

Constella Music

England & Wales · Charity number 1154859

Details

Other names	CONSTELLA BALLET AND ORCHESTRA, CONSTELLA BALLET AND ORCHESTRA (CONSTELLA), CONSTELLA OPERABALLET, THE CONSTELLA ORCHESTRA, Constella Music
Status	Registered
Legal form	CIO
Registered	2013-12-04
Register	View on the Charity Commission register

Contact

Address	Constella Music Somerset House The Strand London WC2R 1LA
Phone	07981299065
Email	info@constella.org.uk
Website	www.constella.org.uk

Activities

Objects: The advancement of and the education of young persons and the public at large in the arts, culture and heritage, in particular, but not exclusively, in music, dance and theatre. This will be done in such ways as the charity trustees think fit, including (but not exclusively) by:- promoting and encouraging the synergy of opera, ballet and theatre;- promoting and encouraging works that will re-imagine opera and ballet for the 21st Century;- developing and commissioning new works of merit in music, opera, ballet and theatre and reinterpreting works to extend our understanding of human endeavour;- encouraging and providing opportunities to enable artists to generate exceptional creative interpretations so as to open up new possibilities and experiences for the public at large;- providing an opportunity for young artists across the UK to showcase their talent and gain training, experience and exposure needed to establish a career in the arts and produce works of a high standard;- assisting others with a charitable objective in the education of persons (primarily young persons or who are otherwise attending full time education courses) by developing their artistic training, skills and expertise so as to prepare those persons for entry to a career in the arts on leaving their educational establishment;- engaging today's diverse audiences by promoting the incorporation of their cultures and heritage in artistic works for new creativity and inclusion;- developing and sustaining audiences for artistic works through digital platforms and outreach work.

Activities: Constella Music is the creative powerhouse behind the award-winning composer and conductor, Leo Geyer. Constella's output includes live and broadcast performance, publishing and outreach. The driving energy behind Constella Music is harnessing the expressive power of music for social good.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Elderly/old People, People With Disabilities

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£191,490	£175,237	-	-
2024-03-31	£94,162	£77,180	-	-
2023-03-31	£59,366	£59,680	-	-
2022-03-31	£66,946	£47,502	-	-
2021-03-31	£32,095	£29,051	-	-

Trustees

Name	Role	Appointed
Stuart Wilson	Chair	2019-02-20
Clare Frances Coulter		2024-06-05
Leo Geyer		2024-03-27
Nicholas Charles Russell		2024-03-27
Prof. Daniel Leech-Wilkinson		2019-08-29
Sebastian Lovell-Huckle		2019-08-21
Veronika-Silke Kamplade		2020-02-12
Yesim Gozen		2022-12-03

Constella Music

England & Wales - Charity number 1154859

Accounts

**CONSTELLA MUSIC
CHARITY REG. 1154859**

**UNAUDITED FINANCIAL STATEMENTS
AND
TRUSTEES' ANNUAL REPORT**

FOR THE YEAR ENDED 31 MARCH 2025

CONSTELLA MUSIC

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CONSTELLA MUSIC

REFERENCE AND ADMINISTRATIVE DETAILS OF CONSTELLA MUSIC, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2025

Trustees

Mr Stuart Wilson, Trustee Chair
Ms Clare Coulter
Ms Yesim Gozen
Ms Veronika Kamplade
Prof. Daniel Leech-Wilkinson (resigned 08/06/2025)
Mr Sebastian Lovell-Huckle (resigned 07/04/2025)
Mr Nick Whillis

Charity registered number

Constella Music

1154859

Principal office

Somerset House Exchange
Strand
London WC2R 1LA

Senior Management Team

Leo Geyer, Artistic and Executive Director
Nathalie De Potter, Managing Director

Independent Examiner of Financial Statements

Ms Chaweevan Williams FCCA
Verdant Accountants Limited
Chartered Certified Accountants
20-22 Wenlock Road
London N1 7GU

CONSTELLA MUSIC

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2023.

Objectives and Activities

POLICIES AND OBJECTIVES

The advancement of and the education of young persons and the public at large in the arts, culture and heritage, in particular, but not exclusively, in music, dance and theatre. This will be done in such ways as the charity trustees think fit, including (but not exclusively) by:

- promoting and encouraging the synergy of opera, ballet and theatre;
- promoting and encouraging works that will re-imagine opera and ballet for the 21st century;
- developing and commissioning new works of merit in music, opera, ballet and theatre and reinterpreting works to extend our understanding of human endeavour;
- encouraging and providing opportunities to enable artists to generate exceptional creative interpretations so as to open up new possibilities and experiences for the public at large;
- providing an opportunity for young artists across the UK to showcase their talent and gain training, experience and exposure needed to establish a career in the arts and produce works of a high standard;
- assisting others with a charitable objective in the education of persons (primarily young persons or who are otherwise attending full time education courses) by developing their artistic training, skills and expertise so as to prepare those persons for entry to a career in the arts on leaving their educational establishment;
- engaging today's diverse audiences by promoting the incorporation of their cultures and heritage in artistic works for new creativity and inclusion;
- developing and sustaining audiences for artistic works through digital platforms and outreach work.

ACTIVITIES FOR ACHIEVING OBJECTIVES

Constella Music publishes and performs Leo Geyer's work spanning opera, dance, film, concert music and acts as a production company for his portfolio. The driving energy behind the company continues to be harnessing the expressive power of music for social good.

2024-2025 has been an exceptionally busy and exciting year for Constella Music, the company continues to grow and is reaching more audiences than ever before through its various activity strands.

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

PERFORMING

Constella Music's performing activity included a number of small scale ensemble performances of extracts of the music that Dr Leo Geyer uncovered, restored and completed from the archives of Auschwitz Birkenau.

The company gave its first overseas performances of this music at the Musée de l'Art et Histoire du Judaïsme in Paris and at the newly opened Holocaust Museum in Amsterdam. The recital performances included introductions to the different pieces of music to place them in the context of the Holocaust and the orchestras of Auschwitz .

Constella also performed the music at the Howard Assembly Room, Opera North which was followed by a well-received Q&A session allowing the audience to find out more detail about Dr Leo Geyer's research.

The Lost Music of Auschwitz opera-ballet production

All these recitals helped spread awareness of the research conducted by Geyer and gather support for the opera-ballet production of the Lost Music of Auschwitz, which premiered on June 3rd at the Bloomsbury Theater in London. Featuring singers, dancers, and instrumentalists on stage, the production harnesses the expressive power of song, movement, and music to reveal the truth about the prisoner orchestras of Auschwitz.

Rather than follow a traditional narrative arc, the production unfolds through a series of vignettes, each capturing astonishing and deeply emotional moments where music became a source of defiance, solace, or grief. These include marching songs embedded with hidden messages for fellow inmates, a sorrowful piece arranged and performed by the women's orchestra, and a lullaby that clings to the distant memory of home and children.

Constella is honoured to be working for this production with the renowned choreographer Claudia Schreier. Claudia Schreier has choreographed, directed, and produced for dance, opera, and film across the U.S. and internationally. Based in New York, she is the Choreographer in Residence at Atlanta Ballet and has been commissioned by institutions including Boston Ballet, San Francisco Ballet, Miami City Ballet, Dance Theatre of Harlem, Vail Dance Festival, and Juilliard Opera, for which she served as choreographer and artistic co-director for the premiere of *Dido and Aeneas* and international tour to Opera Holland Park in London and Opéra Royal de Versailles. She is a recipient of the Princess Grace Award, Lotos Foundation Prize, Suzanne Farrell Dance Prize, and Virginia B. Toulmin Fellowship. She has contributed to programs at the White House, Jazz at Lincoln Center, and Kennedy Center. She is a graduate of Harvard University.

We are also delighted to work with performance designer Finlay Jenner for the set and costumes, who was awarded the Linbury Prize with his work exhibited at the National Theatre.

