated funds	153,565	-	153,565
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	9,031	-	9,031
	<u>162,596</u>	<u>-</u>	<u>162,596</u>
	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
<b>Previous year - 31 March 2024</b>			
<b>Unrestricted funds</b>			
General Unrestricted revenue accumulated funds	122,668		122,668
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	15,180	-	15,180
	<u>137,848</u>	<u>-</u>	<u>137,848</u>

# Signatures

Date: Oct 28 2025

Signature: \_\_\_\_\_

David Mead

A handwritten signature in cursive script that reads "David Mead". The signature is written in black ink on a light-colored background.

Date: Oct 29 2025

Signature: \_\_\_\_\_


Hazel Province

A handwritten signature in cursive script that reads "Hazel Province". The signature is written in black ink on a light-colored background.

## Document Details

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**OPERAUPCLOSE LTD**

England & Wales - Charity number 1153307

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# Accounts

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Charity number 1153307

Company number 08613929

(England and Wales)

# OPERA UPCLOSE

Intimate in scale. Mighty in impact.

## OPERAUPCLOSE LTD

Report of the Trustees and Unaudited

## FINANCIAL STATEMENT

For the Year ended 31 March 2024



OperaUpClose Ltd

# CONTENTS PAGE

For the year ended 31 March 2024

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OperaUpClose Ltd  
(A company limited by guarantee)  
Charity Information  
For the year ended 31 March 2024

Charity number 1153307

**Company Number**

08613939

**Principal Address**

MAST Mayflower Studios  
Above Bar Street  
Southampton  
SO14 7DU

**Registered Office**

MAST Mayflower Studios  
Above Bar Street  
Southampton  
SO14 7DU

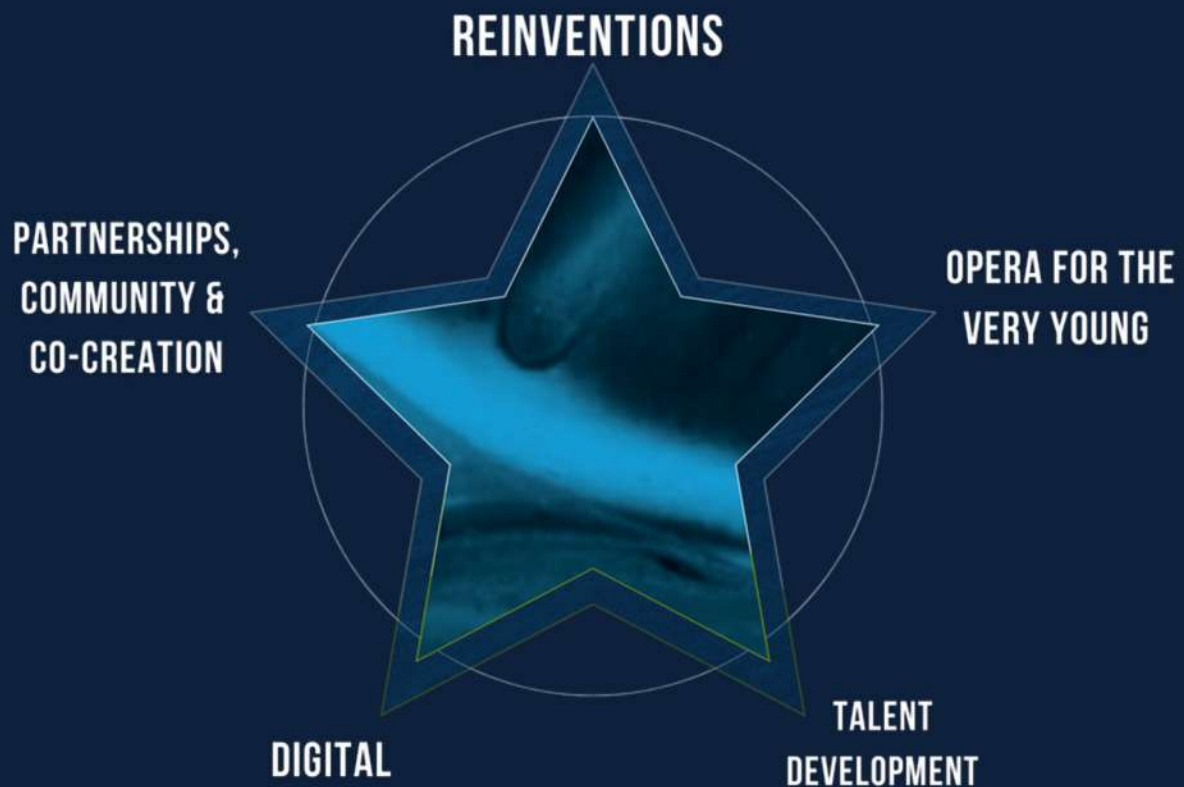
**Trustees**

Abigail Toland (Chair, resigned 10th October 2023)  
John Andrews  
Amanda Ariss  
Charith Cabraal (Acting Chair from 26th June 2023)  
Matthew Lyons  
Joe McFadden  
Gweneth Ann Rand  
Carolyn Ward  
John Ward (resigned 31st March 2024)  
Clare Williams

**Independent Examiner**

David Mead  
Tremain House  
8 Maple Drive  
Kings Worthy  
Winchester  
Hampshire  
SO23 7NG

The Trustees present their annual report and financial statements of the charity for the year ended 31 March 2024. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the Charity's trust deed, the Charities Act 2011, and the Charities Statement of Recommended Practice (second edition) and Financial Reporting Standard FRS 102 1A.



**OperaUpClose** is an award-winning national touring opera company with storytelling, innovation and partnership at its heart. Proudly female-led, with a small, diverse team over 50% LGBTQ+ and 40% neurodiverse, we are committed to diversifying both those who make opera and those who watch it. Working from Southampton's dynamic cultural hub MAST Mayflower Studios, we continue to extend the relevance and reach of the artform, commissioning re-interpretations of known work alongside multi-disciplinary, co-created companion pieces, that distil the essence of classic operas into new, contemporary chamber works with their own artistic integrity and excellence.

The scale of our work is always an active artistic choice, giving all performers equal agency as storytellers, challenging audience expectations and making a vital contribution to the accessibility and evolution of the sector across the UK.

**We produce** at an intimate scale as an active artistic choice, giving all performers equal agency as storytellers and breaking down barriers between pit, stage and audience.

**We build** legacy and impact by enriching the repertoire with excellent new work that will last and be of future value for organisations and audiences across the UK.

**We commission** new cross-disciplinary companion pieces in partnership with exceptional arts organisations from across the UK.

**We collaborate** with partners, local and national, on a co-creative approach to newly commissioned work that reflects and explores the interests and environment of our audiences.

**We create** new operas made with and for 2-5 year olds, inspired by well-loved children's books, that engage a new generation in the power of musical storytelling.

**We develop** material through workshops and engagement activities in schools, taking our co-creative approach into the classroom.

**We contribute** to an Early Years music strategy, led by local Music Hubs, that supports year round teacher led music delivery.

**We support** new voices within the art-form with paid training programmes for emerging producers, directors, conductors and performers through our Early Career Associate Artist Scheme.

**We aim** to diversify both those who make opera - performers, writers, designers and directors - and those who watch it by engaging people of all genders, ethnicities, backgrounds & economic means as audience, as performers & behind the scenes.

**We share** both process and performance across our digital platforms with high-quality filmed content, increasing access and widening our reach.

**We embed** a creative, multi-media approach to both sound and visual design in all our projects, including a developing model for creative captioning.

# KEY ACHIEVEMENTS 2023/2024

Delivering our first year of work as part of the Arts Council National Portfolio, working to embed opera into wider theatrical programming nationwide.

Successfully touring two major productions - **The Flying Dutchman** and **Peace at Last** - reaching audiences of all ages across the UK, in a wide variety of settings.

Commissioning and creating **The Last Bit of the Moon**, a new response companion piece to Vaughan Williams' **Riders to the Sea** in partnership with ArtfulScribe and The Sunday Boys; expanding and evolving our co-creation and community choir models.

Developing new creative relationships with multiple partners, and new work with local communities, ensuring delivery of our strategic and artistic plans.

Securing a renewed partnership agreement with MAST Mayflower Studios, Southampton, including plans for co-production in 2024-2026.

Strengthening our connections in the region and developing creative models that can be replicated nationwide.

Structuring and planning the national launch of a new programme of work for 2024-27, Reinventions - a series of three one-act operas: **Riders to the Sea**, **Gianni Schicchi (with a new alternative title Where There's A Will)**, and **Salome**, reimaged for the modern world in a new chamber orchestrations and English libretti by some of the UK's most exciting composers and writers.

Expanding our individual giving, building on the highly successful syndicate model trialled for **The Flying Dutchman**.

A highly successful Big Give Match Funding Campaign – raising crucial funds for the expansion of our community chorus model in **Riders to the Sea**.

Developing and touring **OperaCocktail**, a production created from our back catalogue of well-known classic operas in new English versions, as an essential part of our commitment to diversifying and expanding income streams and helping to develop audiences with venues that have historically not been able to programme varied classical music and music theatre.

Expanding our reach nationally and internationally touring OperaCocktail as part of the Cunard Showcases programme.

**In April 2023, OperaUpClose joined the Arts Council England's National Portfolio. This powerful endorsement of our work is enabling us to take forward our ambitious artistic plans, expand our core team, and provide a stable platform for essential additional fundraising from both Trusts and Foundations and individuals.**



# A YEAR OF COLLABORATION AND CREATIVITY — REINVENTION, CO-CREATION AND PARTNERSHIP

The year end 31 March 2024 saw OperaUpClose return to national touring, producing two full scale productions reaching audiences of all ages, across the UK. We are proud to have made work that is building lasting relationships with local communities and a wide range of extraordinary partners and artists.

## THE FLYING DUTCHMAN

In partnership with Manchester Camerata, opened in June 2023 touring to venues in waterside locations across the UK reaching a total live audience of 1183.

Directed by Lucy Bradley, this production exemplified our commitment to innovative performance practice, collaboration and re-invention, with an internationally recognised cast and creative team bringing Glyn Maxwell, Laura Bowler and Robin Wallington's take on Wagner's epic masterpiece viscerally to life as an urgent, contemporary tale for our time.

The Flying Dutchman was also the first iteration of our long-term commitment to bringing community voices into the heart of our work.

Performing to sell out audiences in both Bristol and London and to new audiences for OperaUpClose's work in locations such as Hull and Liverpool the production received favorable reviews in both national and local press and from audiences.

*"Powerful and poignant"*

**The Times**

*"A fearless, ambitious re-telling of Richard Wagner's epic tale and score"*

**Stage Talk Magazine \*\*\*\*\***

*"...one of the most amazing, intimate operatic experiences I have seen... (with) excellence at the heart of this work"*

**Darren Henley, Chief Executive of Arts Council England**

# WE TWO WERE LOVERS – THE SEA AND I

A staged recital programme of poetry and music, centred around a newly commissioned contemporary re-telling of Haydn's dramatic cantata Arianna a Naxos by writer Toria Banks.

Performed by Early Career Associates harpist Nicolette Chin and soprano Catherine Hooper, thematically linked to The Flying Dutchman and running adjacent to the national tour, We two were lovers – The Sea and I further explored issues around the movement of people, an island mentality and our complex relationship with the sea.

This was a free or 'pay what you can' event, and OperaUpClose was thrilled to collaborate with Ali Ghaderi of Babylon Migrants Project and journalist/producer Dalia Al-Dujail on a performance and panel discussion, also live-streamed on our YouTube channel, at Trinity Buoy Wharf, London as the first event of Refugee Week 2023.



# PEACE AT LAST

In October 2023, partnering for the first time with Chickenshed and Southampton Music Hub, we toured a refreshed and revived version of our opera for 2 – 5-year olds based on the picture book by Jill Murphy, *Peace At Last*. The production toured to studio theatres nationwide and 23 schools and nurseries in Southampton and the Isle of Wight, reaching audiences of 2,213 with 83% first time opera goers.

The production engaged an exceptional creative team and cast of singers Natasha Agarwal, Gemma Morsley and Chuma Sijeqa, clarinettist Greg Hearle and harpist Nicolette Chin, alongside our specialist creative partners, to expand participation and to bring the instrumentalists to the heart of the staging and storytelling.

With a focus on improving accessibility, and in her first experience of opera, Chickenshed Associate Sarah Driver took on the role of Assistant Director, integrating a visual vernacular which was partial and interpretive, into the production. The revival was directed by Becca Marriott, a performer expanding her practise into directing, with support from a Develop Your Creative Practice grant from Arts Council England. Working with Becca on the production exemplifies OperaUpClose's commitment to supporting the development of artists across our programme, at all levels.

*"Exploring opera with some of Chickenshed's 'inclusive theatre for children' ideas has been a pleasure! It's wonderful to witness children and their families enjoy a classic story and experience in, what is for many, their first experience of live opera."*

**Sarah Driver, Assistant Director**

*"One of my mum's favourite things was to see her work come to life in a live theatre setting. I think it was one of the most immediate ways that she could experience people enjoying her stories, as the act of making the books was always more solitary. I have no doubt that she'd have been sat in the front row enjoying this wonderful production, immensely proud."*

**Charlie Murphy (Son of author Jill Murphy)**

Peace At Last was first created in 2019 working with school children in Newham, East London. Working with Chickenshed, industry leaders in inclusive practise, we refreshed and enhanced the production for 2023 to engage, excite and encourage participation. The response was overwhelmingly positive from children and adults alike.

At a time when arts provision is being squeezed, OperaUpClose is committed to growing a body of work made with and for very young children, reflecting and expanding the imaginations of young creators through a collaborative process with writers, composers and performers. We are delighted to be actively contributing to keeping music and live performance in the classroom, enabling teachers to use the power and inclusivity of musical storytelling across the Early Years curriculum.

*“Everything about it was wonderful, how the performers engaged with the audience, the beautiful music and opera singing. What a wonderful experience.”*

**Audience member, Mansfield Library**



# OPERACOCKTAIL

A production created from our back catalogue of well-known classic operas in new English versions, OperaCocktail is helping to develop audiences with arts venues that have historically not been able to programme varied classical music and music theatre. The production premiered at Mansfield Theatre in September 2023 as part of their wider classical music strategy, with further performances in early 2024 in Peterborough, Oxford and Southampton.

OperaCocktail is also an essential part of our commitment to diversifying and expanding income streams through private/corporate events and the creation of a wider international profile for OperaUpClose with Cunard UK. To date OperaCocktail has performed on two Cunard voyages to an overwhelmingly positive reception with further dates planned for 24/25 and beyond.

*“The concept was ingenious and staging slick and imaginative...singers, a pianist and clarinet integrated perfectly, and to encounter pieces from e.g. Traviata and Carmen in such a radically different musical and dramatic setting was revelatory. No praise is too high for the performers”* **Audience Member, MAST Southampton**



# RIDERS TO THE SEA

2023 saw the development of a new version of Vaughan Williams' 1-act gem *Riders to the Sea*, with composer Michael Betteridge commissioned to develop both a new choral prologue (*The Last Bit of Moon*) and chamber orchestration.

We were delighted to engage Cheng Keng to begin work creating a bold visual aesthetic for a studio production in 2025 that will be led by projection and light.

Partnering with Southampton based ArtfulScribe and their Community Sirens Collective (led by Antosh Wojcik), alongside the open access LGBTQ+ low voice choir The Sunday Boys, *The Last Bit of the Moon* was created through a series of community focused, open access singing and writing workshops in Spring 2023 led by Michael Betteridge and Antosh Wojcik. These workshops explored the epic themes of *Riders to the Sea*, generating musical and dramatic responses that were woven into a remarkable poetic text that has now taken the form of a dramatic cantata for low voices, baritone and counter-tenor. This project marked a significant expansion of our commitment to a co-creative, workshop-led commissioning process.

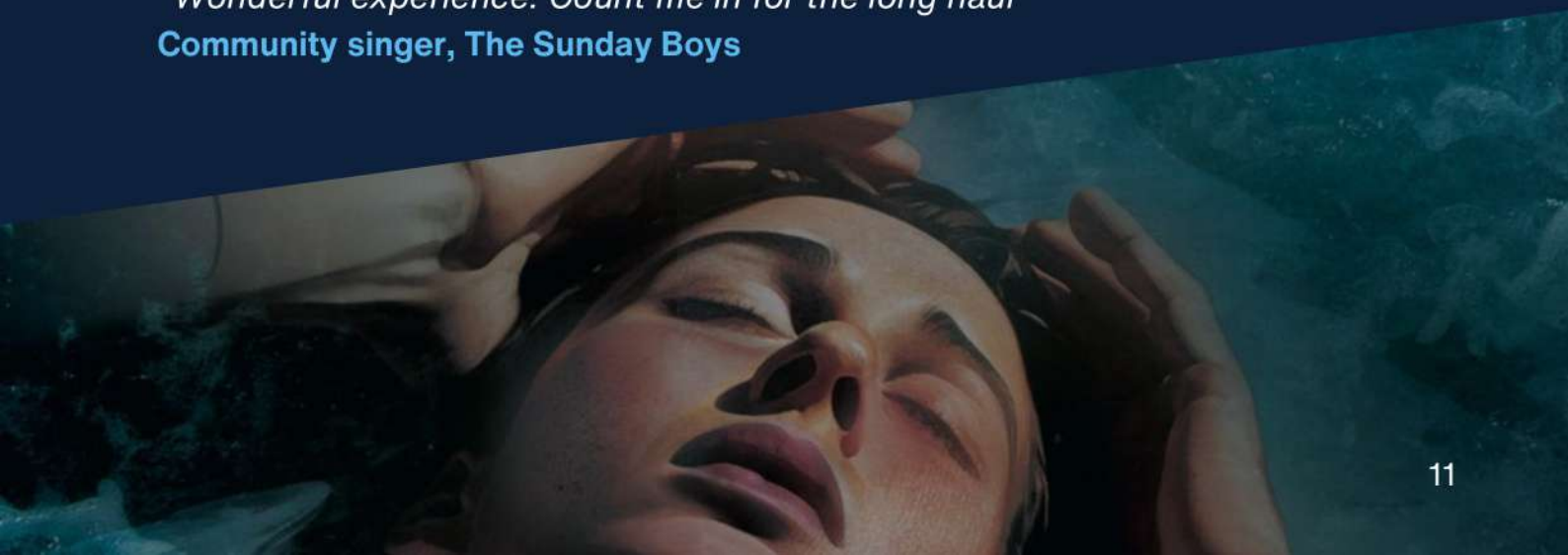
In line with our ambition to develop a national network of community singing groups, and expanding the model created in *The Flying Dutchman*, the choral elements will bring together voices from the burgeoning LGBTQ+ choral scene and traditional male voice choirs from across the UK, with multiple recordings mixed to create a national coastal chorus that will feature in the touring production. *The Last Bit of the Moon* will initially be previewed as a stand-alone film, thematically linked to the full production, made in collaboration with City Eye Southampton and premiered at Southampton Film Week 2024.

