

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 WightMusic. 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

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. Below the signature is a single, slightly curved horizontal line.

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
Income and endowments from:					
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>
Expenditure on;					
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>
Net income		30,897	(6,149)	24,748	(6,377)
Reconciliation of funds					
Total funds brought forward		122,668	15,180	137,848	144,225
Total funds carried forward		<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
Current assets			
Debtors	14	18,701	12,240
Cash at bank and in hand		169,966	142,514
		<u>188,667</u>	<u>154,754</u>
Creditors: amounts falling due within one year		(26,071)	(16,906)
Net current assets		<u>162,596</u>	<u>137,848</u>
Total Assets less current liabilities		162,596	137,848
Creditors: amounts due after more than one year		-	-
Net Assets		<u>162,596</u>	<u>137,848</u>
The funds of the charity			
Restricted income funds		9,031	15,180
Unrestricted income funds		153,565	122,668
Total funds		<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 £
Unrestricted funds		
Income from charitable activities	<u>33,328</u>	<u>46,772</u>

4. Investment income

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

5. Other income

	2025 £	2024 £
Unrestricted Funds		
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
Unrestricted funds	£	£
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
	£	£	£	£
Support costs				
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
	£	£
Opera productions and Learning and participation Activities		
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>

11. Staff costs	2025	2024
	£	£
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>

12. Employee numbers by activity	2025	2024
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 £
Income and endowments from:			
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
Expenditure on:			
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
Net expenditure/(income)	63,931	(70,308)	(6,377)
Reconciliation of funds			
Total funds brought forward	58,737	85,488	144,225
Total funds carried forward	<u>122,668</u>	<u>15,180</u>	<u>137,848</u>

14 Debtors

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

15. Creditors: amounts falling due within one year

	2025	2024
	£	£
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
Unrestricted Funds				
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
Unrestricted Funds - Previous year				
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
Restricted Funds				
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
Restricted Funds				
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

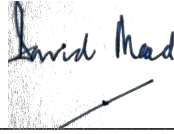
To develop the charity by training staff and developing organisational and fund raising functions

17. Analysis of the assets between funds

	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
Year ended 31 March 2025			
Unrestricted funds			
General			
Unrestricted revenue accumulated funds	153,565	-	153,565
Restricted funds			
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 £
Previous year - 31 March 2024			
Unrestricted funds			
General			
Unrestricted revenue accumulated funds	122,668		122,668
Restricted funds			
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


Date: Oct 29 2025


Signature: 
Hazel Province

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