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

Following the performances in London we are aiming to organise a UK and international tour of the production in 2026 and have been in regular conversations with international tour organiser Askonas Holt.

Other notable projects where Geyer's music was performed included:

- Unfurling, based on the unravelling of a fern continues to be performed by the Elmore String Quartet
- The Indian Queens – two pieces composed by Geyer for Stadt Theater Aachen reimagining Purcell's The Indian Queen. The pieces are inspired by Latin American political songs and written for chorus and baroque orchestra.
- The Big Bang, a piece for symphony orchestra, commissioned by the Pico Players to celebrate their 10th Anniversary. The Pico Players premiered the Big Bang, a prelude to Holst's the planets at the Cadogan Hall, London, in November 2024.
- Man with a Movie Camera – Richard Bossons and Dr Leo Geyer have reconstructed the 1929 film's live cinema orchestra score from the recently discovered 'musical conspectus'. The Kammerata Luxembourg performed the world premiere, conducted by Geyer.
- Junior Trinity presented the world premier of the wind Orchestra version of Phoenix, composed & conducted by Geyer
- Opera Holland Park presented Geyer's re-imagining of Mozart's Cosi Fan Tutte to patients and staff at the Chelsea and Westminster Hospital. This piece, first commissioned by Baseless Fabric theatre in collaboration with Jo Turner, was a finalist for the Offies Best Opera Production in 2018.
- Finally, the brilliant Elmore String Quartet gave the world premiere of Unfurling, based on the unravelling of a fern, at London's Kings Place.

BROADCASTING

Constella ventured for the first time into the world of television broadcasting. We collaborated with the award winning creators of innovative factual content, Windfall Films, on the documentary The Lost Music of Auschwitz. The documentary aired for the first time by SkyArts in January 2025, to commemorate the 80th anniversary of the liberation of Auschwitz-Birkenau and is still available to watch on Sky and NOW TV.

The documentary tells the story of Dr Leo Geyer's 8yer long mission to piece together forgotten fragments of music manuscripts found in the archives of the Auschwitz-Birkenau museum.

Constella's ensemble performed the music exactly as it would have sounded in Auschwitz, in some cases for the first time in 80 years. We are proud that Constella's ensemble consisted of professional artists from diverse backgrounds, the solo piano piece was performed by the exceptional Mateusz Borowiak and the solo violin piece, composed by Geyer in memory of the Roma virtuoso violinist Jakub Segar, was performed by the brilliant Antal Zalai, also from Roma descent.

We are pleased that the documentary received widespread glowing UK and international coverage and resulted in multiple interviews with Leo Geyer for publications and broadcasting.

In November 2024, Constella recorded a piano performance by award winning pianist Mateusz Borowiak of a Lullaby, composed by Adam Kopycinski while he was imprisoned in

CONSTELLA MUSIC

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

Auschwitz. The recording was released on YouTube and has received over 31k views to date.

Finally, in March 2025 Leo Geyer told the story of his engagement with the history and the music manuscripts in the archives of Auschwitz-Birkenau for BBC radio 4. The programme asks what more we can learn and understand about the experience and legacy of the Holocaust by listening to the music.

OTHER PROJECTS

Other projects Constella Music has been involved in this year include the recording of the live cinema orchestra score for the seminal Ukrainian film 'Man with a Movie Camera' with Constella's ensemble. This major piece of work is now completed and the film with the music score has been gifted to the Eye Film Museum in Amsterdam. We would like to recognise Mr Richard Bossons, who generously commissioned and funded this project.

Constella also completed a first recording of a reimagined Britten's the Rescue, commissioned by the Courtauld Gallery in London, as part of the Henry Moore exhibition.

OUTREACH

Connecting Stars

Connecting Stars, Constella's major outreach programme bringing live access to high quality culture to care home residents across the UK now in its 5th year, is now well established and continues to be a success.

In its endeavour to bring the arts to all audiences, the company embraced the possibilities of digital technology to launch Connecting Stars in 2020. This bespoke interactive performance programme allows care home residents to directly engage with professional musicians and dancers. Connecting Stars continues to delight care home audiences across the UK, while providing a training programme for emerging and student artists.

Over five years, we have perfected our performance practice to ensure the best quality experience for care home audiences, collaborated with over 100 care homes, and delivered nearly 2,500 performances. Our model overcomes barriers to access and achieves positive impact for care home residents via:

- A diverse menu of performance - Music and dance easily lends itself to participation, evokes memories of residents' youth and has universal appeal. Our musicians and dancers take requests from residents and perform classical, jazz, folk, filmic and popular music.
- Built-in social interaction - We broadcast to one care home at a time enabling residents to have a meaningful and personal engagement with artists. This shared experience also helps to foster social bonds between residents that remain after the performance is complete.

CONSTELLA MUSIC

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

- Low cost and environmentally friendly - Virtual performance is cost-effective and eliminates the need for travel. To deliver Connecting Stars in person and reach the same number of care home residents would require a budget at least four times greater. Residents who do not have the mobility to travel to theatres or arts venues and care homes situated in rural areas are able to take part.

We found that our theme based group massed concerts, where 2 of Constella's artists perform live for multiple care homes at the same time, continue to become increasingly popular. These concerts which we advertise on our various social media channels are available to any care home, whether they are regular Connecting Stars 'customers' or not. Our care homes can see how residents of other care homes enjoy the performances – for those who are comfortable to have their camera on - and they are a great introduction for care homes interested in joining the programme.

Feedback from care homes regarding our Connecting Stars project remains very positive and we still get enquiries from new homes interested in joining.

Age UK's Index of Wellbeing in Later Life found that of 40 factors positively contributing to wellbeing amongst older people the factor with the single greatest impact was 'creative and cultural participation'. This rated more highly than physical activities, having friends or owning a home.

Our emerging artists training programme has been very successful and continues to be managed by our directors of music learning and dance learning. The programme consists of four stages, beginning with a virtual workshop for either dance or music, followed by watching a relevant Connecting Stars performance, performing side by side with a professional artist and an opportunity to perform solo, monitored by the director of either dance or music learning.

In 2024-2025 we mentored 3 emerging artists and promoted 3 to professional artists. We have a total of 9 emerging artists in our roster. This mentoring programme has also contributed to further expanding our roster with artists from diverse backgrounds, resulting in more meaningful engagement with our audiences. We also continue our commitment to equal and fair pay.

The Constella Philharmonic

In September 2024, the Constella Philharmonic was launched, it is an elite 'amateur' orchestra catering to highly trained and skilled musicians who are no longer working professionally in the industry. The orchestra offers a professional music-making environment with an intensive rehearsal period in a high-quality venue. There is a strong social element to the orchestra – we pride ourselves on nurturing a welcoming atmosphere that keeps things fun both during and after our rehearsals and concerts. The ensemble, conducted by Leo Geyer and Jonathan Gibson, made its well-received debut performance at St Giles Cripplegate in London and aims to perform three to four times a year.

There is a small joining fee to help cover the costs, but this can be reduced or waived by bringing audience members to the concert to make sure everyone can join.

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Music Publishing

All of Geyer's work is now published via Nkoda on our website, this is still a small but growing part of Constella and we expect sales to increase when the music of the stage production of The Lost Music of Auschwitz will be made available to buy, as we already receive requests for copies of the music on a regular basis.

Finally, we are proud to have received the Performing Arts NPO of 2025 award, Acquisition International's Global Excellence Awards.

MAIN ACTIVITIES UNDERTAKEN TO FURTHER THE CHARITY'S PURPOSES FOR PUBLIC BENEFIT

As above. The Trustees have had regard to the Charity Commission's guidance on public benefit in managing the activities of the charity.