*"Genuinely one of the highlights of my career"*

**Ri Baroche, Community Siren**

*"Wonderful experience. Count me in for the long haul"*

**Community singer, The Sunday Boys**



# TALENT DEVELOPMENT

OperaUpClose are committed to embedding talent development into all our activity. In 2023 we expanded our paid Trainee Associate Director scheme into a wider Early Career Associate programme, using *The Flying Dutchman* and *We two were lovers – The Sea and I* as a platform to give opportunities to an emerging conductor/music director, four singers, harpist and director. Associate artists were: Assistant Conductor and Composer Robin Wallington, Assistant Director Jennifer Lane, Associate Artist singers Annie George (mezzo soprano), Toki Hamano (baritone), Catherine Hopper (soprano) and Masimba Ushe (bass), and harpist Nicolette Chin.

*“Pushing the boundaries of what it means to be a musician”* **Nicolette Chin, Harpist**

*“Liberating to encounter the fluid approach to opera-making of OperaUpClose and see an opportunity to develop my skills beyond label”* **Robin Wallington, Conductor/Composer**

Open general auditions were held in November 2023, in Manchester and Southampton, to ensure we remain aware of the depth and diversity of talent. We met and heard 60 artists; the panel of Flora McIntosh, Michael Betteridge, Kelvin Lim and Jonathan Fisher were overwhelmed by, and enormously grateful for, the commitment of everyone who attended.

OperaUpClose are committed to creating a positive and enabling process of auditioning based on mutual professional respect.

*“...by far the most enjoyable during this year's 'audition season' – it was fun and I felt like I was given the time to showcase myself. The panel seemed genuinely invested in truly listening and watching my audition.”*

**Southampton auditionee**



# STAFFING & ORGANISATIONAL DEVELOPMENT

This year has been a period of intense recruitment to restructure, build and strengthen our core team in Southampton as a new publicly funded organisation.

Executive Producer Alison Rosser went on maternity leave in August 2023. Following a successful recruitment process we were delighted to appoint a maternity cover in Bridget Floyer, a highly experienced theatre and community arts producer and consultant – her insight, expertise and local knowledge have and continue to be a great asset to OperaUpClose. Alison returned to her position in May 2024, Bridget remains with the organisation one day per week in an Associate Executive capacity until the end of the calendar year leading on business planning and financial policy.

Company Manager Jane Ryan left us in November 2023 to take on a new role at international touring theatre company Complicité. We saw this further change in personnel as an opportunity to take a creative and dynamic approach to organisational restructuring and recruitment, reflecting and evaluating both what was needed for the organisation, and what was most attractive to potential candidates. We worked with highly experienced freelance specialists, Jennifer Le Roux (Marketing) and Rebecca Redclift (Fundraising), alongside experienced arts administrator Laura Burnett on a short term contract, to support this period of re-structure and began recruitment for new positions in November 2023.

Two new positions Trusts and Foundations Manager (0.2 FTE) and Creative Campaigns Producer (0.8 FTE), both supported by a grant from the John Ellerman Foundation, and Company Administrator (0.8 FTE) were advertised with all appointments made during Q4. Partnering with fellow Mast partners Artswork, plans were also put in place to recruit a Creative Apprentice in a Trainee Producer role, adding extra capacity to the organisation whilst delivering on our commitment to expanding the pipeline into the industry in Southampton and the SW.

At time of writing, we have an excellent new core team onboarded with over 50% recruited locally including an apprentice Trainee Producer.

From this increasingly stable position, OperaUpClose continue to invest in the personal and professional development of all staff.

In Q1, Elizabeth Beroud, a highly experienced consultant, coach, and long-time supporter of OperaUpClose, delivered a series of team coaching sessions on a Pro Bono basis as part of her training in the Clifton Strengths approach to coaching. The cash equivalent of £12,290 of in-kind training for the team and organisation.

With a focus on 'establishing a framework for collaboration', the core team were given space and time to consider and understand individual and group strengths, how we see the company, how others see the company and, crucially, how we would like it to be seen in 2026.

This was an invaluable investment of company time, that included our Chair Abigail Toland, helping us identify key skills and approaches, and to consider priorities and management/leadership style in preparation for expanding the core team. Feedback reflected this as an exceptionally insightful, confidence building and strengthening programme.

At time of writing our Creative Campaigns Producer and Company Administrator are taking part in the Audience Agency's, Let's Get Real, action research programme.

Let's Get Real focuses on ways cultural organisations can use digital to add value for audiences, communities and organisations, supporting positive internal change and deepening engagement. This hybrid programme is run in partnership with the Institute for Digital Culture at the University of Leicester and runs February – September 2024 with a cohort of 19 organisations.

The investment of £1,860 covers the cost of two staff members to participate in a process involving multiple workshops, mentoring and expert guidance. We are using the opportunity to learn how we can develop and expand how we use digital content to reach and engage the widest possible audience.

# GOVERNANCE

The Executive at OperaUpClose continue to be supported by an excellent, skilled and highly engaged Board of Trustees. The Board meets every three months, with two meetings per year taking place in person at MAST Mayflower Studios. Finance sub-committee and HR sub-committee meetings are held quarterly following monthly reporting. Sadly, our Chair of Trustees Abigail Toland stepped down at short notice in September 2023 for personal reasons. We would like to take this opportunity to thank Abigail for her insight, expertise and commitment, and for guiding the organisation through a crucial point of transition. We remain very grateful to our excellent vice-Chair Charith Cabraal for taking the position of Acting Chair whilst a recruitment process is in process.

# FINANCIAL STABILITY AND RESILIENCE

We continued to rebuild our reserves, finishing the year 31 March 2024 with £137,848 to carry forwards, of which £15,180 is restricted for future productions and £32,000 is designated to support the delivery of OperaCocktail and Riders to the Sea in yearend 31 March 2025.

In response to the current economic climate and budgetary restraints on programming departments at venues, we have created a designated fund of £32,000 to support the tour of OperaCocktail and Riders to the Sea in the next financial year. The designated fund will underpin the tours of OperaCocktail and Riders to the Sea by helping us to share the financial risk on box office income with venues. This is an investment that supports our future programme, and the commitment to building and maintaining venue relationships in key areas taking a shared approach to long-term audience development.

OperaUpClose requires reserves to plan its future work and provide for unforeseen contingencies as they may arise. The nature of the company's operation requires reliance on significant income from ACE, trusts and foundation grants, donations and ticket sales, all of which can show

substantial variation due to the economic climate, government policy and exceptional events. Consequently, the company aims to retain general, unrestricted reserves sufficient so that the company can operate successfully and fulfil its mission, provide liquidity in case of unexpected variation in revenue and other risks, and act as a contingency against winding up the company should the need arise.

## RISK MANAGEMENT

Our governance and financial and risk management are robust; we have separate Finance and HR committees that meet regularly and are delegated with clear Terms of Reference. We have a Risk Register which is reviewed monthly by the Executive Team and quarterly by our Board of Trustees and major funder, Arts Council England.

OperaUpClose's Articles (dated 8 July 2013) detail all necessary mechanisms for the Board to have full oversight and responsibility; set reserves; engage and pay employees; elect new Trustees and refresh the Board; delegate to committees and manage conflicts of interest. OperaUpClose, its Board, staff and committees operate under a Scheme of Delegation and Codes of Conduct.

The HR Committee has responsibility for recruitment, employment & HR policies; pay reviews; and ensuring that OperaUpClose's EDI policy & Code of Conduct are observed & embedded. Since the end of the last financial year, OperaUpClose is proud to have become a Living Wage Employer accredited by the Living Wage Foundation.

The Finance Committee has responsibility for financial risk management, reviewing management accounts monthly and holding the executive to account vs budget.



# PRIORITIES FOR THE FUTURE

## ORGANISATION AND DEVELOPMENT

- Recruitment of a new Chair of Trustees
- Generation of a robust business plan for the next 5 years
- Evolving a strategic approach to fundraising:
  - Continuing to work with like-minded Trusts and Foundations willing to support us at core, while cultivating new opportunities and partnerships to support our future sustainability.
  - Expanding the Reinventions Donor Circle to strengthen support for our work, focusing on regular giving, generating unrestricted income, and engaging potential supporters in Southampton and the wider Solent region.
  - Extending our national and international reach through corporate partnerships using our collaboration with the Cunard Showcases Programme to generate income and act as a partnership model to replicate across different companies / industries.

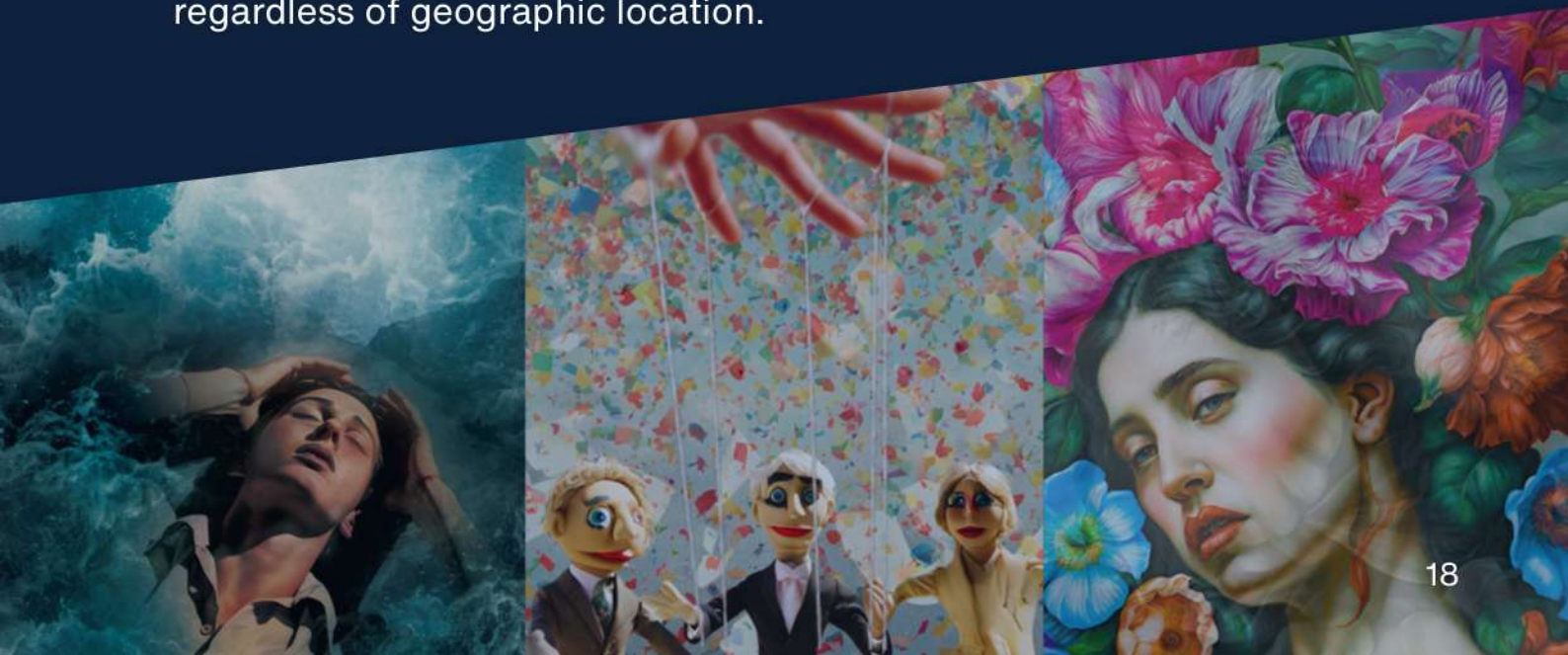
## DIGITAL PLATFORMS

- Evolve the way we use digital platforms to broaden our impact.
- Invest in digital skills development and audience engagement programs to continue refining our data evaluation matrix and enhance capabilities and effectiveness.
- Expand our reach and audience base through engagement across social platforms
- Complete Let's Get Real with the audience agency to understand our reach through digital engagement
- Incorporate digital design in all upcoming productions



# PROGRAMMING

- The national launch of a new programme of work for 2024-27, Reinventions - a series of three one-act operas: Riders to the Sea, Gianni Schicchi (with a new alternative title Where There's a Will), and Salome, reimaged for the modern world in a new chamber orchestrations and English libretti.
- Touring our highly anticipated production of Riders to the Sea at a national level as part of the Reinventions programme, establishing and evolving long-term relationships with venues to reach broader and more diverse audiences.
- Evolving our approach to inclusivity and access, developing a model for creative captioning beginning with Riders to the Sea.
- Continuing to develop Opera for the Very Young - Stories through Sound in collaboration with South Coast Music Partnership in the Solent region, making work locally to then tour nationwide. This project involves co-creating new material with children aged 3-5, through holistic creative arts workshops in schools, for an Early Years opera inspired by the award-winning book Flotsam.
- Championing the classics (music and literature) through reinvention, bringing new audiences to the art form through diversity of scale, creatives and narrative, and bringing established audiences to new music by introducing them to contemporary writing through the lens of established repertoire.
- Bringing OperaCocktail to venues across the UK that have limited access to live cultural experiences, creating new opportunities for collaboration and ensuring that opera is accessible to everyone, regardless of geographic location.



OperaUpClose Ltd, is a company limited by guarantee which is also registered as a charity. For the purposes of the Companies Act 2006, the members of the board of trustees are also the directors of the company. Name of charity OperaUpClose Ltd Charity registration number 1153307. Company registration number 08613929.

Trustees serving during the year and since the year end:

Abigail Toland (Chair, resigned 10th October 2023)

John Andrews

Amanda Ariss

Charith Cabraal (Acting Chair from 26th June 2023)

Matthew Lyons

Joe McFadden

Gweneth Ann Rand

Carolyn Ward

John Ward (resigned 31st March 2024)

Clare Williams

The Trustees have considered how the charity's activities create public benefit. They have concluded that OperaUpClose's activities are entirely for public benefit because they are undertaken solely for the charitable purpose of the advancement of the arts.



Charith Cabraal (Acting Chair)

Date 25/11/2024

**OPERAUPCLOSE LTD**  
**INDEPENDENT EXAMINERS REPORT**  
**YEAR ENDED 31 MARCH 2024**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2024

**Responsibilities and the basis of the report**

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the provisions of the Companies Act 2006 ('the 2006 Act')

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiners statement**

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 by virtue of my membership of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act: or
2. The accounts do not accord with those records; or
3. The accounts do not comply with the requirements of 396 of 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of the 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 Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102)

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

*David Mead*

Date 25/11/25

David Mead FCA  
Tremain House  
Maple Drive  
Winchester  
Hampshire  
SO237NG

**OperaUpClose Ltd**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For the year ended 31 March 2024**

	Notes	Unrestricted	Restricted	2024	2023
<b>Income and endowments from:</b>					
Donations and legacies	2	275,596	53,159	328,755	224,151
Charitable activities	3	46,772	-	46,772	4,500
Investments	4	633	-	633	95
Other income	5	78,684	-	78,684	21,593
		<u>401,685</u>	<u>53,159</u>	<u>454,844</u>	<u>250,339</u>
<b>Expenditure on;</b>					
Raising funds	6	11,875	-	11,875	21,276
Charitable activities	7/8	325,879	123,467	449,346	184,442
		<u>337,754</u>	<u>123,467</u>	<u>461,221</u>	<u>205,718</u>
<b>Net income</b>		63,931	(70,308)	(6,377)	44,621
<b>Reconciliation of funds</b>					
Total funds brought forward		58,737	85,488	144,225	99,604
<b>Total funds carried forward</b>		<u>122,668</u>	<u>15,180</u>	<u>137,848</u>	<u>144,225</u>

**OperaUpClose Ltd**  
**Statement of Financial Position**  
**As at 31 March 2024**

	Notes	2024	2023
<b>Current assets</b>			
Debtors	14	12,240	28,251
Cash at bank and in hand		142,514	133,859
		154,754	162,110
<b>Creditors: amounts falling due within one year</b>		(16,906)	(17,885)
<b>Net current assets</b>		137,848	144,225
<b>Total Assets less current liabilities</b>		137,848	144,225
<b>Creditors: amounts due after more than one year</b>		-	-
<b>Net Assets</b>		137,848	144,225
<b>The funds of the charity</b>			
Restricted income funds		15,180	85,488
Unrestricted income funds		122,668	58,737
<b>Total funds</b>		137,848	144,225

For the year ended 31 March 2024 the company was entitled to exemption from audit under section 477 of the companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Nov 25 2024

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Charith Cabraal  
Acting Chair and Trustee

**OperaUpClose Ltd**  
**Notes to the Financial Statements**  
**For the year to 31 March 2024**

**1. Accounting Policies**

**Basis of accounting**

The financial statements have been prepared under the historical cost convention except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS102) '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 (FRS102) (effective 1<sup>st</sup> January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

UpClose Productions meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated in the appropriate accounting policy note(s).

**Going concern**

The financial statements have been prepared on a going concern basis which is, in the view of the trustees, the appropriate basis to be applied.

**Incoming resources**

Gross income represents the value, net of VAT and discounts, of goods and services provided to customers and work carried out in respect of services provided to customers.

*Categories of income*

Income is categorised as income from exchange transactions (contract income) and income from non- exchange transactions (gifts), investment income and other income.

Income for exchange transactions is received by the charity for goods and services supplied under contract or here entitlement is subject to fulfilling certain performance related conditions. The income the charity receives is approximately equal in value to to the goods or services supplied by the charity to the purchaser.

Income for non-exchange transactions is where the charity receives value from the donor without providing equal value in exchange and includes donations of money, goods and services freely given without giving equal value in exchange.

*Income recognition*

Income, whether from exchange or non-exchange transactions, is recognised in the Statement of Financial Activities (SOFA) on a receivable basis, when a transaction or other event results in an increase in the charity's assets or a reduction in its liabilities and only when the charity has legal entitlement, the income is probable and can be measured reliably.

**OperaUpClose Ltd**  
**Notes to the Financial Statements**  
**For the year to 31 March 2024**

Income subject to terms and conditions which must be met before the charity is entitled to the resources is not recognised until the conditions have been met.

All income is accounted for gross, before deduction of any fees and costs.

*Deferred income and income received in advance*

Where terms and conditions for relating to income have not been met or uncertainty exists as to whether the charity can meet any terms or conditions otherwise within its control, income is not recognised but is deferred as a liability until it is probable that the terms or conditions can be met.

Any grant that is subject to performance related criteria conditions received in advance of delivering the goods and services required by that condition or is subject to unmet conditions wholly outside control of the recipient charity, it is accounted for as a liability and shown on the face of the balance sheet as deferred income. Deferred income is released to income in the reporting period in which the performance related or other conditions that limit recognition are met.

When income from a grant or donation has not been recognised due to the conditions applying to the gift not being wholly within the control of the recipient charity, it is disclosed as a contingent asset if receipt of the grant or donation is probable once those conditions have been met.

Where time related conditions are imposed or implied by a funder, then the income is apportioned to the time periods concerned and, where applicable, it is accounted for as a liability and shown on the balance sheet as deferred income. When grants are received in advance of the expenditure on the activity funded by them but there are no specific time periods, then the income is not deferred.

Any condition that allows for the recovery by the donor of any unexpected part of the grant does not prevent recognition of the income concerned but a liability to any payment is recognised when repayment become probable.

*Supporter (friends and Patrons) subscriptions*

The income and any associated Gift Aid or other tax refund from a supporter subscription received by the charity in the nature of a gift, is accounted for on the same basis as a donation.

The income from a membership subscription purchases the right to services or benefits is recognised as income from charitable activities.

**Resources expended**

A liability and the related expenditure is recognised when a legal or constructive obligation exists as a result of a past event, and when it is more likely than not that a transfer of the economic benefits will be required in settlement, and when the amount of the obligation can be measured or reliably estimated.

**OperaUpClose Ltd**  
**Notes to the Financial Statements**  
**For the year to 31 March 2024**

Liabilities arising from future funding commitments and constructive obligations, including performance related grants, where the timing or the amount of future expenditure are uncertain, give rise to a provision in the accounts that is reviewed at the accounting year end. The provision is increased to reflect any increase in liabilities and is decreased by the utilisation of any provision within the period and reversed if any provision is no longer required. These movements are charged or credited to the respective funds and activities to which the provision relates.

**Allocation and apportionment of costs**

Direct costs that relate specifically to an activity are allocated to that activity. Shared direct costs and support costs are apportioned between activities.

The basis for apportionment, which is consistently applied, and proportionate to the circumstances, is.

Staffing – on the basis of the time spent in connection with any particular activity.

Premises related costs – on the proportion of the floor area occupied by a particular activity.

Non-specific support costs – on the basis of the usage of resources

**Taxation**

As a registered charity, the organisation is exempt from income and corporation tax to the extent that its income and gains are applied toward the charitable objects of the charity and for no other purpose. Value Added Tax is included in the relevant costs in the Statement of Financial Activities to the extent that it is not recoverable by the charity.

**Winding up or dissolution of the charity**

If upon winding up or dissolution of the charity any assets remain after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

**Debtors**

Debtors are measured at their recoverable amounts at the balance sheet date.

**Creditors and provisions**

Creditors are stated at the amount considered payable at the balance sheet date.

## 2. Income from Donations and legacies

	Unrestricted Funds £	Restricted Funds £	2024 £	2023 £
Donations received	14,121	18,554	32,675	37,777
Grants received	257,166	34,605	291,771	175,183
Subscriptions received	4,309	-	4,309	11,191
	<u>275,596</u>	<u>53,159</u>	<u>328,755</u>	<u>224,151</u>

## Analysis of grants received

	2024 £	2023 £
Arts Council England	229,605	37,183
John Ellerman Foundation	30,000	30,000
Grove End Housing	16,666	-
International Music and Art Foundation	10,000	10,000
The D'Oyly Carte Charitable Trust	4,000	3,000
Trinity Buoy Wharf Trust	3,729	-
Vaughan Williams Foundation	3,000	-
The Big Give	2,500	-
2023 grants not repeated in 2024		95,000
	<u>299,500</u>	<u>175,183</u>

## 3. Income from charitable activities

	2024 £	2023 £
<b>Unrestricted funds</b>		
Income from charitable activities	<u>46,772</u>	<u>4,500</u>

## 4. Investment income

	2024 £	2023 £
<b>Unrestricted funds</b>		
Bank interest receivable	<u>633</u>	<u>95</u>

## 5. Other income

	2024 £	2023 £
<b>Unrestricted Funds</b>		
Miscellaneous income	30,546	-
Theatre Tax Relief	48,138	21,593
	<u>78,684</u>	<u>21,593</u>

## 6. Expenditure on other trading activities

	2024	2023
Unrestricted funds	£	£
Raising funds and costs of Investment managements	<u>11,875</u>	<u>21,276</u>

## 7. Costs of charitable activities by fund type

	Unrestricted Funds	Restricted Funds	2024	2023
	£	£	£	£
Opera productions and learning and participation costs	222,228	78,066	300,294	107,453
Support costs	103,651	45,401	149,052	76,989
	<u>325,879</u>	<u>123,467</u>	<u>449,346</u>	<u>184,442</u>

## 8. Costs of charitable activities by activity type

	Activities undertaken directly	Support Costs	2024	2023
	£	£	£	£
<b>Support costs</b>				
Opera productions and Learning and participation Activities	<u>103,651</u>	<u>45,401</u>	<u>149,052</u>	<u>184,442</u>

## 9. Analysis of support costs

	2024	2023
	£	£
<b>Opera productions and Learning and participation Activities</b>		
Employee costs not included in direct costs	65,796	60,110
Administrative overheads	77,602	14,543
Financial costs	5,654	2,336
Governance costs	-	-
	<u>149,052</u>	<u>76,989</u>

## 10. Net income after charging

2024	2023
------	------

	£	£
Accountancy fees	<u>5,654</u>	<u>2,336</u>

#### 11. Staff costs

	<b>2024</b>	<b>2023</b>
	£	£
Total staff costs for the year ended 31 March 2024 were:		
Salaries and wages	103,974	86,790
Social security costs	4,819	-
Pension costs	2,404	(1,148)
	<u>111,197</u>	<u>85,612</u>

#### 12. Employee numbers by activity

	<b>2024</b>	<b>2023</b>
Administration	1	1
Charitable activities	3	3
Fundraising	1	1
	<u>5</u>	<u>5</u>

The Full Time Equivalent for the staff complement is 2.1 (20223 - 2.1)

#### 13. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2023 £
<b>Income and endowments from:</b>			
Donations and legacies	95,243	128,908	224,151
Charitable activities	4,500	-	4,500
Investments	95		95
Other income	21,593	-	21,593
Total	<u>121,431</u>	<u>128,908</u>	<u>250,339</u>
<b>Expenditure on:</b>			
Raising funds	21,276	-	21,276
Charitable activities	103,669	80,773	184,442
Total	<u>124,945</u>	<u>80,773</u>	<u>205,718</u>
<b>Net expenditure/(income)</b>	(3,514)	48135	44,621
<b>Reconciliation of funds</b>			
Total funds brought forward	62,251	37,353	99,604
<b>Total funds carried forward</b>	<u>58,737</u>	<u>85,488</u>	<u>144,225</u>

**14 Debtors**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Amounts being due in one year:</b>		
Trade debtors	2,160	344
Other debtors	10,080	27,907
	<u>12,240</u>	<u>28,251</u>

**15. Creditors: amounts falling due within one year**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade creditors	4,982	11,882
Other creditors	1,704	1,394
PAYE and NI	4,343	2,535
Accruals and deferred income	5,877	2,074
	<u>16,906</u>	<u>17,885</u>

**16. Movement in Funds**

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2023</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2024</b>
<b>Unrestricted Funds</b>				
General				
Unrestricted revenue accumulated funds	<u>58,737</u>	<u>401,685</u>	<u>(337,754)</u>	<u>122,668</u>

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2022</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2023</b>
<b>Unrestricted Funds - Previous year</b>				
General	62,251	121,431	(124,945)	58,737

**Purpose of unrestricted funds**

Unrestricted revenue accumulated funds

These funds are held for the the meeting of the objectives of the charity and to provide reserves for future activities and, subject to charity legislation, are free from all restrictions on their use.

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2023</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2024</b>
<b>Restricted Funds</b>				

Production fund	85,488	53,159	(123,467)	15,180
Training and development	-	-	-	-
	<u>85,488</u>	<u>53,159</u>	<u>(123,467)</u>	<u>15,180</u>
	<b>Balance at 01/04/2022</b>	<b>Incoming Sources</b>	<b>Outgoing Sources</b>	<b>Balance at 31/03/2023</b>
<b>Restricted Funds</b>				
Production fund	37,353	128,908	(80,773)	85,488
Training and development		-	-	-
	<u>37,353</u>	<u>128,908</u>	<u>(80,773)</u>	<u>85,488</u>

### Purpose of restricted funds

#### Production fund

These funds are held for current and future productions and learning and participation programmes.

#### Training and development

To develop the charity by training staff and developing organisational and fund raising functions

### 17. Analysis of the assets between funds



	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
<b>Year ended 31 March 2024</b>			
<b>Unrestricted funds</b>			
General			
Unrestricted revenue accumulated funds	122,668		122,668
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	15,180	-	15,180
	<u>137,848</u>	<u>-</u>	<u>137,848</u>
<b>Previous year - 31 March 2023</b>			
<b>Unrestricted funds</b>			

General			
Unrestricted revenue accumulated funds	58,737		58,737
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	85,488	-	84,588
	<u>144,225</u>	<u>-</u>	<u>144,225</u>

## Document Details

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**OPERAUPCLOSE LTD**

England & Wales - Charity number 1153307

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# Accounts

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**Charity number 1153307**

**Company number 08613929**

**(England and Wales)**

**OperaUpClose Ltd**

**Report of the Trustees and Unaudited Financial Statement**

**For the Year ended 31 March 2023**

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COMPANIES HOUSE

**UpClose Productions London**  
**Contents page**  
**For the year ended 31 March 2023**

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**OperaUpClose Ltd**  
**(A company limited by guarantee)**  
**Charity Information**  
**For the year ended 31 March 2022**

<b>Charity number</b>	1153307
<b>Company number</b>	08613939
<b>Principal Address</b>	Mast Mayflower Studios Above Bar Street Southampton SO14 7DU
<b>Registered office</b>	Mast Mayflower Studios Above Bar Street Southampton SO14 7DU
<b>Trustees</b>	Amanda Ariss John Andrews Charith Cabraal Matthew Lyons Joe McFadden Gweneth Rand (appointed 10 May 2021) Abigail Toland (Chair) Carolyn Ward John Ward Clare Williams
<b>Secretary</b>	Flora McIntosh
<b>Independent Examiner</b>	David Mead FCA Tremain House 8 Maple Drive Kings Worthy Winchester Hampshire SO23 7NG

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

The Trustees present their annual report and financial statements of the charity for the year ended 31 March 2023. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the Charity's trust deed, the Charities Act 2011, and the Charities Statement of Recommended Practice (second edition) and Financial Reporting Standard FRS 102 1A.

**Objectives and aims of OperaUpClose**

OperaUpClose is a national touring opera company based at Southampton's dynamic cultural hub MAST Mayflower Studios. Rooted in theatre, with partnership and innovation at our heart we are making opera of the highest quality with and for everyone. Our three main strategic objectives are artistic excellence and innovation, financial sustainability and audience development.

- Our work addresses the under-provision of opera and music theatre in many local performing arts venues by taking high- quality, affordable productions to theatres and non-traditional theatre spaces across the UK.  
We work at an intimate scale as an active artistic choice, strengthening our commitment to develop all performers as storytellers and to break down barriers between pit, stage and audience.
- We work with composers and writers to commission re-interpretations of known work that distil the essence of classic operas into new, contemporary chamber works with their own artistic integrity and excellence.
- We place new writing at the centre of all our programme, collaborating with organisations across the UK to create new cross-disciplinary companion pieces that reflect issues that are relevant to audiences today.
- We co-create work with community and school groups to show opera as an essential part of a culturally diverse theatrical landscape. This model benefits venues, by ensuring they are programming work that is varied, ambitious and relevant to the local audiences they serve.
- We respond to the need for accessible career pathways into classical music and opera for artists from all backgrounds with the aim of diversifying those who make opera and those who watch it. Our Trainee Associate Artist Programme gives early career opportunities to performers, creatives and producers across all projects, allowing them to work alongside experienced professionals to gain vital performance and delivery experience and to develop innovative approaches to their future work. *"I am black-British & from a working-class background, the traineeship with OperaUpClose opened up the possibility of opera directing and was a completely life-changing experience. Without it, my preconceptions about opera and feelings of 'imposter syndrome' would have stopped me from even considering the path I am now on."* Jim Osman, Trainee Associate Director.
- We have a growing body of work made with and for very young children, engaging a new generation in the power of musical storytelling, developed in response to teachers and music hubs telling us about the lack of high-quality creative experiences for Early Years/KS1. We are creating a UK-wide network of community partners for on-going Early Years commissions and child-led creation that supports teachers in classroom delivery. *"OperaUpClose are providing aspiration and inspiration to very young children in some of the most deprived areas of the country. An amazing opportunity!"* Kath Page, Southampton Music Hub.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

**Staffing**

The financial year ended 31 March 2023 was a year of significant development and change for OperaUpClose. Founder and Chief Executive/Artistic Director Robin Norton-Hale left OperaUpClose in September 2022 and Flora McIntosh was appointed as the organisation's new Artistic Director and Chief Executive. Flora had previously held the advisory role of Artistic Associate since 2019, helping shape artistic content and direction, alongside fundraising strategy, throughout the pandemic, and in the following months of recovery.

In March 2023 highly experienced producer and former Executive Manager of Mahogany Opera, Allison Rosser, was appointed as Executive Producer having previously been engaged by OperaUpClose as a freelance producer on a fixed term contract. At the year ended 31 March 2023 the team comprised of full time Artistic Director Flora McIntosh, Executive Producer Allison Rosser and Company Manager Jane Ryan (0.8 FTE). All staff worked between London and the company base in Southampton.

**Board**

The Executive team is supported by a strong and experienced Board with expertise in inclusive arts; technology & digital arts; finance; PR; and equality, diversity and inclusion. The Board is led by South-West based Chair, Abigail Toland, who has 17 years' experience producing opera, new music and participatory projects and has proved exceptional in her ability to guide the organisation as the administrative and business model evolves. At the time of writing Abigail is on leave of absence; the trustees are grateful to Vice Chair and Chair of the Finance Committee Charith Cabraal for stepping up during this period.

A Board Away Day was held at MAST Mayflower Studios on 28 November 2022 facilitated by Marion Friend. Notably, this was the first time that some Trustees had met in person since the pandemic and proved an invaluable opportunity to discuss the change of leadership, new staffing structure and organisational and governance commitments associated with the success of becoming an Arts Council England National Portfolio Organisation from April 2023.

**Achievements in the past year**

Despite the challenges of the post-pandemic climate and the postponement of our flagship project *The Flying Dutchman*, OperaUpClose continued to make significant progress against our three main strategic objectives. We ended the year in a financially strong position, with the security of becoming one of Arts Council England's National Portfolio Organisations in Spring 2023. We advanced our artistic programme establishing new creative partnerships and continued working towards our largest scale, and most artistically ambitious, project to date *The Flying Dutchman*.

We further established our presence in the South West as a resident company at MAST Mayflower Studios, Southampton, committing to a renewed partnership agreement with plans for co-production in 2023 – 2026. We formed and continued to develop new creative relationships with fellow resident partners at MAST, including writer development agency ArtfulScribe and Southampton and Isle of Wight Music Hubs, strengthening our connections in the region and ensuring delivery of our strategic and artistic plans.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

**The Flying Dutchman in association with Manchester Camerata**

Our new production of Wagner's *The Flying Dutchman* was due to open in Autumn 2022 but was subsequently re-scheduled for Summer 2023. Postponement fees were paid to key creatives and artists to honour their commitment to the project despite the delay, something mentioned in feedback as being much valued.