THE DIFFERENCE THE CHARITY'S PERFORMANCE DURING THE PERIOD HAS MADE TO THE BENEFICIARIES OF THE CHARITY

Connecting Stars continues to delight care home residents across the UK, not only does it provide easy access to high quality performing arts, but the live and interactive nature of each performance actively engages the residents. Participatory arts have been shown to be one of the most impactful ways of boosting wellbeing and alleviating social isolation for older people. Age UK's Index of Wellbeing in Later Life found that of 40 factors positively contributing to wellbeing amongst older people the factor with the single greatest impact was 'creative and cultural participation'. This rated more highly than physical activities, having friends or owning a home.

Over almost five years, we have perfected our performance practice to ensure the best quality experience for care home audiences, collaborated with over 100 care homes, and delivered nearly 2,500 performances. Each care home receives a feedback form after every performance and our Directors of Music and Dance continue to monitor the quality of the performances by all artists on a regular basis. Feedback continues to be overwhelmingly positive.

In parallel the company has been actively reaching out to performing arts students of diverse backgrounds, offering them mentoring and performance opportunities. The artists who successfully complete the programme are offered a place as emerging artist on the Connecting Stars project.

The newly established Constella Philharmonic's popularity demonstrates the need for an orchestra that caters for highly trained musicians no longer working in the industry but wanting to retain and showcase their skills through their performances in high quality concerts. Ticket prices are the same as those for amateur orchestras and therefore the concerts are accessible to the wider public.

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

The commissions recording the music for Man with the Movie Camera – now available through the Eye Film Museum in Amsterdam – and the Courtauld Gallery keep meeting objectives of making work that appeals to a larger audience.

The TV documentary 'The Lost Music of Auschwitz' for Sky Arts, based on Dr Leo Geyer's extensive research, introduced audiences to music exactly as it was played by the orchestras of Auschwitz-Birkenau. The homage to Jakub Segar piece for solo violin, composed by Geyer, paid homage to the Roma population, many of whom perished during the holocaust. The public introduced to the research by Geyer and Constella's ensemble will not only have been typical audiences interested in classical music but will have reached those interested in history and wanting to broaden their understanding of the Holocaust. We are positive this will translate in attracting wider audiences to attend performances of

Constella's new opera-ballet based on this research which will be performed for the first time in June 2025.

Achievements and performance

REVIEW OF ACTIVITIES

As stated above, Constella thrived this accounting year by providing meaningful work to its core group of artists and making a difference to the lives of care home residents. The company also evolved to embrace the possibilities of digital performance and engagement, whilst managing to maintain the community participation element.

FUNDRAISING ACTIVITIES

Constella has diversified its activities, which has had a positive impact on its revenue streams. Income generated from the TV documentary and other commissions contributed to the funding for other activities aligned with the charitable objectives of the company.

The main focus of our fundraising activities this accounting year has been on raising sufficient budget for the creation of the Lost Music of Auschwitz stage production. We have invested significant effort into submitting a large number of funding applications to various grant providers which resulted in limited success. We are grateful for the support of the Cockayne Foundation, the Harold Hyam Wingate Foundation and the Leche Trust for their support. We value the support of Arts Council England for the stage production of the Lost Music of Auschwitz. Their significant grant towards the project will allow us to stage a matinee, free to students, and develop educational packs for schools which will be distributed through our partner MISST (Music in Secondary Schools Trust) together with a recording of the performance.

Constella is also immensely grateful for the financial support from individuals and would like to extend thanks to Mr and Mrs Adrien Nussenbaum, Ms Laurel Bowden and other donors. Without their generous support we would not be in a position to stage the production. We also had the opportunity to engage international audiences and support through our recital

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

performances in Paris (Musée de l'Art et Histoire du Judaïsme) and Amsterdam (Holocaust Museum in the Jewish Cultural Quarter). This provides a foundation to potentially organise an international tour of the production in 2026.

In terms of our outreach activities, Arts Council England remains the biggest funder of Connecting Stars and without them we would not be able to keep engaging our care home audiences in a meaningful way.

We are also grateful to the 'Pico Players', for their support of the project and to The Robinson Charity for a £2,000 grant towards Connecting stars

The Foyle Foundation continued their support and awarded the company £5,000 towards core funding in May 2024.

Constella Philharmonic the company has made a small investment towards the start-up of the orchestra, we are now close to achieving our objective of it becoming self-funding, made possible by engaging more players, saving on rehearsal spaces and increasing audience numbers. We are also reducing the cost of the Constella team for organising the rehearsals and concerts by involving the orchestra's members to take on some of this work on a voluntary basis.

We aim to develop our diversified income streams further this accounting year and also start increasing publishing income to build up our unrestricted income/ reserves.

STRATEGIES FOR ACHIEVING AIMS AND OBJECTIVES IN THE FUTURE

Constella Music continues to build on the momentum gathered since 2023 and embedding the new business model established in 2024.

The increased number of different activities and revenue streams will contribute to reducing the company's dependency on grants and donations.

We are also analysing the potential to form partnerships with other performing arts companies to benefit from synergies and reduce overhead costs.

Performing

Bring one major new production to the stage every 18 months. The success of the Lost Music of Auschwitz stage production in June 2025 will be the basis for assessing the options around organising a UK and international tour with this production in 2026. In addition, the company continues to work on a steady flow of smaller commissions, including new compositions and small-scale performances.

Outreach

From an outreach perspective, one of the main objectives is to secure the future of Connecting Stars. This means we can continue to engage care home residents and their carers across the UK in high quality live music and dance performances and in parallel provide training and performing opportunities to young professional artists.

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

In 2025-26 we want to establish Constella Philharmonic as a high quality orchestra performing works from a wide and diverse range of composers , while making it financially independent.

Broadcasting

Following the success of the TV Documentary for Sky Arts, the company also remains interested in new broadcasting projects for TV and radio programmes.

Publishing

Constella will continue to be the publisher of the music composed by Dr Leo Geyer and has already received considerable interest for the scores of The Lost Music of Auschwitz stage production, some of which will be made available in 2026-2026. Again, we are hoping for this to become an income generating activity for the company.

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

Financial review

GOING CONCERN

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

FINANCIAL POSITION AT THE END OF THE PERIOD ENDED 31 MARCH 2025

Constella's financial position at year end shows a healthy funds balance of £54,904 which includes £26,743 of restricted funding for Connecting Stars and the development of the Orchestras of Auschwitz stage production.

We are pleased to report that our unrestricted funds balance, generated from charitable activities and a £5,000 grant from the Foyle Foundation for core costs, increased to £28,161.

Constella received a first instalment of £25,000 of a £50,000 grant from Arts Council England towards our Lost Music of Auschwitz stage production in April 2025 with the further payments scheduled upon completion of the project.

The company had already submitted a new application for another project grant for Connecting Stars for £27,000 with Arts Council England, however we were informed in June 2025 that this application was not successful. We will be resubmitting the application, but in the meantime will have to temporarily stop booking more performances. We hope to resume Connecting Stars performances in September 2025.

The company secured the funding required to finance the stage production in of the Lost Music of Auschwitz, performances took place in the Bloomsbury Theatre in London from 3rd to the 7th June 2025. Ticket sales were healthy with 1,022 tickets sold agenerating £25,407.

Constella received £8,478 Orchestra Tax Relief in April 2025, and added an accrual of £11,344 for Orchestra Tax Relief relating to relevant costs incurred in 2024-25. We are estimating the remaining orchestra tax relief, for relevant costs incurred in 2025-26 relating to the production to be an estimated £30,000, this has not been accrued.

RESERVES POLICY

The reserves have been increasing in line with the growth of the company.

The Trustees remain committed to increasing reserves in line with the company's growth going forward.

The charity's financial position has been stable with uninterrupted funding.

CONSTELLA MUSIC

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

CONSTITUTION

The Charity is a charitable incorporated organisation governed by its constitution on 19th June 2019. It was registered as a charity with the Charity Commission on 4th December 2013 with number 1154859.

METHOD OF APPOINTMENT OR ELECTION OF TRUSTEES

The methods used to recruit and appoint new charity trustees is as follows:

- Identification for a new trustee either due to resignation or the need for specialist experience and knowledge
- Based on the criteria above, trustees will consider the best method to short-list suitable and diverse candidates.
- Short-listing and interviews take place against agreed criteria. Interviews are carried out by a small panel of trustees, and each candidate is asked similar questions to ensure a fair and objective approach. Notes are kept of each interview.
- Chosen Candidate is given a copy of the constitution and most recent report to read.
- Candidate is invited to a trustee meeting, whereby the trustees check that the candidates have not been disqualified from acting as trustees, or have a conflict of interest, and any additional questions are resolved.
- Trustees are appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees (clause 10.1 of the constitution) and trustee details are filed with the Charities Commission.

It should be noted that the trustees do not receive any form of remuneration or payment from Constella. Only reasonable expenses, incurred when attending meetings and workshops for Constella, are reimbursed based on receipts.

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgments and accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports)

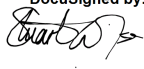
CONSTELLA MUSIC

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

Regulations 2008 and the provisions of the constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In line with section 145 of Charities Act 2011, the trustees have re-appointed Ms Chaweevan Williams, FCCA from Verdant Accountants Limited, as independent examiner for this accounting year.

This report was approved by the Trustees, on the 14th August 2025 and signed on their behalf by:

DocuSigned by:

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Mr Stuart Wilson

Date: 14th August 2025

CONSTELLA MUSIC

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the trustees of Constella Music

I report to the trustees on my examination of the accounts of Constella Music ('the Charity') for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act, and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

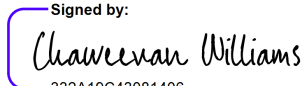
1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

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

Signature

Signed by:

Date: 14th August 2025



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Chaweevan Williams FCCA

Verdant Accountants Ltd

Chartered Certified Accountants

20-22 Wenlock Road

London N1 7GU

CONSTELLA MUSIC

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED
MARCH 31 2025

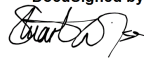
	Not e	Unrestricted funds 2025	Restricted funds 2025	Total funds 2025	Total funds 2024
		£	£	£	£
INCOME FROM					
Donations and grants	2	5,321	68,511	73,832	82,647
Charitable Activities	3	117,217	225	117,442	11,515
Investment - Bank Interest	3	215	-	215	
Total Income		122,754	68,736	191,490	94,162
EXPENDITURE ON					
Charitable Activities	5, 7	102,121	73,115	175,237	77,180
TOTAL EXPENDITURE		102,121	73,115	175,237	77,180
Net Expenditure before other recognised gains and losses					
Net movement in funds		20,632	(4,379)	16,253	16,982
RECONCILIATION OF FUNDS					
Total funds brought forward		7,528	31,122	38,650	21,668
TOTAL FUNDS CARRIED FORWARD		28,160	26,743	54,903	38,650

CONSTELLA MUSIC

BALANCE SHEET AS AT 31 MARCH 2025

	No	£	£	£	£
	te				
CURRENT ASSETS					
Debtors	7	19,821		4,236	
Cash at bank in hand	6	35,497		35,109	
		<u>55,318</u>		<u>39,345</u>	
CREDITORS					
Amounts falling due in one year	8	<u>(415)</u>		<u>(695)</u>	
NET CURRENT ASSETS			54,904		38,650
NET ASSETS			<u>54,904</u>		<u>38,650</u>
CHARITY FUNDS					
Restricted Funds	9		26,743		31,122
Unrestricted Funds	9		28,160		7,528
TOTAL FUNDS			<u>54,903</u>		<u>38,650</u>

The financial statements were approved by the Trustees on and signed on their behalf, by:

DocuSigned by:

 43EE13BAD5084FF...

.....
 Mr Stuart Wilson, Trustee

Date: 14th August 2025

The notes on pages 19 to 24 form part of these financial statements

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1. ACCOUNTING POLICIES

1.1 Basis of preparation of financial statements

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant notes to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and Charities Act 2011.

Constella OperaBallet constitutes a public benefit entity as defined by FRS 102.

The accounts are prepared on a going concern basis. The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. This is on the basis that expenses are committed to after committed funding is in place.

1.2 Income

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

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

1.3 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the charity.

Charitable activities and Governance costs are costs incurred on the charity's

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

operations, including support costs and costs relating to the governance of the charity apportioned to charitable activities.

1.4 Interest receivable

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

1.5 Debtors

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

1.6 Cash at Bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

1.8 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.9 Fund accounting

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

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted funds 2025	Restricted funds 2025	Total funds 2025	Total funds 2024
	£	£	£	£
INCOME FROM				
Donations (incl. GiftAid, Benevity)	321	35,816	36,137	13,164
Grants	<u>5,000</u>	<u>32,695</u>	<u>37,695</u>	<u>69,483</u>
Total Income	<u>5,321</u>	<u>68,511</u>	<u>73,832</u>	<u>82,647</u>

Restricted funds to the amount of £27,195 have been received from Arts Council England for Connecting Stars related expenditure only.

The Harold Hyam Wingate Foundation awarded £3,500 towards the Lost Music of Auschwitz Stage production.

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2025	Restricted funds 2025	Total funds 2025	Total funds 2024
	£	£	£	£
Income from charitable activities	101,631	225	101,856	7,252
Investment - Bank Interest	215	-	215	-
Orchestra Tax Relief	<u>15,586</u>	<u>-</u>	<u>15,586</u>	<u>4,2426</u>
	<u>117,433</u>	<u>225</u>	<u>117,658</u>	<u>11,488</u>

The majority of Constella's income from charitable activities has been generated by the commission of the TV Documentary, the commission for Man with a Movie Camera and several smaller performances.

The Orchestra tax relief consists of:

£4,242: related to the 10th Anniversary concert in November 2023, which was received in April 2025

£11,344: related to The Lost Music of Auschwitz Stage production, for relevant costs incurred and paid in 2024-2025.

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

4. ANALYSIS OF INCOME FROM CHARITABLE ACTIVITIES BY TYPE OF INCOME

	Total funds 2025 £	Total funds 2024 £
Production Fees	97,170	7,279
Constella Philharmonic Fees	4,260	-
Music Publishing	426	-
	101,856	7,279

5. EXPENDITURE

CHARITABLE ACTIVITIES	Outreach £	Productions £	Total 2025 £	Total 2024 £
Performance Fees	12,745	66,267	79,012	28,485
Production Costs	16,815	46,169	62,984	43,618
	29,560	112,437	141,997	72,103

Note: Connecting Stars direct costs included in outreach (performances and production costs), Const Phil costs also included in outreach production costs.

SUPPORT COSTS

	Total 2025 £	Total 2024 £
Management	4,084	1,948
Administration	1,707	1,134
Independent Examination Fee	840	780
Marketing and Business Development	1,675	-
Sundry expenses	403	16
Software	461	-
Legal Fees	10,380	-
Repayment Contingent loan	10,000	-
Finance & Insurance	3,690	1,199
	33,240	5,077
TOTAL COSTS	175,237	77,180

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

6. BALANCE SHEET: RESTRICTED AND UNRESTRICTED

	Restricted 2025 £	Unrestricted 2025 £	Restricted 2024 £	Unrestricted 2024 £
Debtors	-	19,822	-	4,236
Cash At Bank	18,681	16,816	31,817	3,292
Creditors	-	-	695	-
	<u>35,315</u>	<u>4,424</u>	<u>31,122</u>	<u>7,528</u>

7. DEBTORS

	Total 2025 £	Total 2024 £
Orchestra Tax Relief	19,821	4,236
Fees	-	-
Arts Council	-	-
	<u>19,821</u>	<u>4,236</u>

8. CREDITORS: Amounts falling due within one year

	Total 2025 £	Total 2024 £
Trade creditors	-	-
Accruals	415	695
Total	<u>415</u>	<u>695</u>

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

9. STATEMENT OF FUNDS**STATEMENT OF FUNDS CURRENT YEAR**

	Balance at 31 March 2024	Income	Expenditure	Balance at 31 March 2025
	£	£	£	£
Restricted Funds	31,122	68,736	(73,115)	26,743
Unrestricted Funds	7,528	122,754	(102,121)	28,160
General Funds	38,650	191,490	(175,237)	54,904

STATEMENT OF FUNDS PRIOR YEAR

	Balance at 31 March 2023	Income	Expenditure	Balance at 31 March 2024
	£	£	£	£
Restricted Funds	14,059	70,008	(52,945)	31,122
Unrestricted Funds	7,609	24,154	(24,235)	7,528
General Funds	21,669	94,162	(77,180)	38,650

10. RELATED PARTIES TRANSACTIONS

Trustee donations amounted to £120. The contingent loan from a management team member provided in 2023 has been repaid, as the payment conditions have been met.