Developed in 22-23, at time of signature (Oct '23) the production has premiered at Turner Sims Hall, Southampton, in June 2023 before touring to non-traditional spaces and theatres for 14 performances in six waterside locations across England. Directed by Lucy Bradley, conducted by Timothy Burke and designed by Ana Ines Jabares-Pita *The Flying Dutchman* featured a principal cast of internationally acclaimed singers Philippa Boyle, Timothy Dawkins, Carolyn Holt and Pauls Putnins alongside players from Manchester Camerata who also sang the chorus.

Performing to sell out audiences in both Bristol and London and to new audiences for OperaUpClose's work in locations such as Hull and Liverpool *The Flying Dutchman* received favourable reviews in both national and local press "Powerful and Poignant" (The Times); "5\* - Fearless" (StageTalk Magazine); "No plaudits can be sufficient for Manchester Camerata and Conductor Timothy Burke... themselves acting up a storm" (The Guardian); "The Wagner rewrite of the decade" (Plays International).

**Community chorus**

*The Flying Dutchman* stands as the first iteration of OperaUpClose's long-term plan for community engagement work; with live and on-line co-creative opportunities, modelled in Southampton with our local partners and then taken to other areas around the UK, that contribute directly to our core work. In summer 2022 we ran a series of creative singing workshops, led by experienced facilitators, Michael Betteridge and Lynsey Docherty, with community groups aged between 7 and 75+, in Southampton, Blackpool, Bristol and Hull. The material recorded during these sessions was mixed together to create one national coastal chorus that featured at a key dramatic moment in the touring production. "My 10-year-old loved the entire experience as did I. It is a very fun, encouraging, and wonderful experience." (Community Chorus Participant)

**Talent Development**

We expanded our paid Trainee Associate Director scheme into a wider Young Associate Artists programme giving opportunities to an emerging conductor/music director and four singers. We engaged Manchester based conductor and composer Robin Wallington to work with us as Associate Conductor and held an open audition process for Associate Artist singers, reaching out to music

colleges, university departments, National Opera Studio, and other key contacts to identify early career singers with particular potential in the dramatic repertoire. The quality of artists was exceptional with Annie George (mezzo soprano), Toki Hamano (baritone), Catherine Hopper (soprano) and Masimba Ushe (bass) engaged as the Associate Singers on the project.

**Winter Celebration and Re-Brand**

In late 2022 we worked with designer Laura Whitehouse on a major refresh of the OperaUpClose brand and website to reflect the change in leadership and enhanced ambitions of the company. We

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

were delighted to hold a celebration event in December launching the new branding, acknowledging the achievements of our founder Robin Norton-Hale who departed in Autumn 2022 to become the General Director of English Touring Opera and introducing friends and supporters to our bold future programme and our new partners.

**Financial stability and resilience**

We continued to rebuild our reserves, finishing the year 31 March 2023 with £144,225 to carry forwards, of which £85,488 is restricted for future productions.

- £75,019 is restricted for *The Flying Dutchman*
- £10,469 is restricted for the revival of *Peace At Last*

OperaUpClose requires reserves to plan its future work and provide for unforeseen contingencies as they may arise. The nature of the company's operation requires reliance on significant income from ACE, grants, donations and ticket sales, all of which can show substantial variation due to the economic climate, government policy and exceptional events. Consequently, the company aims to retain general, unrestricted reserves sufficient to enable the company to operate successfully and fulfil its mission, provide liquidity in case of unexpected variation in revenue and other risks, and act as a contingency against winding up the company should the need arise.

Our current level of unrestricted reserves, £58,737 is a risk fund of general, free reserves.

In 23-24 we are returning to touring mid-scale productions that generate unrestricted income towards our core costs. Due to the postponement of *The Flying Dutchman* from September 22 we did not tour in the year ending 31 March 2023, but continued to cover the shortfall through other income strands and building our relationships with Arts Council England, donors and trusts & foundations:

- Arts Council England: OperaUpClose secured their most significant National Lottery Project Grant to date for *The Flying Dutchman* for £69,210 with the first payment received in March 2023. In November 2022 it was announced that we had been successful in our application to join the National Funding Portfolio for 2023-2026 with a grant of £195,000 a year. This powerful endorsement underpins our ability to take forward our ambitious artistic plans and expand our core team, as well as providing a stable platform for essential additional fundraising from both trusts and foundations and individuals.
- Individual Giving: we have had continued success in the area of individual giving raising £10,469 in restricted income for *Peace At Last* (touring Autumn 23) through The Big Give Christmas Challenge. We have nurtured and developed the *Flying Dutchman Supporter Syndicate*, helping to sustain the delivery of the project and setting a precedent for success with production syndicates for future funding.
- Trusts & Foundations: we are enormously grateful for the ongoing support from Garfield Weston (£15k), the John Ellerman Foundation (£30k) and International Music and Art Foundation (£10k) for core costs. We also received substantial grants from the Kobler Trust (£25k) and the Backstage Trust (£35k) for *The Flying Dutchman*.

**Risk Management**

OperaUpClose's Articles (dated 8 July 2013) detail all necessary mechanisms for the Board to have full oversight and responsibility; set reserves; engage and pay employees; elect new Trustees and refresh the Board; delegate to committees and manage conflicts of interest. OperaUpClose, its Board, staff and committees operate under a Scheme of Delegation and Codes of Conduct.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

We have 10 highly committed Trustees with a wide range of specialisms and expertise as outlined above. Our governance and financial and risk management are robust; we have separate Finance and HR committees that meet regularly and are delegated with clear Terms of Reference.

The HR Committee has responsibility for recruitment, employment & HR policies; pay reviews; and ensuring that OperaUpClose's EDI policy & Code of Conduct are observed & embedded. Since the end of the last financial year, OperaUpClose is proud to have become a Living Wage Employer accredited by the Living Wage Foundation.

The Finance Committee has responsibility for financial risk management, reviewing management accounts monthly and holding the executive to account vs budget.

**Priorities for the future**

**Arts Council England National Portfolio Organisation**

From April 2023, OperaUpClose will be included for the first time in Arts Council England's National Portfolio. This is a powerful endorsement of our programme for 2023-26 and our mission to create new work in four main areas:

1. Refreshing the Operatic Canon: working with the UK's most exciting composers, writers, and creatives to refresh and renew the repertoire, creating artistically excellent, bold, chamber re-imaginings of existing material that place re-invention and new writing at the core of our programme.
2. Stories of the Sea: inspired by our home in Southampton and the lived experience of local people, we are creating new work around the changing landscape of coastal communities across the UK. We are evolving our ambition to extend outreach and audience development, making emotional and intellectual connections with coastal communities across the country by involving them directly in the creative process.
3. Cross Art-form Partnerships and Commissions: new multi-disciplinary work, created through collaborative partnerships with a wide range of artists and organisations.
4. Opera for the Very Young: creating legacy and increased engagement with new work devised with, and specifically for, 2–5-year-olds, touring to schools, nurseries and studio theatres in areas of particular need.

**We two were lovers – the Sea and I** is a staged recital programme of poetry and music, thematically linked to *The Flying Dutchman*, designed for spaces without the resource to take the full production. It will tour to areas significantly underserved by the arts including Isle of Wight and Peterborough extending our work and developing new audiences by taking artistically excellent, relevant and accessible work into community spaces. This satellite programme is performed by soprano Catherine Hooper and harpist Nicolette Chin from the Young Artist Scheme and will centre around a newly commissioned English updating of Haydn's dramatic cantata *Arianna a Naxos* by Toria Banks.

**Riders to the Sea**

We are partnering with composer Michael Betteridge alongside fellow MAST resident company ArtfulScribe in a series of community led research and development workshops around Vaughan William's one-act opera, *Riders to The Sea*, creating a response piece as a prologue to the opera that explores the social and environmental challenges of modern coastal communities.

## OperaUpClose Ltd

### Report of the Trustees For the year ended 31 March 2023

The new choral prologue will be recorded by multiple coastal community singing groups in Blackpool, Hull, London and Southampton creating the soundtrack to a new film, made in collaboration with an early career film maker recruited and mentored by City Eye, Southampton. This film will be presented across our digital platforms, and then as an integral part of a fully staged touring production of *Riders to the Sea* (newly orchestrated by Michael Betteridge for accordion, oboe and clarinet) in 2024 in our first Co-Production with MAST Mayflower Studios.

#### Peace At Last

In partnership with Southampton and Isle of Wight Music Hubs and Chickenshed Theatre we will refresh and revive our opera for 3 – 5-year-olds based on the picture book by Jill Murphy, *Peace At Last*. Touring to studio theatres nationwide and to schools in Southampton and the Isle of Wight in October 2023, this revival is the beginning of a long-term commitment to co-creative work with Early Years settings in the South-West, and the development of our aim for integrated signing and/or creative captioning to be integral in all our work.

#### OperaCocktail

An OperaUpClose shop window. A revived and refreshed programme of OperaUpClose 'classics' for venues that currently have little, or no opera programmed and are not yet able to take a full production, helping to develop our audiences in under-served areas nationwide. OperaCocktail is flexible in scale and can be adapted to suit all spaces, places and events making it an ideal programme for generating additional earned income through private/corporate events. OperaCocktail is the basis of a strategic long-term partnership with Cunard currently in development with our first voyage taking place in October 2023.

#### Talent development

OperaUpClose places the development of emerging talent at the heart of every project. In 2023, we will develop and expand our Trainee Associate Artist Programme in partnership with MAST and Southampton University to give early career opportunities to all performers and creatives, allowing them to work alongside experienced professionals and gain vital performance and delivery experience. Our 2023 Associates include conductor/composer Robin Wallington, director Jennifer Lane Baker, inclusive arts specialist Sarah Driver and baritone Toki Hamano.

#### Structure, Governance and Management

OperaUpClose Ltd, is a company limited by guarantee which is also registered as a charity. For the purposes of the Companies Act 2006, the members of the board of trustees are also the directors of the company.

Name of charity	OperaUpClose Ltd
Charity registration number	1153307
Company registration number	08613929.

Chief Executive and Artistic Director:	Robin Norton-Hale (until September 2022)
Chief Executive and Artistic Director:	Flora McIntosh (since September 2022)

**OperaUpClose Ltd  
Report of the Trustees  
For the year ended 31 March 2023**

Trustees: The trustees serving during the year and since the year end were:

John Andrews  
Amanda Ariss  
Charith Cabraal (Acting Chair from 26/06/2023)  
Matthew Lyons  
Joe McFadden  
Gweneth Rand  
Abigail Toland (Chair – currently on leave of absence)  
Carolyn Ward  
John Ward  
Clare Williams

The Trustees have considered how the charity's activities create public benefit. They have concluded that OperaUpClose's activities are entirely for public benefit because they are undertaken solely for the charitable purpose of the advancement of the arts.

DocuSigned by:  
  
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Date 06 November 2023 | 15:15 GMT

Charith Cabraal (Acting Chair)

**OperaUpClose Ltd**  
**Independent Examiners Report**  
**For the year ended 31 March 2023**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2023.

**Responsibilities and the basis of the report**

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the provisions of the Companies Act 2006 ('the 2006 Act')

Having satisfied myself that the accounts of the company are not required to be audited under Part16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiners statement**

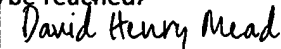
Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of the Institute of Chartered Accountants in England and Wales, which is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

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

1. Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act: or
2. The accounts do not accord with those records; or
3. The accounts do not comply with the requirements of 396 of 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of the 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 Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102)

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

be prepared:



David Mead FCA

Date 06 November 2023 | 15:16 GMT

Tremain House  
Maple Drive  
Winchester  
Hampshire  
SO237NG

**OperaUpClose Ltd**  
**Statement of Financial Activities (Including income and expenditure account)**  
**For the year ended 31 March 2023**

	Notes	Unrestricted	Restricted	2023	2022
<b>Income and endowments from:</b>					
Donations and legacies	2	95,243	128,908	224,151	175,168
Charitable activities	3	4,500	-	4,500	2,492
Investments	4	95	-	95	4
Other income	5	21,593	-	21,593	9,746
		<u>121,431</u>	<u>128,908</u>	<u>250,339</u>	<u>187,410</u>
<b>Expenditure on;</b>					
Raising funds	6	21,276	-	21,276	15,361
Charitable activities	7/8	103,669	80,773	184,442	157,853
		<u>124,945</u>	<u>80,773</u>	<u>205,718</u>	<u>173,214</u>
<b>Net income</b>		(3,514)	48,135	44,621	14,196
<b>Reconciliation of funds</b>					
Total funds brought forward		62,251	37,353	99,604	85,408
<b>Total funds carried forward</b>		<u>58,737</u>	<u>85,488</u>	<u>144,225</u>	<u>99,604</u>

**OperaUpClose Ltd**  
**Statement of Financial Position**  
**For the year ended 31 March 2023**

	Notes	2023	2022
<b>Current assets</b>			
Debtors	14	28,251	5,664
Cash at bank and in hand		133,859	101,998
		<u>162,110</u>	<u>107,662</u>
<b>Creditors: amounts falling due within one year</b>		(17,885)	(8,058)
		<u>144,225</u>	<u>99,604</u>
<b>Net current assets</b>			
		144,225	99,604
<b>Total Assets less current liabilities</b>		144,225	99,604
<b>Creditors: amounts due after more than one year</b>		-	-
		<u>144,225</u>	<u>99,604</u>
<b>Net Assets</b>			
		<u>144,225</u>	<u>99,604</u>
<b>The funds of the charity</b>			
Restricted income funds		85,488	37,353
Unrestricted income funds		58,737	62,251
		<u>144,225</u>	<u>99,604</u>


For the year ended 31 March 2023 the company was entitled to exemption from audit under section 477

of the companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the question in accordance with section 476.

The trustees acknowledge their responsibilities for complying with the requirements of the Act respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

DocuSigned by:  
  
4EEA99EEDE734C6...

Date 06 November 2023 | 15:15 GMT

Charith Cabraal  
Acting Chair and Trustee

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

**1. Accounting Policies**

**Basis of accounting**

The financial statements have been prepared under the historical cost convention except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS102) '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 (FRS102) (effective 1<sup>st</sup> January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

UpClose Productions meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated in the appropriate accounting policy note(s).

**Going concern**

The financial statements have been prepared on a going concern basis which is, in the view of the trustees, the appropriate basis to be applied.

**Incoming resources**

Gross income represents the value, net of VAT and discounts, of goods and services provided to customers and work carried out in respect of services provided to customers.

*Categories of income*

Income is categorised as income from exchange transactions (contract income) and income from non-exchange transactions (gifts), investment income and other income.

Income for exchange transactions is received by the charity for goods and services supplied under contract or here entitlement is subject to fulfilling certain performance related conditions. The income the charity receives is approximately equal in value to the goods or services supplied by the charity to the purchaser.

Income for non-exchange transactions is where the charity receives value from the donor without providing equal value in exchange and includes donations of money, goods and services freely given without giving equal value in exchange.

*Income recognition*

Income, whether from exchange or non-exchange transactions, is recognised in the Statement of Financial Activities (SOFA) on a receivable basis, when a transaction or other event results in an increase in the charity's assets or a reduction in its liabilities and only when the charity has legal entitlement, the income is probable, and can be measured reliably.

Income subject to terms and conditions which must be met before the charity is entitled to the resources is not recognised until the conditions have been met.

All income is accounted for gross, before deduction of any fees and costs.

*Deferred income and income received in advance.*

Where terms and conditions for relating to income have not been met or uncertainty exists as to whether the charity can meet any terms or conditions otherwise within its control, income is not recognised but is deferred as a liability until it is probable that the terms or conditions can be met.

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

Any grant that is subject to performance related criteria conditions received in advance of delivering the goods and services required by that condition or is subject to unmet conditions wholly outside control of the recipient charity, it is accounted for as a liability and shown on the face of the balance sheet as deferred income. Deferred income is released to income in the reporting period in which the performance related or other conditions that limit recognition are met.

When income from a grant or donation has not been recognised due to the conditions applying to the gift not being wholly within the control of the recipient charity, it is disclosed as a contingent asset if receipt of the grant or donation is probable once those conditions have been met.

Where time related conditions are imposed or implied by a funder, then the income is apportioned to the time periods concerned and, where applicable, it is accounted for as a liability and shown on the balance sheet as deferred income. When grants are received in advance of the expenditure on the activity funded by them but there are no specific time periods, then the income is not deferred.

Any condition that allows for the recovery by the donor of any unexpected part of the grant does not prevent recognition of the income concerned but a liability to any payment is recognised when repayment become probable.

*Supporter (friends and Patrons) subscriptions*

The income and any associated Gift Aid or other tax refund from a supporter subscription received by the charity in the nature of a gift, is accounted for on the same basis as a donation.

The income from a membership subscription purchases the right to services or benefits is recognised as income from charitable activities.

**Resources expended**

A liability and the related expenditure is recognised when a legal or constructive obligation exists as a result of a past event, and when it is more likely than not that a transfer of the economic benefits will be required in settlement, and when the amount of the obligation can be measured or reliably estimated.

Liabilities arising from future funding commitments and constructive obligations, including performance related grants, where the timing or the amount of future expenditure are uncertain, give rise to a provision in the accounts that is reviewed at the accounting year end. The provision is increased to reflect any increase in liabilities and is decreased by the utilisation of any provision within the period, and reversed if any provision is no longer required. These movements are charged or credited to the respective funds and activities to which the provision relates.

**Allocation and apportionment of costs**

Direct costs that relate specifically to an activity are allocated to that activity. Shared direct costs and support costs are apportioned between activities.

The basis for apportionment, which is consistently applied, and proportionate to the circumstances, is.

Staffing – on the basis of the time spent in connection with any particular activity.