There have been no trustee remunerations or trustee expenses in this accounting year, in line with previous accounting years.

Constella Music

England & Wales - Charity number 1154859

Accounts

**CONSTELLA MUSIC
CHARITY REG. 1154859**

**UNAUDITED FINANCIAL STATEMENTS
AND
TRUSTEES' ANNUAL REPORT**

FOR THE YEAR ENDED 31 MARCH 2024

CONSTELLA MUSIC

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CONSTELLA MUSIC

REFERENCE AND ADMINISTRATIVE DETAILS OF CONSTELLA MUSIC, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2024

Trustees

Mr Stuart Wilson, Trustee Chair
Ms Clare Coulter (appointed 05/06/2024)
Ms Yesim Gozen
Ms Veronika Kamplade
Prof. Daniel Leech-Wilkinson
Mr Sebastian Lovell-Huckle
Mr Nick Whillis (appointed 27/03/2024)

Charity registered number

Constella Music

1154859

Principal office

Somerset House Exchange
Strand
London WC2R 1LA

Senior Management Team

Leo Geyer, Artistic and Executive Director
Nathalie De Potter, Managing Director

Independent Examiner of Financial Statements

Ms Chaweevan Williams FCCA
Verdant Accountants Limited
Chartered Certified Accountants
20-22 Wenlock Road
London N1 7GU

CONSTELLA MUSIC

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2023.

Objectives and Activities

POLICIES AND OBJECTIVES

The advancement of and the education of young persons and the public at large in the arts, culture and heritage, in particular, but not exclusively, in music, dance and theatre. This will be done in such ways as the charity trustees think fit, including (but not exclusively) by:

- promoting and encouraging the synergy of opera, ballet and theatre;
- promoting and encouraging works that will re-imagine opera and ballet for the 21st century;
- developing and commissioning new works of merit in music, opera, ballet and theatre and reinterpreting works to extend our understanding of human endeavour;
- encouraging and providing opportunities to enable artists to generate exceptional creative interpretations so as to open up new possibilities and experiences for the public at large;
- providing an opportunity for young artists across the UK to showcase their talent and gain training, experience and exposure needed to establish a career in the arts and produce works of a high standard;
- assisting others with a charitable objective in the education of persons (primarily young persons or who are otherwise attending full time education courses) by developing their artistic training, skills and expertise so as to prepare those persons for entry to a career in the arts on leaving their educational establishment;
- engaging today's diverse audiences by promoting the incorporation of their cultures and heritage in artistic works for new creativity and inclusion;
- developing and sustaining audiences for artistic works through digital platforms and outreach work.

ACTIVITIES FOR ACHIEVING OBJECTIVES

The past year has been transformational for Constella, the company formally changed its name from Constella OperaBallet to Constella Music, to better reflect the broader remit of the work it engages in.

Constella Music publishes and performs Leo Geyer's work spanning opera, dance, film, concert music and acts as a production company for his portfolio. The driving energy behind the company continues to be harnessing the expressive power of music for social good.

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

Performing Activity

Constella has celebrated its 10th anniversary with a performance in the Lilian Bayliss theatre, Sadler's Wells. The programme included a number of stage premieres of work composed by Leo Geyer as well as re-imaginings of other pieces, including:

- World premiere of London Portraits, a 20 minute opera-ballet scored for piano and voice, with music and text by Leo Geyer. Comprising of four vignettes, the poetry articulates the joys and struggles of city life – the inescapable busy-ness, commuting, loneliness in a crowd, the architectural beauty and the trials, tribulations and joys of love. The music fuses contemporary classical music with jazz while the new choreography by Taira Foo, brings together influences of ballet and street dance. This unique artistic fusion presented contemporary opera-ballet as a relevant, engaging and dramatic art form for today's audiences.
- Water Boatman for double-bass and loop pedal was originally commissioned by the Musician's Company and a recording was featured on BBC news. It was performed live for the first time by internationally renowned double bass player Toby Hughes
- The second half of the programme reflected Geyer's journey researching the music of the Holocaust. Blackbird, commissioned in memory of Holocaust historian Sir Martin Gilbert, for baritone and clarinet, violin and cello was performed by Simon Wallfisch, grandson of orchestras of Auschwitz survivor Anita Lasker-Wallfisch.
- The performance concluded with excerpts from the new opera-ballet the Orchestras of Auschwitz, featuring music written in the concentration camp. This work received international press attention and was featured on ITV news the same evening.

In February Constella performed at the Science Museum Lates with a concert celebrating the Chinese Clocks exhibition. The performance by strings and guzheng or Chinese zither, showcased a thrilling and diverse collection of clock-inspired music as well as a specially commissioned piece of music by Leo Geyer based on the melodies of the musical clocks.

Other notable projects where Geyer's music was performed included:

- World premiere of the re-orchestration of Bizet's Carmen for small orchestra performed at the Waterperry Opera Festival.
- Inspired by the mystic bird, Phoenix, an explosive fanfare published by Constella Music, was performed by the Hepworth brass band.
- Opera Holland Park presented Geyer's re-imagining of Mozart's Cosi Fan Tutte to patients and staff at the Chelsea and Westminster Hospital. This piece, first commissioned by Baseless Fabric theatre in collaboration with Jo Turner, was a finalist for the Offies Best Opera Production in 2018.
- Finally, the brilliant Elmore String Quartet gave the world premiere of Unfurling, based on the unravelling of a fern, at London's Kings Place.

Other Projects

Other projects Constella Music has been involved in this year include the restoration of the live cinema orchestra score for the seminal Ukrainian film 'Man with a Movie Camera', this major piece of work is near completion and the music score is scheduled to be performed for the first time at an international film festival in autumn 2024.

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

Following the international news coverage about the restoration of the music found in the archives of the Auschwitz-Birkenau Holocaust museum, Constella has launched a major fundraising drive to produce a full length opera-ballet 'The Orchestras of Auschwitz'. We have secured the participation of a renowned Jewish-American choreographer and are looking to perform the work for the first time in 2025. Constella's ambition – based on engagements and discussions with stakeholders abroad – is to organise a domestic and international tour with the production.

Leo Geyer's compositions are now managed by Constella Music and published on Nkoda.

Outreach Activity

Connecting Stars, Constella's major outreach programme bringing live access to high quality culture to care home residents across the UK now in its 4th year, is now well established and continues to be a success.

Connecting Stars has earned the company the award for 'Most Innovative Performing Arts Organisation' in the Acquisition International Non-Profit Awards, and 'Performing Arts NPO of the Year' for the CorporateLiveWire Global Awards.

In its endeavour to bring the arts to all audiences, the company embraced the possibilities of digital technology to launch Connecting Stars in 2020. This bespoke interactive performance programme allows care home residents to directly engage with professional musicians and dancers. Connecting Stars continues to delight care home audiences across the UK, while providing a training programme for emerging and student artists.

Over four years, we have perfected our performance practice to ensure the best quality experience for care home audiences, collaborated with over 100 care homes, and delivered nearly 2,000 performances. Our model overcomes barriers to access and achieves positive impact for care home residents via:

- A diverse menu of performance - Music and dance easily lends itself to participation, evokes memories of residents' youth and has universal appeal. Our musicians and dancers take requests from residents and perform classical, jazz, folk, filmic and popular music.
- Built-in social interaction - We broadcast to one care home at a time enabling residents to have a meaningful and personal engagement with artists. This shared experience also helps to foster social bonds between residents that remain after the performance is complete.
- Low cost and environmentally friendly - Virtual performance is cost-effective and eliminates the need for travel. To deliver Connecting Stars in person and reach the same number of care home residents would require a budget at least four times greater. Residents who do not have the mobility to travel to theatres or arts venues and care homes situated in rural areas are able to take part.

An independent evaluation of Connecting Stars in 2022 found that 68% of care home Activity Managers reported that the activity was almost universally liked and made a significant positive difference to residents, while 98% felt that the activity had at least some beneficial impact. Age UK's Index of Wellbeing in Later Life found that of 40 factors positively contributing to wellbeing amongst older people the factor with the single greatest impact was

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

‘creative and cultural participation’. This rated more highly than physical activities, having friends or owning a home.

We have continued our partnership with Community Integrated Care, a large UK-wide charity which provides care and assisted living support for the elderly, disabled and those with long-term health conditions. They have been running a virtual activity programme called "What to Do and Constella provides participatory music and dance workshops in “massed virtual activities” with up to 800 people per session.

Originally launched for special occasions, our group performances – open to all care homes - have become so popular we now organise them once or twice each month. They provide a great opportunity for care homes to enjoy a themed performance by 2 Constella artists. A number of Scottish and Welsh care homes have signed up to regular Connecting Stars performances, thanks to well received Burns Night and Welsh National Day performances by Constella’s Scottish and Welsh artists. Our care homes can see how residents of other care homes enjoy the performances and they are a great introduction for care homes interested in joining the programme.

Our emerging artists training programme has been very successful and continues to be managed by our directors of music learning and dance learning. The programme consists of four stages, beginning with a virtual workshop for either dance or music, followed by watching a relevant Connecting Stars performance, perform side by side with a professional artist and an opportunity to perform solo, monitored by the director of either dance or music learning.

In 2023-2024 we have mentored 3 artists and now have a total of 9 emerging artists in our roster. This mentoring programme has also contributed to further expanding our roster with artists from diverse backgrounds, resulting in more meaningful engagement with our audiences. We also continue our commitment to equal and fair pay.

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

MAIN ACTIVITIES UNDERTAKEN TO FURTHER THE CHARITY'S PURPOSES FOR PUBLIC BENEFIT

As above. The Trustees have had regard to the Charity Commission's guidance on public benefit in managing the activities of the charity.

THE DIFFERENCE THE CHARITY'S PERFORMANCE DURING THE PERIOD HAS MADE TO THE BENEFICIARIES OF THE CHARITY

Connecting Stars continues to delight care home residents across the UK, not only does it provide easy access to high quality performing arts, but the live and interactive nature of each performance actively engages the residents. Participatory arts have been shown to be one of the most impactful ways of boosting wellbeing and alleviating social isolation for older people. Age UK's Index of Wellbeing in Later Life found that of 40 factors positively contributing to wellbeing amongst older people the factor with the single greatest impact was 'creative and cultural participation'. This rated more highly than physical activities, having friends or owning a home.

However, barriers to access, cost and the logistics of transport often prevent care home residents from ever accessing the arts and experiencing these benefits; an issue which has only been amplified during and following the pandemic.

Over almost four years, we have perfected our performance practice to ensure the best quality experience for care home audiences, collaborated with over 100 care homes, and delivered more than 2,000 performances. Each care home receives a feedback form after every performance and our Directors of Music and Dance continue to monitor the quality of the performances by all artists on a regular basis. Feedback continues to be overwhelmingly positive.

In parallel the company has been actively reaching out to performing arts students of diverse backgrounds, offering them mentoring and performance opportunities. The artists who successfully complete the programme are offered a place as emerging artist on the Connecting Stars project.

Our performance at the Science Museum Lates, as part of the Chinese Clocks exhibition, reached a broad and diverse audience of all ages, entrance was free to the audience.

Constella's 10th Anniversary in November 2023, was well received. In particular the presentation of the story about Leo Geyer's research into music found in the archives of Auschwitz-Birkenau and the performance of a number of short excerpts restored, received worldwide press attention and was featured on ITV news.

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

Achievements and performance**REVIEW OF ACTIVITIES**

As stated above, Constella thrived this accounting year by providing meaningful work to its core group of artists and making a difference to the lives of care home residents. The company also evolved to embrace the possibilities of digital performance and engagement, whilst managing to maintain the community participation element.

FUNDRAISING ACTIVITIES

Arts Council England remains the biggest funder of Connecting Stars and without them we would not be able to keep engaging our care home audiences in a meaningful way. We recognise the need to diversify our income streams.

Despite investing significant effort to secure match funding for Connecting Stars with the help of a fundraising consultant, it has proven a real challenge, and we only secured one successful grant from the Samuel Gardner Memorial Trust, for which we are very grateful.

We realised we needed to rethink the business model to make the project financially sustainable and at the same time find a way to reduce the number of 'no-shows' or last-minute cancellations by care homes. The company, supported by the board, decided to introduce a small membership fee – equivalent to the cost of just one performance - for care homes in order to generate some income to help raise match funding for arts council applications. The membership allows care homes to book one performance a week for 6 months. Monthly group performances remain free to all care homes across the UK and do not require membership. Following an initial reluctance by care homes to commit to becoming a member, this has now stabilised and we had new care homes join and the loyalty of the care homes that are part of the scheme has increased with a significant reduction in the number of late cancellations. We also actively engage and offer a solution to those care homes that want their residents to enjoy the performances but do not have the financial means to pay the membership fee. We are also grateful to the 'Pico Players', who raised donations for Connecting Stars in their March Concert.

Following the launch of our fundraising activity to produce "The Orchestras of Auschwitz" the company is delighted to have been given a grant of £15,000 towards its development by the Cockayne Foundation. Significant efforts by the team to build relationships with potential supporters are starting to generate support and we have received a pledge of a further £20,000 in addition to individual donations received following our 10th anniversary performance.

Constella Music is also very grateful to the Foyle Foundation who have continued their support and awarded the company £5,000 towards core funding in May 2024.

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

STRATEGIES FOR ACHIEVING AIMS AND OBJECTIVES IN THE FUTURE

Constella Music is focussed on keeping the momentum it gathered 2023-2024 going.

At a high level this means to continue Connecting Stars, focus on bringing one major new production to the stage within the next 18 months while working on a steadily increasing of smaller commissions, including new compositions, small scale performances.

From an outreach perspective one of the main objectives is to continue securing the future of Connecting Stars. This means we can continue to not only engage care home residents and their carers across the UK in high quality live music and dance performances but also provide training and performing opportunities to young professional artists.

As mentioned in previous section, the major focus of the company now is to develop its full stage production of 'The Orchestras of Auschwitz'. This production requires significant funding has been and continues to be a focus.

In terms of smaller fee earning commissions, in July 2024 Constella will partner with the Courtauld Gallery to make a performance recording to accompany their Henry Moore Shadows on the Wall exhibition.

The company is also actively working on several new proposals for performance with an outreach element.

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

Financial review**GOING CONCERN**

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

FINANCIAL POSITION AT THE END OF THE PERIOD ENDED 31 MARCH 2024

Constella's financial position at year end shows a healthy funds balance of £38,650 which includes £31,122 of restricted funding for Connecting Stars and the development of the Orchestras of Auschwitz stage production.

Constella has already submitted a new application for another project grant for Connecting Stars for £27,00 with Arts Council England, which – if successful - will enable the continuation of the programme until late autumn 2024. In addition, the company is focussing on fundraising for the Orchestras of Auschwitz.