Premises related costs – on the proportion of the floor area occupied by a particular activity.

Non-specific support costs – on the basis of the usage of resources

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

**Taxation**

As a registered charity, the organisation is exempt from income and corporation tax to the extent that its income and gains are applied toward the charitable objects of the charity and for no other purpose. Value Added Tax is included in the relevant costs in the Statement of Financial Activities to the extent that it is not recoverable by the charity.

**Winding up or dissolution of the charity**

If upon winding up or dissolution of the charity any assets remain after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

**Debtors**

Debtors are measured at their recoverable amounts at the balance sheet date.

**Creditors and provisions**

Creditors are stated at the amount considered payable at the balance sheet date.

**2. Income from Donations and legacies**

	Unrestricted Funds £	Restricted Funds £	2023 £	2022 £
Donations received	21,052	16,725	37,777	103,469
Grants received	63,000	112,183	175,183	61,200
Subscriptions received	11,191	-	11,191	10,499
	95,243	128,908	224,151	175,168

**Analysis of grants received**

	2023 £	2022 £
Arts Council England	37,183	61,200
Backstage Trust	40,000	
John Ellerman Foundation	30,000	-
The Kobler Trust	25,000	-
Garfield Weston Foundation	15,000	15,000
Cockayne - Grants for the Arts and The London Community Foundation	15,000	-
International Music and Art Foundation	10,000	10,000
The D'Oyly Carte Charitable Trust	3,000	-
2022 grants not repeated in 2023		4,000
	175,183	90,200

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

<b>3. Income from charitable activities</b>			<b>2023</b>	<b>2022</b>
			£	£
<b>Unrestricted funds</b>				
Income from charitable activities			<u>4,500</u>	<u>2,492</u>
<b>4. Investment income</b>			<b>2023</b>	<b>2022</b>
			£	£
<b>Unrestricted funds</b>				
Bank interest receivable			<u>95</u>	<u>4</u>
<b>5. Other income</b>			<b>2023</b>	<b>2022</b>
			£	£
<b>Unrestricted Funds</b>				
Miscellaneous income			-	9,746
Theatre Tax Relief			21,593	-
			<u>21,593</u>	<u>9,746</u>
<b>6. Expenditure on other trading activities</b>			<b>2023</b>	<b>2022</b>
			£	£
<b>Unrestricted funds</b>				
Raising funds and costs of Investment managements			<u>21,276</u>	<u>15,361</u>
<b>7. Costs of charitable activities by fund type</b>			<b>2023</b>	<b>2022</b>
	<b>Unrestricted</b>	<b>Restricted</b>	<b>£</b>	<b>£</b>
	<b>Funds</b>	<b>Funds</b>		
	£	£		
Opera productions and learning and participation costs	26,680	80,773	107,453	96,405
Support costs	76,989	-	76,989	61,448
	<u>103,669</u>	<u>80,773</u>	<u>184,442</u>	<u>157,853</u>

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

**8. Costs of charitable activities by activity type**

	Activities undertaken directly £	Support Costs £	2023 £	2022 £
<b>Support costs</b>				
Opera productions and Learning and participation Activities	103,669	80,773	184,442	157,853

**9. Analysis of support costs**

	2023 £	2022 £
<b>Opera Productions and Learning and Participation Activities</b>		
Employee costs not included in direct costs	60,110	48,655
Administrative overheads	14,543	9,908
Financial costs	2,336	2,885
Governance costs	-	-
	<u>76,989</u>	<u>61,448</u>

**10. Net income after charging**

	2023 £	2022 £
Accountancy fees	<u>2,336</u>	<u>2,885</u>

**11. Staff costs**

	2023 £	2022 £
Total staff costs for the year ended 31 March 2023 were:		
Salaries and wages	86,790	101,436
Social security costs	-	-
Pension costs	(1,148)	1,549
	<u>85,612</u>	<u>102,985</u>

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

<b>12. Employee numbers by activity</b>	<b>2023</b>	<b>2022</b>
Administration	1	1
Charitable activities	3	3
Fundraising	1	1
	<u>5</u>	<u>5</u>

The Full Time Equivalent for the staff complement is 2.1 (2022 - 2.5)

**13. Comparative for the Statement of Financial Activities**

	Unrestricted funds £	Restricted funds £	2022 £
<b>Income and endowments from:</b>			
Donations and legacies	104,676	70,492	175,168
Charitable activities	2,492	-	2,492
Investments	4		4
Other income	9,746	-	9,746
Total	<u>116,918</u>	<u>70,492</u>	<u>187,410</u>
<b>Expenditure on:</b>			
Raising funds	15,361	-	15,361
Charitable activities	109,674	48,179	157,853
Total	<u>125,035</u>	<u>48,179</u>	<u>173,214</u>
<b>Net expenditure/(income)</b>	<b>(8,117)</b>	<b>22,313</b>	<b>14,196</b>
<b>Reconciliation of funds</b>			
Total funds brought forward	70,368	15,040	85,408
<b>Total funds carried forward</b>	<u><b>62,251</b></u>	<u><b>37,353</b></u>	<u><b>99,604</b></u>

**14 Debtors**

	<b>2023</b>	<b>2022</b>
	£	£
<b>Amounts being due in one year:</b>		
Trade debtors	344	-
Other debtors	27,907	5,664
	<u>28,251</u>	<u>5,664</u>

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

**15. Creditors: amounts falling due within one year**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Trade creditors	11,882	-
Other creditors	1,394	5,558
PAYE and NI	2,535	-
Accruals and deferred income	2,074	2,500
	<u>17,885</u>	<u>8,058</u>

**16. Movement in Funds**

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2022</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2023</b>
<b>Unrestricted Funds</b>				
General				
Unrestricted revenue accumulated funds	<u>62,251</u>	<u>121,431</u>	<u>(124,945)</u>	<u>58,737</u>

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2021</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2022</b>
<b>Unrestricted Funds - Previous year</b>				
General				
Unrestricted revenue accumulated funds	<u>70,368</u>	<u>116,918</u>	<u>(125,035)</u>	<u>62,251</u>

**Purpose of unrestricted funds**

Unrestricted revenue accumulated funds

These funds are held for the meeting of the objectives of the charity and to provide reserves for future activities and, subject to charity legislation, are free from all restrictions on their use.

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2022</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2023</b>
<b>Restricted Funds</b>				
Production fund	37,353	128,908	(80,773)	85,488
Training and development	-	-	-	-
	<u>37,353</u>	<u>128,908</u>	<u>(80,773)</u>	<u>85,488</u>

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

	Balance at 01/04/2021	Incoming Sources	Outgoing Sources	Balance at 31/03/2022
<b>Restricted Funds</b>				
Production fund	15,040	70,492	(48,179)	37,353
Training and development		-	-	-
	<u>15,040</u>	<u>70,492</u>	<u>(48,179)</u>	<u>37,353</u>

**Purpose of restricted funds**

## Production fund

These funds are held for current and future productions and learning and participation programmes.

## Training and development

To develop the charity by training staff and developing organisational and fund-raising functions

**17. Analysis of the assets between funds**

Year ended 31 March 2023	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
<b>Unrestricted funds</b>			
General			
Unrestricted revenue accumulated funds	58,737		58,737
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	85,488	-	85,488
	<u>144,225</u>	<u>-</u>	<u>144,225</u>
Previous year - 31 March 2022	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
<b>Unrestricted funds</b>			
General			
Unrestricted revenue accumulated funds	37,353		37,353
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	62,251	-	62,251
	<u>99,604</u>	<u>-</u>	<u>99,604</u>

**OPERAUPCLOSE LTD**

England & Wales - Charity number 1153307

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# Accounts

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**Charity number 1153307**

**Company number 08613929**

**(England and Wales)**

**OperaUpClose Ltd**

**Report of the Trustees and Unaudited Financial Statements**

**For the year ended 31 March 2022**

**OperaUpClose Ltd**  
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**For the year ended 31 March 2022**

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**OperaUpClose Ltd**  
**(A company limited by guarantee)**  
**CHARITY INFORMATION**  
**For the year ended 31 March 2022**

<b>Charity number</b>	1153307
<b>Company number</b>	08613939
<b>Principal Address</b>	MAST Mayflower Studios Above Bar Street Southampton SO14 7DU
<b>Registered office</b>	MAST Mayflower Studios Above Bar Street Southampton SO14 7DU
<b>Trustees</b>	Amanda Ariss John Andrews Charith Cabraal Matthew Lyons Joe McFadden Gweneth Rand (appointed 10 May 2021) Abigail Toland (Chair) Carolyn Ward John Ward Clare Williams
<b>Secretary</b>	Flora McIntosh
<b>Independent Examiner</b>	David Mead FCA Tremain House 8 Maple Drive Kings Worthy Winchester Hampshire SO23 7NG

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2022**

The Trustees present their annual report and financial statements of the charity for the year ended 31 March 2022. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed, the Charities Act 2011, and the Charities Statement of Recommended Practice (second edition) and Financial Reporting Standard FRS 102 1A.

**Objectives and aims of OperaUpClose**

The mission of OperaUpClose is to create and deliver excellent, accessible opera, and by doing so improve the reach, availability and impact of the artform to people across England and beyond. We work with composers and writers to distil the essence of classic operas into new, contemporary works with their own artistic integrity and excellence. By these means we are not only delivering innovatively staged, relevant and affordable productions, but also creating legacy and impact by populating the repertoire with bold new interpretations. We also have a growing body of newly commissioned work, co-created with and for young children. We are proud of our successes in taking high-quality and engaging productions to places and people which may not otherwise be well-served by opera and the arts more widely.

This year marked a gradual return to live performing post-pandemic. We also began our exciting move to become a resident partner at the dynamic cultural hub MAST, Southampton. This relocation marks a new phase in our development, providing invaluable opportunities to build cross-disciplinary creative partnerships, involve local communities directly in our work and extend our established reputation as an innovative force in UK opera.

OperaUpClose are committed to representing the full diversity of the UK throughout the organisation, from Trustee to trainee positions, and both on and off the stage. We continue to reflect upon how all aspects of our work - from the operas we programme, to the places we perform, to where and how we advertise vacancies - can further our aim of enabling everyone to experience the power of live musical storytelling.

**Staffing**

In early 2021 we gradually re-built our team towards the capacity we need to deliver our national tours, with the hope that we would be able to produce some live performances later in the year, and develop our ambitious re-invention of Wagner's *The Flying Dutchman*.

2021-2022 our staff was a mixture of full and part-time staff led by OperaUpClose founder Chief Executive/Artistic Director Robin Norton-Hale.

Artistic Associate Flora McIntosh

Administrator Jane Ryan

Digital & Marketing Officer Sasha Butler (recruited April 2021)

Executive Producer Morag Massey (recruited November 2021)

All staff worked between London and Southampton as we established our new residency.

The Executive Team continues to be supported by an excellent Board of Trustees, several newly appointed in January 2021, whose expertise cover key skills including learning and participation, musical excellence, fundraising, HR and finance. The Board is led by our South-West based Chair, Abigail Toland, who has 17 years' experience producing opera, new music and participatory projects and has proved exceptional in her ability to guide the organisation as we evolve our administrative and business model.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2022**

### **Appointment of Trustees**

The company's Articles of Association require it to have at least three Trustees. The initial Trustees were the subscribers to the Memorandum. Subsequent appointments of Trustees are by resolution of the Trustees. At the Annual Retirement Meeting (the meeting at which the accounts are adopted) one third, or the nearest to one third of the Trustees being those who have served longest in office since their last appointment or reappointment, must retire from office. When more than one third of the Trustees shall retire, or in the event that agreement cannot be reached, the decision shall be made by lot. New trustees are selected for their relevant expertise and experience.

### **Achievements in the past year**

Despite the challenges of the post-pandemic climate, OperaUpClose have continued to make significant progress on our three main strategic objectives of artistic excellence and innovation, financial sustainability and audience development. We have ended the year in a financially strong position, developed new fundraising models, and had an artistically productive period establishing exciting creative partnerships and developing our largest scale, and most artistically ambitious, work to date.

In 2021 OperaUpClose relocated our base from London to become a resident partner at MAST, Southampton. This move is allowing us to:

- Establish ourselves as the first resident opera company in the South-West.
- Be a key player in a dynamic cultural hub, ensuring opera is represented as a central part of a diverse theatrical landscape for the UK.
- Work with fellow resident partners, approaching both existing and newly commissioned material from a cross-disciplinary perspective e.g., ZoieLogic dance company, and writer development agency Artful Scribe, with whom we plan to collaborate on a new production in 2023.
- Have an impactful presence in the local community, sharing good practice with fellow partners to develop a model of co-creative work that we can replicate nationwide.
- Recruit Young Associate Artists and creatives from the local area through partnerships with Southampton University (Turner Sims Hall), Solent University and MAST's emerging artists schemes.
- Rehearse and premiere productions in Southampton, before touring nationally.
- Develop long-term partnerships with schools in the South-West with a focus on early years provision where we know there is a particular need.
- Share marketing and fundraising costs and expertise with MAST and other resident partners.
- Benefit from subsidised office space.

### **Concerts in the Cafe (live)**

During the periods of lockdown in 2020/21, supported by the Culture Recovery Fund, OperaUpClose produced an online series of Coffee Break Concerts as part of our At Home programme. In September 2021 we returned and performed live with a reworked version of one of these concerts, *Songs of Solace and Spring*, marking our residency at MAST with three performances over two days in the informal, intimate setting of their cafe. Combining the classic and the contemporary in both sung and spoken work, these concerts included music by Samuel Coleridge Taylor, Verdi, Berlioz and Guy

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2022**

Woolfenden with writer/actor Kat Rose Martin performing her specially commissioned spoken word piece *Ballad of the Voiceless*, linking Shakespeare, Verdi and Beyoncé.

***The Flying Dutchman* in association with Manchester Camerata**

The key artistic activity of 2021-22 was the initial commission and development of a boldly re-worked version of Wagner's *The Flying Dutchman* in partnership with the renowned orchestral ensemble Manchester Camerata. Award-winning composer Laura Bowler and poet/librettist Glyn Maxwell joined together with director Lucy Bradley, conductor Timothy Burke and a team of singers and players in a two week-long period of Research and Development in July and November 2021. These workshops allowed us to:

- Extend our commitment to musical excellence by partnering with Manchester Camerata, a musical body lauded for brilliance and innovation ('Britain's most adventurous orchestra' *The Times*). This is a relationship we plan to develop and take forward into future projects.
- Explore the instrumentation of a new score for an 8-piece chamber ensemble.
- Trial and test the central idea for orchestral players to sing parts for the chorus and be fully integrated into the staging.
- Explore the themes in Glyn Maxwell's libretto in consultation with experts in the field and those with lived experience of seeking refuge. We engaged a Campaigns Officer at Detention Action (<https://detentionaction.org.uk>), a charity who campaign to support people navigating the UK's asylum, immigration, and deportation system, to read and report back on the libretto focusing on the depiction of refugees and the immigration system within it.
- Create filmed material to share widely on our digital platforms, as well as giving a rare and illuminating insight into the creative process.

Laura Bowler and Glyn Maxwell are now in the final stages of delivering this new, ground-breaking interpretation of Wagner's masterpiece.

OperaUpClose will produce a full-scale production (originally planned Autumn 2022, now re-scheduled for Summer 2023), touring to venues not usually associated with opera around the UK. We will open at Turner Sims in Southampton, another burgeoning partnership in our new hometown. All locations are dock or waterside and will include:

Grand Junction, London (West)

Trinity Buoy Wharf (East)

Invisible Wind Factory, Liverpool

Hull Indoor Market

SS Great Britain, Bristol

Winter Gardens, Blackpool

Pavilion Theatre, Worthing

We held an interesting and successful casting day in January 2022, plus some additional short sessions, and now have a highly experienced, internationally recognised cast in place. This project will also see us begin to develop community outreach as part of our core work, extending and developing our work in demystifying some of the 'biggest' operatic repertoire and introducing it to a new audience. We will

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2022**

work with community groups and specialist practitioners in the next financial year to learn, rehearse and record a section of *The Flying Dutchman*. These recorded sessions will then be mixed together to create a national coastal chorus that will represent a key dramatic point in the production.

### **Syndicate Development**

A major achievement of the last year has been establishing a successful supporters syndicate for *The Flying Dutchman* – a model we hope to replicate for future projects. We are particularly grateful to Trustees John Ward and Carolyn Ward for their help and expertise. Syndicate members have had access to sharing events as part of the research and development as well as several curated events around themes in *The Flying Dutchman*. Our first activity of 2022-23 will be a study weekend with the renowned musicologist Mark Everist from Southampton University, strengthening our links with the University. Along with pianist, conductor and Wagnerian specialist Peter Selwyn, soprano Gweneth Rand, and mezzo Flora McIntosh, Mark will lead three lecture/recital sessions exploring Wagner's early professional life in Paris and the influences on *The Flying Dutchman* and discuss the contemporary reworkings of opera throughout the last 200 years.

### **What Comes Over the Sea**

In conjunction with our Dutchman R&D, we held a recital of song and poetry, *What Comes Over the Sea*, in Studio Two at MAST in November 2021. Performed by mezzo soprano Flora McIntosh, soprano Philippa Boyle, and poet Glyn Maxwell, this eclectic programme included work by Rebecca Clarke, Samuel Coleridge Taylor, Richard Strauss, and Haydn. It is now in development to tour with *The Flying Dutchman* to studio theatres and museums in areas that don't have capacity to take the full production. We will also be using material from this piece as the basis for several participation days targeting secondary school students in London and the South-West.