Unrestricted funds remain similar and amount to £7,528 in 2024 compared to £7,609 in 2023, this is made up of fee income and donations.

RESERVES POLICY

The reserves shown – excluding restricted reserves for Connecting Stars - are small, but the overheads of the charity are equally small, and projects are only undertaken when funding is identified and confirmed. It is worth noting that Constella has been awarded £5,000 towards core funding from the Foyle Foundation in May 2024.

The Trustees are committed to increasing reserves going forward.

The charity's financial position has been stable with uninterrupted funding.

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance and management**CONSTITUTION**

The Charity is a charitable incorporated organisation governed by its constitution on 19th June 2019. It was registered as a charity with the Charity Commission on 4th December 2013 with number 1154859.

METHOD OF APPOINTMENT OR ELECTION OF TRUSTEES

The methods used to recruit and appoint new charity trustees is as follows:

- Identification for a new trustee either due to resignation or the need for specialist experience and knowledge
- Based on the criteria above, trustees will consider the best method to short-list suitable and diverse candidates.
- Short-listing and interviews take place against agreed criteria. Interviews are carried out by a small panel of trustees, and each candidate is asked similar questions to ensure a fair and objective approach. Notes are kept of each interview.
- Chosen Candidate is given a copy of the constitution and most recent report to read.
- Candidate is invited to a trustee meeting, whereby the trustees check that the candidates have not been disqualified from acting as trustees, or have a conflict of interest, and any additional questions are resolved.
- Trustees are appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees (clause 10.1 of the constitution) and trustee details are filed with the Charities Commission.

It should be noted that the trustees do not receive any form of remuneration or payment from Constella. Only reasonable expenses, incurred when attending meetings and workshops for Constella, are reimbursed based on receipts.

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgments and accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports)

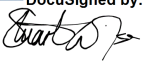
CONSTELLA MUSIC

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

Regulations 2008 and the provisions of the constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In line with section 145 of Charities Act 2011, the trustees have re-appointed Ms Chaweevan Williams, FCCA from Verdant Accountants Limited, as independent examiner for this accounting year.

This report was approved by the Trustees, on the 31st July 2024 and signed on their behalf by:

DocuSigned by:

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Mr Stuart Wilson

Date: 31 July 2024

CONSTELLA MUSIC

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the trustees of Constella Music

I report to the trustees on my examination of the accounts of Constella Music ('the Charity') for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act, and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

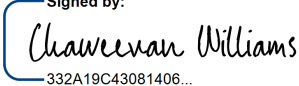
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

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

Signature

Date: 31 July 2024

Signed by:

332A19C43081406...

Chaweevan Williams FCCA
Verdant Accountants Ltd
Chartered Certified Accountants
20-22 Wenlock Road
London N1 7GU

CONSTELLA MUSIC

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED MARCH 31 2024

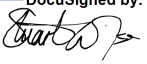
	Note	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
INCOME FROM					
Donations and grants	2	13,164	69,483	82,647	57,471
Charitable Activities	3a	10,990	525	11,515	1,895
Investment - Bank Interest	3b	27			5
Total Income		<u>24,154</u>	<u>70,008</u>	<u>94,162</u>	<u>59,366</u>
EXPENDITURE ON					
Charitable Activities	5, 7	<u>24,235</u>	<u>52,945</u>	<u>77,180</u>	<u>59,680</u>
TOTAL EXPENDITURE		<u>24,235</u>	<u>52,945</u>	<u>77,180</u>	<u>59,680</u>
Net Expenditure before other recognised gains and losses					
Net movement in funds		(81)	17,063	16,982	(314)
RECONCILITATION OF FUNDS					
Total funds brought forward		7,609	14,059	21,668	21,982
TOTAL FUNDS CARRIED FORWARD		<u>7,528</u>	<u>31,122</u>	<u>38,650</u>	<u>21,668</u>

CONSTELLA MUSIC

BALANCE SHEET AS AT 31 MARCH 2024

	Note	2024 £	£	2023 £	£
CURRENT ASSETS					
Debtors	7	4,236		20,173	
Cash at bank in hand	6	<u>35,109</u>		<u>7,374</u>	
		<u>39,345</u>		<u>27,547</u>	
CREDITORS					
Amounts falling due in one year	8	<u>(695)</u>		<u>(5,879)</u>	
NET CURRENT ASSETS			<u>38,650</u>		<u>21,668</u>
NET ASSETS			<u>38,650</u>		<u>21,668</u>
CHARITY FUNDS					
Restricted Funds	9		31,122		14,059
Unrestricted Funds	9		<u>7,528</u>		<u>7,610</u>
TOTAL FUNDS			<u>38,650</u>		<u>21,668</u>

The financial statements were approved by the Trustees on and signed on their behalf, by:

DocuSigned by:

 43EE13BAD5084FF...

.....
 Mr Stuart Wilson, Trustee

Date: 31 July 2024

The notes on pages 17 to 22 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1. ACCOUNTING POLICIES**1.1 Basis of preparation of financial statements**

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant notes to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and Charities Act 2011.

Constella OperaBallet constitutes a public benefit entity as defined by FRS 102.

The accounts are prepared on a going concern basis. The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. This is on the basis that expenses are committed to after committed funding is in place.

1.2 Income

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

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

1.3 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the charity.

Charitable activities and Governance costs are costs incurred on the charity's

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

operations, including support costs and costs relating to the governance of the charity apportioned to charitable activities.

1.4 Interest receivable

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

1.5 Debtors

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

1.6 Cash at Bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

1.8 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.9 Fund accounting

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

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
INCOME FROM				
Donations (incl. GiftAid)	13,164	-	13,164	4,137
Grants	-	69,483	69,483	53,334
Total Income	13,164	69,483	82,647	57,471

Restricted funds to the amount of £54,484 have been awarded by Arts Council England for Connecting Stars related expenditure only.

Constella received a grant of £15,000 from the Cockayne Foundation to for its Orchestras of Auschwitz project.

A grant of £1,000 was awarded by the Samuel Gardner Memorial Trust.

A management team member provided a contingent loan of £10,000 to assist with the initial funding of a project. This loan is only repayable when certain conditions have been met. At the year-end these conditions had not been met so the loan is not shown as a liability.

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	Total fund 2023 £
Income from charitable activities	6,727	525	7,252	1,89
Investment - Bank Interest	27			
Orchestra Tax Relief	4,236	-	4,236	-
	10,990	525	11,488	1,89

4. ANALYSIS OF INCOME FROM CHARITABLE ACTIVITIES BY TYPE OF INCOME

	Total funds 2024 £	Total funds 2023 £
Fees	7,279	1,895
	7,279	1,895

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

5. EXPENDITURE

CHARITABLE ACTIVITIES	Outreach	Productions	Total 2024	Total 2023
	£	£	£	£
Performance Fees	19,325	9,160	28,485	34,870
Production Costs	21,917	21,701	43,618	15,156
	41,242	30,861	72,103	50,026

Note: Connecting Stars direct costs included in outreach (performances and production costs),

SUPPORT COSTS	Total 2024	Total 2023
	£	£
Management	1,948	1,988
Administration	1,134	480
Independent Examination Fee	780	-
Marketing and Business Development	-	4,924
Sundry expenses	16	360
Software	-	1,366
Finance & Insurance	1,199	536
	5,077	9,654
TOTAL COSTS	77,180	59,680

6. BALANCE SHEET: RESTRICTED AND UNRESTRICTED

	Restricted 2024	Unrestricted 2024	Restricted 2023	Unrestricted 2023
	£	£	£	£
Debtors	-	4,236	20,073	100
Cash At Bank	31,817	3,292		7,374
Creditors	(695)	-	(5,878)	-
	31,122	7,528	14,195	7,474

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

7. DEBTORS

	Total 2024 £	Total 2023 £
Orchestra Tax Relief	4,236	-
Fees	-	100
Arts Council	-	20,073
	<u>4,236</u>	<u>20,173</u>

Orchestra Tax relief expected to be received after submission of the corporate tax return.