### **Financial stability and resilience**

Having rebuilt our reserves in the previous year, we finished the year 31 March 2022, with £99,604 to carry forward, of which:

- £37,353 is restricted for the future production of *The Flying Dutchman*
- £16,251 is designated for the 2023 production and tour of *The Flying Dutchman*

OperaUpClose requires reserves to plan its future work and provide for unforeseen contingencies as they may arise. The nature of the company's operation requires reliance on significant income from Arts Council England, grants, donations, and ticket sales, all of which can show substantial variation due to the economic climate, government policy and exceptional events. Consequently, the company aims to retain general, unrestricted reserves sufficient to enable the company to operate successfully and fulfil its mission, provide liquidity in case of unexpected variation in revenue and other risks, and act as a contingency against winding up the company should the need arise.

Our current level of unrestricted reserves, £62,251 includes designated funds of £16,251 for activity in the next financial year, and a risk fund of general, free reserves of £46,000 representing four months' operating costs. This will provide increased stability as we enter a year with a significant production and uncertainties around core funding.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2022**

Touring our midscale productions generates unrestricted income towards our core costs. As with the previous year we were unable to tour April 21 – March 22 and have covered this shortfall through other income strands:

- Individual Giving: we have had continued success in the area of individual giving raising £44,290 in restricted income from *The Flying Dutchman* supporters syndicate. This is an excellent model and resource that will help sustain the delivery of the project in the next financial year and sets a precedent for success with production syndicates for future funding.
- Trusts and Foundations: we are enormously grateful for the core cost grant we received of £15,000 from the Garfield Weston Foundation and continued support from the International Music and Art Foundation.
- Continued support from Arts Council England through a National Lottery Project Grant of £25,780 (£23,202 received in the financial year), as part of the Culture Recovery Fund, was invaluable in enabling us to deliver our activity and sustain the organisation in the wake of the COVID-19 pandemic.

**Risk Management**

OperaUpClose's Articles detail all necessary mechanisms for the Board to have full oversight and responsibility; set reserves; engage and pay employees; elect new Trustees and refresh the Board; delegate to committees and manage conflicts of interest. OperaUpClose, its Board, staff and committees operate under a Scheme of Delegation and Codes of Conduct. During the year the Board began a process of reviewing and strengthening the framework of policies and procedures that support OperaUpClose's work; this review will be completed in 2022/23.

We have 10 highly committed Trustees with expertise across opera production and performance; learning and participation; co-creation; EDI; comms and risk management; finance and accounting; development; Environmental Responsibility; digital innovation and data protection management. Our governance and financial and risk management are robust; we have separate Finance and HR committees that meet regularly and are delegated with clear Terms of Reference.

The HR Committee has responsibility for recruitment, employment, and HR policies, pay reviews, and ensuring that OperaUpClose's EDI policy and Code of Conduct are observed and embedded. Since the end of the last financial year, OperaUpClose is proud to have become a Living Wage Employer accredited by the Living Wage Foundation.

The Finance Committee has responsibility for financial risk management, reviewing management accounts monthly and holding the executive to account vs budget.

**Priorities for the future**

In early 2022 OperaUpClose began the process of application to join the Arts Council England National Portfolio from Spring 2023. As part of our preparation we ran EDI training sessions for the Executive Team and a session focussed jointly on EDI and our National Portfolio application, led by Tonic Theatre, for both the Executive Team and Trustees. It was both helpful and thought-provoking – allowing us to acknowledge both where we can do better, and the good work we have already done and are doing.

In March 2022 we began the process of drafting a comprehensive 3 year artistic delivery and business plan to include in our National Portfolio application, outlining our core ambitions, aims and objectives.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2022**

In November 2022 it was announced that OperaUpClose was successful in its application to join the Arts Council England National Portfolio for 2023-2026.

The move to become part of a dynamic cultural hub at MAST provides a transformative opportunity to develop and refocus our work and its impact. Our artistic plans for the next 2-3 years, working with new partners in new ways, mark a significant evolution in our long-standing ambition to extend the reach and relevance of opera in the UK by focusing on opening up our creative process to our audiences and local communities, allowing them to participate directly in making our work in collaboration with experienced professionals. Giving a voice and active agency to collaborators will expand the available operatic repertoire with newly commissioned contemporary re-imaginings of known work, together with new companion pieces and responses from other artistic disciplines, creating a growing, and lasting, body of work for the future.

We will work with MAST and Southampton University, as well as our national partners, furthering our commitment to develop opportunities for a younger, more diverse demographic within classical music and opera. We intend to extend our Young Associate Director scheme to include musical directors and performers, widening the pipeline into multiple areas of the industry and providing an invaluable platform for early career arts professionals. We will also move to create a two-year Young Trustee position, recruited from Southampton and the surrounding area, on OperaUpClose's main Board of Trustees. This is to ensure we have multi-generational input in our strategic planning, and to support and encourage young people, in areas less well served by the arts, to take up non-executive leadership positions.

Our new production of Wagner's *The Flying Dutchman* was due to open in Autumn 2022 and was subsequently re-scheduled for Summer 2023. It will be our first production since the move to Southampton. Alongside the live performers, the production will feature a pre-recorded chorus created through community singing workshops delivered in the summer of 2022 led by professional choral facilitators in 5 key UK coastal towns and cities.

In Spring 2023 we will partner with composer Michael Betteridge alongside fellow MAST resident companies Artful Scribe and Zoellogic in a series of community led research and development workshops around Vaughan Williams' one-act opera, *Riders to The Sea (RIDERS)* Beginning in Southampton and then extending nationally to our partners in coastal locations, we hope to co-create 5 area specific response pieces that each act as a prologue to the opera, exploring the social and environmental challenges of modern coastal communities. We will film and release online both footage from the workshops and the completed work, helping to demystify and give insight into the creative process. In 2024 OperaUpClose will tour *RIDERS* incorporating live performances of the new works, with a local chorus from each area performing the community roles in the opera. We want to give purposeful agency to the groups we work with, finding new ways to co-create work that complements, refreshes and enhances existing repertoire.

In close partnership with Southampton Music Hub, we will create meaningful and lasting relationships with local schools and early years settings deepening our commitment to have impact in arts provision for this age group.

Since the end of the financial year OperaUpClose has seen some significant changes in senior management with the departure of our Chief Executive Robin Norton Hale, following her appointment as General Director of English Touring Opera. After an extended consultation period, Flora McIntosh expanded her role from Artistic Associate to become the new Artistic Director of OperaUpClose from September 2022.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2022**

**STRUCTURE, GOVERNANCE AND MANAGEMENT**


OperaUpClose is a company limited by guarantee governed by its Memorandum and Articles of Association dated 17<sup>th</sup> July 2013. It is registered as a charity with the Charity Commission. There are currently ten members (the Trustees) each of whom has agreed to contribute £1 in the event of the company being wound up in circumstances where its liabilities exceed its assets. For the purposes of the Companies Act 2006, the members of the Board of Trustees are also the directors of the company.

Name of charity	OperaUpClose Ltd
Charity registration number	1153307
Company registration number	08613929
Chief Executive and Artistic Director:	Robin Norton-Hale (until September 2022)
Chief Executive and Artistic Director:	Flora McIntosh (appointed September 2022. Artistic Associate 0.4 FTE from April 2019 – September 2022)

Trustees: The trustees serving during the year and since the year end were:

John Andrews  
Amanda Ariss  
Charith Cabraal  
Matthew Lyons  
Joe McFadden  
Gweneth Rand  
Abigail Toland (Chair)  
Carolyn Ward  
John Ward  
Clare Williams

The Trustees have considered how the charity's activities create public benefit. They have concluded that OperaUpClose's activities are entirely for the public benefit because they are undertaken solely for the charitable purpose of advancement of the arts.

DocuSigned by:  
  
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Date 29 November 2022 | 18:31 GMT

Abigail Toland (Chair)

**OperaUpClose Ltd**  
**Independent Examiner's Report to the Trustees**  
**For the year ended 31 March 2022**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2022.

**Responsibilities and the basis of the report**

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the provisions of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiners statement**

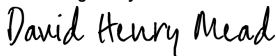
Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of the Institute of Chartered Accountants in England and Wales, which is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

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

1. Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. The accounts do not accord with those records; or
3. The accounts do not comply with the requirements of 396 of 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of the 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 Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102).

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

David Mead FCA  
Tremain House  
Maple Drive  
Winchester  
Hampshire  
SO23 7NG

DocuSigned by:  
  
6CA0A4101537410...

29 November 2022 | 18:32 GMT

**OperaUpClose Ltd**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For the year ended 31 March 2022**

	Notes	Unrestricted	Restricted	2022	2021
<b>Income and endowments from:</b>		<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Donations and legacies	2	104,676	70,492	175,168	218,723
Charitable activities	3	2,492	-	2,492	920
Investments	4	4	-	4	4
Other income	5	9,746	-	9,746	35,039
		<u>116,918</u>	<u>70,492</u>	<u>187,410</u>	<u>254,686</u>
<b>Expenditure on:</b>		<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Raising funds	6	15,361	-	15,361	-
Charitable activities	7/8	109,674	48,179	157,853	(148,465)
		<u>125,035</u>	<u>48,179</u>	<u>173,214</u>	<u>(148,465)</u>
<b>Net income</b>		-8,117	22,313	14,196	106,221
<b>Reconciliation of funds</b>					
Total funds brought forward		70,368	15,040	85,408	(20,813)
<b>Total funds carried forward</b>		<u>62,251</u>	<u>37,353</u>	<u>99,604</u>	<u>85,408</u>

**OperaUpClose Ltd**  
**Statement of Financial Position**  
**For the year ended 31 March 2022**

	Notes	2022	2021
<b>Current assets</b>			
		<b>£</b>	<b>£</b>
Debtors	14	5,664	49,273
Cash at bank and in hand		101,998	51,086
		107,662	100,359
<b>Creditors: amounts falling due within one year</b>		(8,058)	(14,951)
		99,604	85,408
<b>Net current assets</b>			
		99,604	85,408
<b>Total Assets less current liabilities</b>		99,604	85,408
<b>Creditors: amounts due after more than one year</b>		-	-
<b>Net Assets</b>		99,604	85,408
<b>The funds of the charity</b>			
Restricted income funds		37,353	10,000
Unrestricted income funds		62,251	75,408
<b>Total funds</b>		99,604	85,408

For the year ended 31 March 2022 the company was entitled to exemption from audit under section 477 of the companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

DocuSigned by:

*Abigail Toland*

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Abigail Toland

29 November 2022 | 18:31 GMT

Chair and Trustee

## **1. Accounting Policies**

### **Basis of accounting**

The financial statements have been prepared under the historical cost convention except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS102) '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 (FRS102) (effective 1<sup>st</sup> January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

OperaUpClose Ltd meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated in the appropriate accounting policy note(s).

### **Going concern**

The financial statements have been prepared on a going concern basis which is, in the view of the trustees, the appropriate basis to be applied.

### **Incoming resources**

Gross income represents the value, net of VAT and discounts, of goods and services provided to customers and work carried out in respect of services provided to customers.

#### *Categories of income*

Income is categorised as income from exchange transactions (contract income) and income from non-exchange transactions (gifts), investment income and other income.

Income for exchange transactions is received by the charity for goods and services supplied under contract or here entitlement is subject to fulfilling certain performance related conditions. The income the charity receives is approximately equal in value to the goods or services supplied by the charity to the purchaser.

Income for non-exchange transactions is where the charity receives value from the donor without providing equal value in exchange and includes donations of money, goods and services freely given without giving equal value in exchange.

#### *Income recognition*

Income, whether from exchange or non-exchange transactions, is recognised in the Statement of Financial Activities (SOFA) on a receivable basis, when a transaction or other event results in an increase in the charity's assets or a reduction in its liabilities and only when the charity has legal entitlement, the income is probable, and can be measured reliably.

Income subject to terms and conditions which must be met before the charity is entitled to the resources is not recognised until the conditions have been met.

All income is accounted for gross, before deduction of any fees and costs.

#### *Deferred income and income received in advance*

Where terms and conditions for relating to income have not been met or uncertainty exists as to whether the charity can meet any terms or conditions otherwise within its control, income is not recognised but is deferred as a liability until it is probable that the terms or conditions can be met.

Any grant that is subject to performance related criteria conditions received in advance of delivering the goods and services required by that condition or is subject to unmet conditions wholly outside control of the recipient charity, it is accounted for as a liability and shown on the face of the balance sheet as deferred

income. Deferred income is released to income in the reporting period in which the performance related or other conditions that limit recognition are met

When income from a grant or donation has not been recognised due to the conditions applying to the gift not being wholly within the control of the recipient charity, it is disclosed as a contingent asset if receipt of the grant or donation is probable once those conditions have been met

Where time related conditions are imposed or implied by a funder, then the income is apportioned to the time periods concerned and, where applicable, it is accounted for as a liability and shown on the balance sheet as deferred income. When grants are received in advance of the expenditure on the activity funded by them but there are no specific time periods, then the income is not deferred.

Any condition that allows for the recovery by the donor of any unexpected part of the grant does not prevent recognition of the income concerned but a liability to any payment is recognised when repayment become probable.

#### *Supporter (friends and Patrons) subscriptions*

The income and any associated Gift Aid or other tax refund from a supporter subscription received by the charity in the nature of a gift, is accounted for on the same basis as a donation.

The income from a membership subscription purchases the right to services or benefits is recognised as income from charitable activities.

#### **Resources expended**

A liability and the related expenditure is recognised when a legal or constructive obligation exists as a result of a past event, and when it is more likely than not that a transfer of the economic benefits will be required in settlement, and when the amount of the obligation can be measured or reliably estimated.

Liabilities arising from future funding commitments and constructive obligations, including performance related grants, where the timing or the amount of future expenditure are uncertain, give rise to a provision in the accounts that is reviewed at the accounting year end. The provision is increased to reflect any increase in liabilities and is decreased by the utilisation of any provision within the period and reversed if any provision is no longer required. These movements are charged or credited to the respective funds and activities to which the provision relates.

#### **Allocation and apportionment of costs**

Direct costs that relate specifically to an activity are allocated to that activity. Shared direct costs and support costs are apportioned between activities.

The basis for apportionment, which is consistently applied, and proportionate to the circumstances, is;

Staffing – on the basis of the time spent in connection with any particular activity

Premises related costs – on the proportion of the floor area occupied by a particular activity

Non-specific support costs – on the basis of the usage of resources

#### **Taxation**

As a registered charity, the organisation is exempt from income and corporation tax to the extent that its income and gains are applied toward the charitable objects of the charity and for no other purpose. Value Added Tax is included in the relevant costs in the Statement of Financial Activities to the extent that it is not recoverable by the charity.

**Winding up or dissolution of the charity**

If upon winding up or dissolution of the charity any assets remain after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

**Debtors**

Debtors are measured at their recoverable amounts at the balance sheet date.

**Creditors and provisions**

Creditors are stated at the amount considered payable at the balance sheet date.

**2. Income from Donations and legacies**

	Unrestricted Funds £	Restricted Funds £	2022 £	2021 £
Donations received	56,179	47,290	103,469	126,886
Grants received	37,998	23,202	61,200	82,505
Subscriptions received	10,499	-	10,499	9,332
	<u>104,676</u>	<u>70,492</u>	<u>175,168</u>	<u>218,723</u>

**Analysis of grants received**

	2022 £	2021 £
Arts Council of England	61,200	15,855
International Music and Art Foundation	10,000	10,000
Golsoncott Foundation	1,000	-
Garfield Weston	15,000	-
Garrick Charitable Trust	3,000	-
2021 grants not repeated in 2022		56,650
	<u>90,200</u>	<u>82,505</u>

**3. Income from charitable activities**

	2022 £	2021 £
<b>Unrestricted funds</b>		
Income from charitable activities	<u>2,492</u>	<u>920</u>

<b>4. Investment income</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>

**Unrestricted funds**

Bank interest receivable	4	4
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<b>5. Other income</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>

**Unrestricted Funds**

Job Retention Scheme	-	27,943
Miscellaneous income	9,476	7,096
	<u>9,476</u>	<u>17,391</u>

No Theatre tax relief arose in the year. The relief is derived from qualifying expenditure on live productions. As there were no live productions, there was no qualifying expenditure.

**6. Expenditure on other trading activities**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Raising funds and costs of Investment managements	<u>15,361</u>	<u>-</u>

**7. Costs of charitable activities by fund type**

	<b>Unrestricted Funds £</b>	<b>Restricted Funds £</b>	<b>2022 £</b>	<b>2021 £</b>
Opera productions and learning and participation costs	48,226	48,179	96,405	73,246
Support costs	61,448	-	61,448	75,219
	<u>71,857</u>	<u>74,502</u>	<u>146,359</u>	<u>148,465</u>

**8. Costs of charitable activities by activity type**

	Activities undertaken directly £	Support Costs £	2022 £	2021 £
<b>Support costs</b>				
Opera productions and Learning and participation Activities	96,405	61,448	157,853	428,155

**9. Analysis of support costs**

	2022 £	2021 £
<b>Opera productions and Learning and participation Activities</b>		
Employee costs not included in direct costs	48,655	59,802
Administrative overheads	9,908	4,040
Financial costs	2,885	10,713
Governance costs	-	664
	<u>61,448</u>	<u>75,219</u>

**10. Net income after charging**

	2022 £	2021 £
Accountancy fees	<u>2,885</u>	<u>1,845</u>

**11. Staff costs**

	2022 £	2021 £
Total staff costs for the year ended 31 March 2021 were:		
Salaries and wages	101,436	77,201
Social security costs	-	6,105
Pension costs	1,549	5,734
	<u>91,491</u>	<u>89,040</u>

**12. Employee numbers by activity**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Administration	1	1
Charitable activities	3	3
Fundraising	1	1
	<u>5</u>	<u>5</u>

The Full Time Equivalent for the staff complement is 2.5 (2020 - 3.4)

**13. Comparative for the Statement of Financial Activities**

	Unrestrict ed funds £	Restricted funds £	2021 £
<b>Income and endowments from:</b>			
Donations and legacies	166,612	52,111	218,723
Charitable activities	920	-	920
Investments	4	-	4
Other income	35,039	-	35,039
Total	<u>202,575</u>	<u>52,111</u>	<u>254,686</u>
<b>Expenditure on:</b>			
Raising funds	-	-	-
Charitable activities	111,394	37,071	148,465
Total	<u>111,394</u>	<u>37,071</u>	<u>148,465</u>
<b>Net expenditure/(income)</b>	91,181	15,040	106,221
<b>Reconciliation of funds</b>			
Total funds brought forward	(20,813)	-	(20,813)
<b>Total funds carried forward</b>	<u>70,368</u>	<u>15,040</u>	<u>85,408</u>

**14 Debtors**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Amounts being due in one year:</b>		
Trade debtors	-	24,177
Prepayments and accrued income	-	29,171
Other debtors	5,664	1,355
	<u>5,664</u>	<u>54,703</u>

**15. Creditors: amounts falling due within one year**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Loans and overdrafts	-	5,000
Trade creditors	-	-
Other creditors	5,558	4,485
PAYE and NI	-	1,247
VAT	-	1,219
Accruals and deferred income	2,500	3,000
	<u>8,058</u>	<u>14,951</u>

It was agreed in 2020 that all loans would be converted to donations and the last loan conversion took place in October 2021.

**16. Movement in Funds**

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2021</b>	<b>Sources</b>	<b>Sources</b>	<b>31/3/2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted Funds</b>				
General				
Unrestricted revenue accumulated funds	<u>70,368</u>	<u>116,918</u>	<u>(125,035)</u>	<u>100,068</u>
	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2020</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted Funds - Previous year</b>				
General				
Unrestricted revenue accumulated funds	<u>(20,813)</u>	<u>202,575</u>	<u>(111,394)</u>	<u>62,251</u>

**Purpose of unrestricted funds**

Unrestricted revenue accumulated funds.

These funds are held for the meeting of the objectives of the charity and to provide reserves

for future activities and, subject to charity legislation, are free from all restrictions on their use.

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2021</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Restricted Funds</b>				
Production fund	15,040	70,492	(48,179)	37,353
Training and development	-	-	-	-
	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2020</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Restricted Funds</b>				
Production fund	-	52,111	(37,071)	15,040
Training and development	-	-	-	-
	<u>0</u>	<u>52,111</u>	<u>(37,071)</u>	<u>15,040</u>

**Purpose of restricted funds**

Production fund

These funds are held for current and future productions and learning and participation programmes.

Training and development

To develop the charity by training staff and developing organisational and fund-raising functions

**17. Analysis of the assets between funds**

	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
<b>Year ended 31 March 2022</b>			
<b>Unrestricted funds</b>			
General			
Unrestricted revenue accumulated funds	73,745		73,745
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	37,353	-	37,353
	<u>111,098</u>	<u>-</u>	<u>111,098</u>
<b>Previous year - 31 March 2021</b>			
<b>Unrestricted funds</b>			
General			
Unrestricted revenue accumulated funds	70,368		70,368
<b>Restricted funds</b>			
Training fund	-		-
Production fund	15,040		15,040
	<u>85,408</u>	<u>-</u>	<u>85,408</u>

**OPERAUPCLOSE LTD**

England & Wales - Charity number 1153307

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# Accounts

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**Charity number 1153307**

**Company number 08613929**

**(England and Wales)**

**OperaUpClose Ltd**

(previously UpClose Productions London)

**Report of the Trustees and Unaudited Financial Statements**

**For the year ended 31 March 2021**

**OperaUpClose Ltd**  
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**For the year ended 31 March 2021**

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## CHARITY INFORMATION

<b>Name of charity</b>	<b>OperaUpClose Ltd</b> (previously UpClose Productions London) A company limited by guarantee
<b>Charity number</b>	1153307
<b>Company number</b>	08613939
<b>Principal Address</b>	MAST Mayflower Studios Above Bar Street Southampton SO14 7DU
<b>Registered office</b>	MAST Mayflower Studios Above Bar Street Southampton SO14 7DU
<b>Trustees</b>	John Andrews (appointed 11 January 2021) Amanda Ariss Charith Cabraal Jane Earl (resigned 11 January 2021) Matthew Lyons (appointed 11 January 2021) Flora McIntosh (resigned 3 May 2020) Joe McFadden David Millington (resigned 3 July 2020) Gweneth Rand (appointed 10 May 2021) Abigail Toland (Chair – appointed 11 January 2021) Carolyn Ward (appointed 11 January 2021) John Ward Clare Williams (appointed 5 June 2020)
<b>Secretary</b>	Robin Norton-Hale
<b>Independent Examiner</b>	David Mead FCA Tremain House 8 Maple Drive Kings Worthy Winchester Hampshire SO23 7NG

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2021**

The trustees present their annual report and financial statements of the charity for the year ended 31 March 2021. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed, the Charities Act 2011, and the Charities Statement of Recommended Practice (second edition) and Financial Reporting Standard FRS 102 1A.

**Objectives and aims of OperaUpClose**

The mission of OperaUpClose (OUC) is to deliver excellent and accessible opera, and by doing so to improve the reach and availability of opera to people across England and beyond.

We remain committed to diversity in all forms: we see this as an integral part of our commitment to exceptional work. We are proud of our successes in taking high-quality and engaging productions to places which may not otherwise be well-served by opera.

This year, the pandemic prevented us from performing live. When creating our online performances, we considered what our existing audiences, and those coping with new and challenging circumstances, might appreciate most, and so presented our series of short, free-to-access online Coffee Break Concerts. We were also determined to continue to provide access to opera, storytelling, and music-making for young people, and did so through a new strand of online work for primary-age children.

We have reflected on our role as an arts organisation in terms of both commenting on and effecting change in society. We are committed to representing the full diversity of the UK throughout OperaUpClose, from Trustee to trainee positions, and both on and off the stage. We continue to reflect upon how all aspects of our work - from the operas we programme, to the places we perform, to where and how we advertise vacancies - can further our aim of enabling everyone to experience the thrill of live opera.

**Staff**

Our Artistic Director/Chief Executive Robin Norton-Hale's return from maternity leave in March 2020 coincided with the start of the Covid-19 pandemic. With support from the government Job Retention Scheme (part-time furlough), we were able to retain Robin and Senior Producer Amy Novadnieks at 0.6 FTE and our Artistic Associate Flora McIntosh at 0.1 FTE, enabling us to produce online performances and participation opportunities to engage our audiences and supporters while keeping core costs low.

In 2019-20 we had worked with a part-time Bookkeeper and Fundraiser. The Bookkeeper was engaged on a freelance basis, and left OUC in May 2020. The Fundraiser was supported through the Job Retention Scheme until March 2021 and has now left OUC.

We have made two new appointments in 2021: an Administrator at 0.8 FTE and a Digital & Marketing Officer at 0.6 FTE. Our previous Administrator had left in 2019 and we had not yet appointed a replacement when Covid-19 which meant a recruitment freeze was prudent. Our new Administrator, Jane Ryan, provides the company with vital administrative capacity, and frees up senior staff for more strategic work. Digital & Marketing Officer Sasha Butler (joining us in April 2021) brings experience working in the marketing teams for the Almeida Theatre and in literary publishing, and is creating online content and marketing campaigns which link our online work produced during the pandemic with our return to live performance.

In February 2021, our Senior Producer Amy Novadnieks left the company for a new role after six years in her post. We will be recruiting an Executive Producer at 0.6 FTE, based at our new offices in Southampton, to cover the range of producing skills we now require as our administrative and business model evolves.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2021**

**Board of Trustees**

In December 2020, we made several new appointments to our Board of Trustees covering key skills including learning and participation, musical excellence, fundraising and HR. John Andrews is a conductor specialising in bel canto and the English baroque with credits at many major UK opera companies; Matthew Lyons is Head of Young Company at inclusive theatre company Chickenshed; Gweneth Ann Rand is an internationally celebrated soprano who has just been named an Associate Artist at the Wigmore Hall; Carolyn Ward is a long-term supporter of OUC with a wealth of previous board experience including at Soho Theatre and the Yard Theatre and Clare Williams was previously Global Head of Reputation Risk Management at Barclays.

We also appointed an excellent new Chair, Abigail Toland, who has 17 years' experience producing opera, new music and participatory projects. Abigail takes over from Jane Earl, who joined the Board in 2014 and became Chair in 2016. We are so grateful to Jane for her wisdom, commitment and support. She made an enormous contribution to OperaUpClose and we would not be where we are today without her. We look forward to continuing to welcome her as an audience member.

**New office base**

In January 2020 we moved into offices provided in-kind by English National Opera, but this building was closed from March 2020 and our staff team worked from home during the pandemic. Although our association with ENO continues, they are now selling the administration building which housed our office. We were keen to be based in a midscale producing theatre outside London, as these are the venues which make up the majority of our touring. Following discussions with Arts Council England, we have a new arrangement with MAST (Mayflower Studios) Southampton as a resident company and will move into offices at MAST in May 2021. After the year end the company changed its name to OperaUpClose Ltd (OUC) and the accounts are presented under the new name.

**Achievements in the past year**

It goes without saying that, from March 2020, very little went to plan, but despite all the difficulties OperaUpClose has had an artistically productive year which we are ending in a financially better position than we started.

- We successfully stabilised the company finances and secured several grants that allowed us to produce online work from April 2020
- We have learned valuable new skills in the form of digital production and made new relationships with artists in that field
- Digital work in the funding period:
  - With the support from Arts Council England's Emergency Funding and City Bridge Trust, we were able to develop and implement our **At Home with OperaUpClose** online programme, providing easily accessible, high quality arts experiences for audiences of all ages during the periods of lockdown
  - Our online **Coffee Break Concerts** were recorded separately from our artists' homes and aired for free via our website and Youtube channel. We premiered 10 concerts in total between May 2020 and March 2021. We commissioned a diverse group of 33 singers, instrumentalists and actors in programmes that celebrated and connected opera, music and spoken word. These included some of OperaUpClose's most iconic moments reimaged for Zoom including Gianetta's 'gossip' phone

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2021**

call in *The Elixir of Love* and Papagena and Papageno's 'texting' duet from *The Magic Flute*; recital material such as Wagner's *Wesendonck Lieder* in an intimate domestic setting; and the premiere of new works including poetry by Jade Anouka and Kat Rose-Martin and a song cycle by composer Nicholas O'Neill. The Coffee Break Concerts received over 4,200 views with 430 people joining us for the 'live' online premieres, provided much needed employment to the 33 artists involved, generated significant donations, and received excellent reviews

- In addition, we created online content based on our 2019 staged opera of Jill Murphy's picture book, ***Peace At Last***. Videos included a reading of the book, a scene from the opera in which Mr Bear has a midnight snack (filmed across 3 singers' separate kitchens), a singalong workshop, and 'meet the instruments' from the opera (harp and clarinet). These videos have had c.1,000 views on YouTube. They have been distributed via our mailing list and network of Music Education Hubs, including Newham, Hackney, Sunderland, North and South Tyneside, and Brent
- In December, we premiered a filmed performance of our Olivier Award-winning production of Puccini's ***La Bohème*** via Soho Theatre's On Demand platform
- Our commitment to work for young audiences and families continued with ***Sammy and the Beanstalk***, a new play-with-arias by Robin Norton-Hale and Rosabella Gregory, created for children aged 7-10, schools and families to watch online. This was used by 130 primary schools as part of the online learning when schools were closed in January 2021.
- We have reached an agreement on an Associate Company long-term **residency at MAST Southampton**. As well as subsidised office costs, this relationship will provide invaluable opportunities to embed OperaUpClose in the local community. We plan to provide paid traineeships for local Directors and Producers and participation activities for young people, as well as rehearsing and premiering productions in Southampton, which will then tour nationally.
- In November 2020, we held our first online insight event for our new production in development, Wagner's ***The Flying Dutchman***. We have an exceptional creative team in composer Laura Bowler, librettist Glyn Maxwell and director Lucy Bradley, and have now confirmed an exciting new partnership with Manchester Camerata ('Britain's most adventurous orchestra', *The Times*) which strengthens and supports our commitment to innovation and artistic excellence. We will be staging the first set of Research & Development workshops in July 2021 at the Monastery in Gorton, home of Manchester Camerata.
- We have diversified and strengthened our Board of Trustees.

Despite the extreme and unforeseen challenges of the year, we have made significant progress on our three main strategic objectives of artistic excellence, financial sustainability and audience development as the programme above demonstrates.

### **Financial stability and resilience**

We are delighted to have rebuilt our reserves, which has been a priority since 2017. We finished the year with £85,408 to carry forwards, of which:

- £15,040 is restricted for the future production of *The Flying Dutchman*
- £10,000 is designated to the Research & Development process for *The Flying Dutchman*
- £5,500 is designated to live Coffee Break Concerts at MAST
- £7,500 is designated to the Trainee Producer / Director scheme.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2021**

OperaUpClose requires reserves to plan its future work and provide for unforeseen contingencies as they may arise. The nature of the company's operation requires reliance on significant income from ACE, grants, donations and ticket sales, all of which can show substantial variation due to the economic climate, government policy and exceptional events. Consequently, the company aims to retain general, unrestricted reserves sufficient to enable the company to operate successfully and fulfil its mission, provide liquidity in case of unexpected variation in revenue and other risks, and act as a contingency against winding up the company should the need arise.

Our current level of unrestricted reserves, £70,368, includes designated funds of £24,368 for our return to touring live opera in 2022, and a risk fund of general, free reserves of £46,000 representing four months' operating costs.

Touring our midscale productions generates unrestricted income towards our core costs. We have not been able to tour since April 2020, so during the pandemic we have covered this shortfall through other income strands:

- Individual Giving, which nearly doubled to £136,000 this year, despite economic pressures on individuals caused by Covid-19. We would like to thank all our supporters who have continued to show faith in our work during this difficult period, particularly the Board members whose generous donations have been instrumental to rebuilding our reserves
- The Job Retention Scheme (flexible furlough)
- Trusts & Foundations: we are enormously grateful for the core cost grants we received of £30,000 from the John Ellerman Foundation (a 3-year grant) and £15,000 from the Backstage Trust
- We reduced core costs from a pre-pandemic average of £11,500 pcm to £8,000 pcm in August-December 2020
- Covid grants: we were able to produce new work thanks to a £11,150 'Delivering Differently' grant from City Bridge Trust towards putting *Peace At Last* online and £13,200 from Arts Council England's Emergency Fund
- We received £35,000 from the second round of the Arts Council's Cultural Recovery Fund in January 2021.

**Outreach and audience development**

Despite the closure of theatres, our 'At Home with OperaUpClose' programme of online work has continued to meet our primary mission of reaching new audiences. Through our Coffee Break Concerts, we provided audiences with a mix of established repertoire and less well-known work. Through *Peace At Last* Online and *Sammy and the Beanstalk*, we have been able to provide Early Years and Key Stage 2 with essential high-quality musical experiences at home. *Sammy and the Beanstalk* toured virtually to six theatres across the UK (including cinema screenings at Snape Maltings in December 2020, as well as being hosted on theatre websites).

**Artistic excellence and innovation**

With our chamber reorchestrations, our mission is to produce musical works which have their own artistic integrity, interest and excellence whilst always respecting the vision of the original composers. This work continues as we begin to develop our new version of *The Flying Dutchman*. The highly acclaimed composer

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2021**

Laura Bowler, alongside award-winning poet and librettist Glyn Maxwell (recently shortlisted for the TS Eliot poetry prize) will re-imagine both the music and narrative for an eight-piece chamber ensemble and four singers. We are delighted to be working with the innovative and renowned orchestral ensemble Manchester Camerata during this process, further strengthening our commitment to developing partnerships with audiences and artists across the UK.

Our online Coffee Break Concerts series created a varied and interesting programme for our online audience and enabled us to explore new repertoire, whilst also providing paid work for 33 hard-hit freelance musicians and extending the company's skills in video production, which we intend to develop further in the year ahead. "Even for those of us yearning for the live, an online offering occasionally stands out and communicates against the odds. OperaUpClose's latest online 'Coffee Break Concerts'... do just that", *Opera Magazine*.

Our work for young people and families was maintained through online content based around *Peace At Last* and was further developed in the creation of *Sammy and the Beanstalk*, an entirely new piece filmed (in accordance with Covid restrictions) at the Belgrade Theatre in December 2020 and streamed December 2020-March 2021. *Sammy* is a 30-minute play-with-songs, written and directed by OperaUpClose's Artistic Director Robin Norton-Hale, with music by award-winning singer, songwriter and composer Rosabella Gregory, performed by two opera singers on a hand-drawn, life-size theatre set by designer Anna Bruder. It is a story about bravery and kindness, which tackles the isolation and mental health challenges we have all experienced over the past year. We partnered with the Belgrade Theatre in Coventry to film the performance in their B2 space and 'toured' virtually to Oxford Playhouse, CAST Doncaster, Alnwick Playhouse, Mayflower Theatre and Queens Hall Arts Centre. *Sammy* is free to view for schools and families on low incomes, with an accompanying Activity Pack. We are continuing to work with Music Education Hubs across the UK and 130 schools have participated so far, sharing performances with children to watch at home.

#### **Priorities for the future**

We have live performances of our Coffee Break Concerts, reimagined as Café Concerts, planned for Autumn 2021, as well as extensive Research and Development for *The Flying Dutchman* taking place over a week in Manchester in July, Southampton in November, and online and in-person workshops throughout the year.

Our new projected date for *The Flying Dutchman* is Autumn 2022. The enforced extended time scale has been an opportunity to undertake our most extensive research and development period, allowing our creative team to stretch and test the boundaries of this piece. We will be sharing much of this development work both online and live, giving insight into the creative process. Our emerging relationship with Manchester Camerata is key to this process - an established ensemble of great renown, their artistic excellence, forward thinking ethos and commitment to music in the community complement the central missions of OperaUpClose.

In early 2023 we plan to tour a revival of Donizetti's *Mary, Queen of Scots* which toured to historical properties in 2019, revised for thrust staging in midscale theatres and enabling us to visit some of our core audiences live for the first time in over two years. Building on our online work during the pandemic we plan to commission a new spoken word piece to be performed as a prologue to the opera.

A priority for the coming year is developing our presence and relationships in Southampton. We have made good connections with Southampton University and look forward to working closely with the other resident partners at MAST including the Southampton Music Hub. Our production of *Mary, Queen of Scots* will open at MAST and our Trainee Director and Trainee Producer programmes will offer pathways into the arts for local young people.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2021**

We plan to establish a Youth Board and a two-year Young Trustee position on OperaUpClose's main board of trustees to help encourage and support younger and more diverse people to undertake non-executive leadership positions in the arts.

We will continue to build our relationships with key funders including Arts Council England (with an ambition to join the National Portfolio at the next opportunity), our trust and foundation supporters and our long-term corporate sponsor, Big Yellow Self Storage. We are fortunate to have had the support of generous individual donors during the pandemic; we now want to build our base of regular donors ('Friends' of OperaUpClose) and have launched our first production-specific Supporters' Syndicate for *The Flying Dutchman*.

For 2023 and beyond, we hope to realise our long-held ambition of producing *Amahl and the Night Visitors* and are in discussions with co-producing partners for this project, and of course to continue to combine music, words and storytelling to bring high-quality opera to the widest possible audience.

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

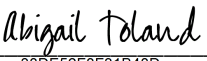
OperaUpClose Ltd, is a company limited by guarantee which is also registered as a charity. For the purposes of the Companies Act 2006, the members of the board of trustees are also the directors of the company.

Name of charity	OperaUpClose Ltd
Charity registration number	1153307
Company registration number	08613929
Chief Executive and Artistic Director:	Robin Norton-Hale

Trustees: The trustees serving during the year and since the year end were:

John Andrews (appointed 11 January 2021)  
Amanda Ariss  
Charith Cabraal  
Jane Earl (resigned 11 January 2021)  
Matthew Lyons (appointed 11 January 2021)  
Flora McIntosh (resigned 3 May 2020)  
Joe McFadden  
David Millington (resigned 3 July 2020)  
Gweneth Rand (appointed 10 May 2021)  
Abigail Toland (Chair – appointed 11 January 2021)  
Carolyn Ward (appointed 11 January 2021)  
John Ward  
Clare Williams (appointed 5 June 2020)

Approved by the Board of Trustees and signed on its behalf by

DocuSigned by:  
  
38DE52F8F31B48D...

Abigail Toland (Chair)

Date 16 December 2021 | 00:55 PST

**OperaUpClose Ltd**  
**Independent Examiner's Report to the Trustees**  
**For the year ended 31 March 2021**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2021

**Responsibilities and the basis of the report**

The charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the provisions of the Companies Act 2006 ('the 2006 Act')

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiners statement**

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 by virtue of my membership of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. The accounts do not accord with those records; or
3. The accounts do not comply with the requirements of 396 of 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of the 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 Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102)

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

DocuSigned by:  
  
David Mead FCA

Tremain House  
Maple Drive  
Winchester  
Hampshire  
SO237NG

16 December 2021 | 01:24 PST

**OperaUpClose Ltd**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For the year ended 31 March 2021**

	Notes	Unrestricted	Restricted	2021	2020
<b>Income and endowments from:</b>					
Donations and legacies	<b>2</b>	166,612	52,111	218,723	289,876
Charitable activities	<b>3</b>	920	-	920	169,082
Investments	<b>4</b>	4	-	4	12
Other income	<b>5</b>	35,039	-	35,039	17,391
		<u>202,575</u>	<u>52,111</u>	<u>254,686</u>	<u>476,361</u>
<b>Expenditure on;</b>					
Raising funds	<b>6</b>	-	-	-	(16,097)
Charitable activities	<b>7/8</b>	(111,394)	(37,071)	(148,465)	(428,155)
		<u>(111,394)</u>	<u>(37,071)</u>	<u>(148,465)</u>	<u>(444,252)</u>
<b>Net income</b>		91,181	15,040	106,221	32,109
<b>Reconciliation of funds</b>					
Total funds brought forward		(20,813)	-	(20,813)	(52,922)
<b>Total funds carried forward</b>		<u>70,368</u>	<u>15,040</u>	<u>85,408</u>	<u>(20,813)</u>

**OperaUpClose Ltd**  
**Statement of Financial Position**  
**For the year ended 31 March 2021**

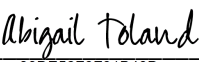
	Notes	2021	2020
<b>Current assets</b>			
Debtors	13	49,273	55,323
Cash at bank and in hand		51,086	5,876
		100,359	61,199
<b>Creditors: amounts falling due within one year</b>	14	(14,951)	(82,012)
<b>Net current assets</b>		85,408	(20,813)
<b>Total Assets less current liabilities</b>		85,408	(20,813)
<b>Creditors: amounts due after more than one year</b>		-	-
<b>Net Assets</b>		85,408	(20,813)
<b>The funds of the charity</b>			
Restricted income funds	15	15,040	-
Unrestricted income funds	15	70,368	(20,813)
<b>Total funds</b>		85,408	(20,813)

For the year ended 31 March 2021 the company was entitled to exemption from audit under section 477 of the companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

16 December 2021 | 00:55 PST

The financial statements were approved and authorised for issue by the Board on..... and signed on its behalf by:

DocuSigned by:  
  
 38DE52FBF31B48D...  
 Abigail Toland  
 Chair and Trustee

## **1. Accounting Policies**

### **Basis of accounting**

The financial statements have been prepared under the historical cost convention except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS102) '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 (FRS102) (effective 1<sup>st</sup> January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

OperaUpClose Ltd meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated in the appropriate accounting policy note(s).

### **Going concern**

The financial statements have been prepared on a going concern basis which is, in the view of the trustees, the appropriate basis to be applied.

### **Covid 19**

The company has in the period under review and continues to deal with the effects of the on-going pandemic. The trustees have taken steps to ensure the health and wellbeing of staff and contracted artists by following government guidelines and complying with legislation.

### **Incoming resources**

Gross income represents the value, net of VAT and discounts, of goods and services provided to customers and work carried out in respect of services provided to customers.

#### *Categories of income*

Income is categorised as income from exchange transactions (contract income) and income from non-exchange transactions (gifts), investment income and other income.

Income for exchange transactions is received by the charity for goods and services supplied under contract or here entitlement is subject to fulfilling certain performance related conditions. The income the charity receives is approximately equal in value to the goods or services supplied by the charity to the purchaser.

Income for non-exchange transactions is where the charity receives value from the donor without providing equal value in exchange and includes donations of money, goods and services freely given without giving equal value in exchange.

#### *Income recognition*

Income, whether from exchange or non-exchange transactions, is recognised in the Statement of Financial Activities (SOFA) on a receivable basis, when a transaction or other event results in an increase in the charity's assets or a reduction in its liabilities and only when the charity has legal entitlement, the income is probable, and can be measured reliably.

Income subject to terms and conditions which must be met before the charity is entitled to the resources is not recognised until the conditions have been met.

All income is accounted for gross, before deduction of any fees and costs.

#### *Deferred income and income received in advance*

Where terms and conditions for relating to income have not been met or uncertainty exists as to whether the charity can meet any terms or conditions otherwise within its control, income is not recognised but is deferred as a liability until it is probable that the terms or conditions can be met.

Any grant that is subject to performance related criteria conditions received in advance of delivering the goods and services required by that condition or is subject to unmet conditions wholly outside control of the recipient charity, it is accounted for as a liability and shown on the face of the balance sheet as deferred income. Deferred income is released to income in the reporting period in which the performance related or other conditions that limit recognition are met

When income from a grant or donation has not been recognised due to the conditions applying to the gift not being wholly within the control of the recipient charity, it is disclosed as a contingent asset if receipt of the grant or donation is probable once those conditions have been met

Where time related conditions are imposed or implied by a funder, then the income is apportioned to the time periods concerned and, where applicable, it is accounted for as a liability and shown on the balance sheet as deferred income. When grants are received in advance of the expenditure on the activity funded by them but there are no specific time periods, then the income is not deferred.

Any condition that allows for the recovery by the donor of any unexpected part of the grant does not prevent recognition of the income concerned but a liability to any payment is recognised when repayment become probable.

#### *Supporter (friends and Patrons) subscriptions*

The income and any associated Gift Aid or other tax refund from a supporter subscription received by the charity in the nature of a gift, is accounted for on the same basis as a donation.

The income from a membership subscription purchases the right to services or benefits is recognised as income from charitable activities.

#### **Resources expended**

A liability and the related expenditure is recognised when a legal or constructive obligation exists as a result of a past event, and when it is more likely than not that a transfer of the economic benefits will be required in settlement, and when the amount of the obligation can be measured or reliably estimated.

Liabilities arising from future funding commitments and constructive obligations, including performance related grants, where the timing or the amount of future expenditure are uncertain, give rise to a provision in the accounts that is reviewed at the accounting year end. The provision is increased to reflect any increase in liabilities and is decreased by the utilisation of any provision within the period and reversed if any provision is no longer required. These movements are charged or credited to the respective funds and activities to which the provision relates.

#### **Allocation and apportionment of costs**

Direct costs that relate specifically to an activity are allocated to that activity. Shared direct costs and support costs are apportioned between activities.

The basis for apportionment, which is consistently applied, and proportionate to the circumstances, is;

Staffing – on the basis of the time spent in connection with any particular activity

Premises related costs – on the proportion of the floor area occupied by a particular activity

Non-specific support costs – on the basis of the usage of resources

#### **Taxation**

As a registered charity, the organisation is exempt from income and corporation tax to the extent that its income and gains are applied toward the charitable objects of the charity and for no other purpose. Value Added Tax is included in the relevant costs in the Statement of Financial Activities to the extent that it is not recoverable by the charity.

#### Winding up or dissolution of the charity

If upon winding up or dissolution of the charity any assets remain after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

#### Debtors

Debtors are measured at their recoverable amounts at the balance sheet date.

#### Creditors and provisions

Creditors are stated at the amount considered payable at the balance sheet date.

### 2. Income from Donations and legacies

	Unrestricted Funds £	Restricted Funds £	2021 £	2020 £
Donations received	82,750	44,136	126,886	62,652
Grants received	74,530	7,975	82,505	219,742
Subscriptions received	9,332	-	9,332	7,482
	<u>166,612</u>	<u>52,111</u>	<u>218,723</u>	<u>289,876</u>

#### Analysis of grants received

	2021 £	2020 £
Arts Council of England	15,855	97,834
Backstage Trust	15,000	15,000
John Ellerman Foundation	30,000	30,000
Aspinwall Trust	500	-
City Bridge Trust	11,150	-
International Music and Art Foundation	10,000	-
2020 grants not repeated in 2021		76,908
	<u>82,505</u>	<u>219,742</u>

### 3. Income from charitable activities

	2021 £	2020 £
<b>Unrestricted funds</b>		
Income from charitable activities	<u>920</u>	<u>169,082</u>

<b>4. Investment income</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>

**Unrestricted funds**

Bank interest receivable	4	12
	<hr/>	<hr/>

<b>5. Other income</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>

**Unrestricted Funds**

Theatre tax relief	-	17,391
Job Retention Scheme	27,943	-
Miscellaneous income	7,096	-
	<hr/>	<hr/>
	35,039	17,391

No Theatre tax relief arose in the year. The relief is derived from qualifying expenditure on live productions. As there were no live productions, there was no qualifying expenditure.

**6. Expenditure on other trading activities**

<b>Unrestricted funds</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>

Raising funds and costs of Investment managements	-	16,097
	<hr/>	<hr/>

**7. Costs of charitable activities by fund type**

	Unrestricted Funds £	Restricted Funds £	2021 £	2020 £
Opera productions and learning and participation costs	82,974	7,307	90,281	381,379
Support costs	28,420	29,764	58,184	46,776
	<hr/>	<hr/>	<hr/>	<hr/>
	111,394	37,071	148,465	428,155

**8. Costs of charitable activities by activity type**

	Activities undertaken directly £	Support Costs £	2021 £	2020 £
Total expenditure in period	<hr/>	<hr/>	<hr/>	<hr/>
	90,281	58,184	148,465	428,155

**9. Analysis of support costs**

	<b>2021</b>	<b>2020</b>
	£	£
Employee costs not included in direct costs	42,767	37,260
Administrative overheads	4,040	6,620
Financial costs	10,713	1,396
Governance costs	664	1,500
	<u>58,184</u>	<u>46,776</u>

**10. Staff costs**

	<b>2021</b>	<b>2020</b>
	£	£
Total staff costs for the year ended 31 March 2021 were:		
Salaries and wages	77,201	95,353
Social security costs	6,105	5,230
Pension costs	5,734	2,118
	<u>89,040</u>	<u>102,701</u>

**11. Employee numbers by activity**

	<b>2021</b>	<b>2020</b>
	£	£
Administration	2	1
Charitable activities	3	3
Fundraising	1	1
	<u>6</u>	<u>5</u>

The Full Time Equivalent for the staff complement is 2.5 (2020 - 3.4)

**12. Comparative for the Statement of Financial Activities**

	Unrestricted funds £	Restricted funds £	2020 £
<b>Income and endowments from:</b>			
Donations and legacies	132,634	157,242	289,876
Charitable activities	169,082	-	169,082
Investments	12	-	12
Other income	17,391	-	17,391
Total	<u>319,119</u>	<u>157,242</u>	<u>476,361</u>
<b>Expenditure on:</b>			
Raising funds	(16,097)		(16,097)
Charitable activities	(240,551)	(187,604)	(428,155)
Total	<u>(256,648)</u>	<u>(187,604)</u>	<u>(444,252)</u>
<b>Net Income/(expenditure)</b>	62,471	(30,362)	32,109
<b>Reconciliation of funds</b>			
Total funds brought forward	(83,284)	(30,362)	(52,922)
<b>Total funds carried forward</b>	<u>(20,813)</u>	<u>-</u>	<u>(20,813)</u>

**13. Debtors**

	2021 £	2020 £
<b>Amounts being due in one year:</b>		
Trade debtors	2,682	24,177
Prepayments and accrued income	46,591	29,771
Other debtors	-	1,355
	<u>49,273</u>	<u>55,323</u>

**14. Creditors: amounts falling due within one year**

	2021 £	2020 £
Loans and overdrafts	5,000	67,269
Trade creditors	-	8,971
Other creditors	4,485	-
PAYE and NI	1,247	20
VAT	1,219	2,752
Accruals and deferred income	3,000	3,000
	<u>14,951</u>	<u>82,012</u>

It was agreed in 2020 that all loans would be converted to donations and the last loan conversion took place in October 2021.

<b>15. Movement in Funds</b>	<b>Balance at 01/04/2020</b>	<b>Incoming Sources</b>	<b>Outgoing Sources</b>	<b>Balance at 31/03/2021</b>
<b>Unrestricted Funds</b>				
General				
Unrestricted revenue accumulated funds	<u>(20,813)</u>	<u>202,575</u>	<u>(111,394)</u>	<u>70,368</u>
	<b>Balance at 01/04/2019</b>	<b>Incoming Sources</b>	<b>Outgoing Sources</b>	<b>Balance at 31/03/2020</b>
<b>Unrestricted Funds - Previous year</b>				
General				
Unrestricted revenue accumulated funds	<u>(83,284)</u>	<u>319,119</u>	<u>(256,648)</u>	<u>(20,813)</u>

**Purpose of unrestricted funds**

Unrestricted revenue accumulated funds

These funds are held for the meeting of the objectives of the charity and to provide reserves for future activities and, subject to charity legislation, are free from all restrictions on their use.

	<b>Balance at 01/04/2020</b>	<b>Incoming Sources</b>	<b>Outgoing Sources</b>	<b>Balance at 31/03/2021</b>
<b>Restricted Funds</b>				
Production fund	-	52,111	(37,071)	15,040
Training and development	-	-	-	-
	<u>-</u>	<u>52,111</u>	<u>(37,071)</u>	<u>15,040</u>
	<b>Balance at 01/04/2019</b>	<b>Incoming Sources</b>	<b>Outgoing Sources</b>	<b>Balance at 31/03/2020</b>
<b>Restricted Funds</b>				
Production fund	7,104	156,242	(163,346)	-
Training and development	23,258	1,000	(24,258)	-
	<u>30,362</u>	<u>157,242</u>	<u>(187,604)</u>	<u>-</u>

**Purpose of restricted funds**

Production fund

These funds are held for current and future productions and learning and participation programmes.

Training and development

To develop the charity by training staff and developing organisational and fund-raising functions

**16. Analysis of the assets between funds**

	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
<b>Year ended 31 March 2021</b>			
<b>Unrestricted funds</b>			
General Unrestricted revenue accumulated funds	70,368		70,368
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	15,040	-	15,040
	<u>85,408</u>	<u>-</u>	<u>85,408</u>
<b>Previous year - 31 March 2020</b>			
<b>Unrestricted funds</b>			
General Unrestricted revenue accumulated funds	(20,813)		(20,813)
<b>Restricted funds</b>			
Training fund	-		-
Production fund	-		-
	<u>(20,813)</u>		<u>(20,813)</u>