8. CREDITORS: Amounts falling due within one year

	Total 2024 £	Total 2023 £
Trade creditors	-	3,739
Accruals	695	2,140
Total	<u>695</u>	<u>5,879</u>

Accruals are all related to artist fees outstanding for Connecting Stars, paid in April 2024.

CONSTELLA MUSIC

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

9. STATEMENT OF FUNDS

STATEMENT OF FUNDS CURRENT YEAR

	Balance at 31 March 2023	Income	Expenditure	Balance at 31 March 2024
	£	£	£	£
Restricted Funds	14,059	70,008	(52,945)	31,122
Unrestricted Funds	7,609	24,154	(24,235)	7,528
General Funds	21,668	94,162	(77,180)	38,650

Restricted fund balance: Connecting Stars and Orchestras of Auschwitz (Cockayne Foundation)

STATEMENT OF FUNDS PRIOR YEAR

	Balance at 31 March 2022	Income	Expenditure	Balance at 31 March 2023
	£	£	£	£
Restricted Funds	19,478	43,834	(49,253)	14,059
Unrestricted Funds	2,504	15,532	(10,427)	7,609
General Funds	21,982	59,366	(59,680)	21,668

10. RELATED PARTIES TRANSACTIONS

Trustee donations amounted to £120. A management team member provided a contingent loan of £10,000. The loan is only repayable when certain conditions have been met. At the year-end date these conditions had not been met and so the loan is not shown as a liability.

There have been no trustee remunerations or trustee expenses in this accounting year, in line with previous accounting years.

Constella Music

England & Wales - Charity number 1154859

Accounts

**CONSTELLA OPERABALLET
CHARITY REG. 1154859**

**UNAUDITED FINANCIAL STATEMENTS
AND
TRUSTEES' ANNUAL REPORT**

FOR THE YEAR ENDED 31 MARCH 2023

CONSTELLA OPERABALLET

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CONSTELLA OPERABALLET

REFERENCE AND ADMINISTRATIVE DETAILS OF CONSTELLA OPERABALLET, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2023

Trustees

Mr Stuart Wilson, Trustee Chair
Ms Yesim Gozen (appointed 30th November 2022)
Ms Veronika Kamplade
Prof. Daniel Leech-Wilkinson, Trustee
Mr Sebastian Lovell-Huckle, Trustee

Charity registered number

Constella OperaBallet

1154859

Principal office

Somerset House Exchange
Strand
London WC2R 1LA

Senior Management Team

Leo Geyer, Artistic and Executive Director
Nathalie De Potter, Managing Director

Independent Examiner of Financial Statements

Ms Chaweewan Williams FCCA
Verdant Accountants Limited
Chartered Certified Accountants
20-22 Wenlock Road
London N1 7GU

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2023.

Objectives and Activities

POLICIES AND OBJECTIVES

The advancement of and the education of young persons and the public at large in the arts, culture and heritage, in particular, but not exclusively, in music, dance and theatre. This will be done in such ways as the charity trustees think fit, including (but not exclusively) by:

- promoting and encouraging the synergy of opera, ballet and theatre;
- promoting and encouraging works that will re-imagine opera and ballet for the 21st century;
- developing and commissioning new works of merit in music, opera, ballet and theatre and reinterpreting works to extend our understanding of human endeavour;
- encouraging and providing opportunities to enable artists to generate exceptional creative interpretations so as to open up new possibilities and experiences for the public at large;
- providing an opportunity for young artists across the UK to showcase their talent and gain training, experience and exposure needed to establish a career in the arts and produce works of a high standard;
- assisting others with a charitable objective in the education of persons (primarily young persons or who are otherwise attending full time education courses) by developing their artistic training, skills and expertise so as to prepare those persons for entry to a career in the arts on leaving their educational establishment;
- engaging today's diverse audiences by promoting the incorporation of their cultures and heritage in artistic works for new creativity and inclusion;
- developing and sustaining audiences for artistic works through digital platforms and outreach work.

ACTIVITIES FOR ACHIEVING OBJECTIVES

Over the course of this accounting period, Constella OperaBallet's Connecting Stars Project has continued to develop and grow and is now well established across the UK.

In parallel, Constella has started focussing on repositioning itself as a world class performing arts organisation, and despite many challenges post pandemic, we have a number of exciting projects in various stages of development.

CONNECTING STARS

In its endeavour to bring the arts to all audiences, the company has embraced the possibilities of digital technology to launch Connecting Stars in 2020. This bespoke interactive performance programme allows care home residents to directly engage with professional musicians and dancers. Approaching its 1,500th performance, Connecting Stars continues to delight care home audiences across the UK, while providing a training programme for emerging and student artists.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

Over two years, we have perfected our performance practice to ensure the best quality experience for care home audiences, collaborated with over 100 care homes, and delivered nearly 1,500 performances. Our model overcomes barriers to access and achieves positive impact for care home residents via:

- A diverse menu of performance - Music and dance easily lends itself to participation, evokes memories of residents' youth and has universal appeal. Our musicians and dancers take requests from residents and perform classical, jazz, folk, filmic and popular music.
- Built-in social interaction - We broadcast to one care home at a time enabling residents to have a meaningful and personal engagement with artists. This shared experience also helps to foster social bonds between residents that remain after the performance is complete.
- Low cost and environmentally friendly - Virtual performance is cost-effective and eliminates the need for travel. To deliver Connecting Stars in person and reach the same number of care home residents would require a budget at least four times greater. Residents who do not have the mobility to travel to theatres or arts venues and care homes situated in rural areas are able to take part.
- Free to care homes

An independent evaluation of Connecting Stars in 2022 found that 68% of care home Activity Managers reported that the activity was almost universally liked and made a significant positive difference to residents, while 98% felt that the activity had at least some beneficial impact. Age UK's Index of Wellbeing in Later Life found that of 40 factors positively contributing to wellbeing amongst older people the factor with the single greatest impact was 'creative and cultural participation'. This rated more highly than physical activities, having friends or owning a home.

We have continued our partnership with Community Integrated Care, a large UK-wide charity which provides care and assisted living support for the elderly, disabled and those with long-term health conditions. They have been running a virtual activity programme called "What to Do and Constella provides participatory music and dance workshops in "massed virtual activities" with up to 800 people per session.

Originally launched for special occasions, our group performances – open to all care homes - have become so popular we now organise them once or twice each month. They provide a great opportunity for care homes to enjoy a themed performance by 2 Constella artists. A number of Scottish and Welsh care homes have signed up to regular Connecting Stars performances, thanks to well received Burns Night and Welsh National Day performances by Constella's Scottish and Welsh artists. Our care homes can see how residents of other care homes enjoy the performances and they are a great introduction for care homes interested in joining the programme.

Our emerging artists training programme has been very successful and we have appointed a director of music learning and a director of dance learning to oversee and manage our emerging artists. The programme consists of four stages, beginning with a virtual workshop for either dance or music, followed by watching a relevant Connecting Stars performance, perform side by side with a professional artist and an opportunity to perform solo, monitored by the director of either dance or music learning.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

In 2022-2023 we have mentored 6 artists and expanded our artist roster with 3 emerging artists. This mentoring programme has also contributed to further expanding our roster with

artists from diverse backgrounds, resulting in more meaningful engagement with our audiences. We also continue our commitment to equal and fair pay.

We have successfully secured a new project grant of £20,073 from Arts Council England, which will allow us to continue the programme until July 2023. We continue to invest significant effort to secure future funding for Connecting Stars to keep bringing the arts to care home residents and give them the opportunity to participate in every music and dance performance.

LONDON PORTRAITS

Following the initial commission and premiere of Geyer's *Sunset in Grey* for the Lancaster Jazz Festival, Constella is developing opportunities for performance of Geyer's full *London Portraits* cycle with the view to create captivating and bite-sized opera-ballet vignettes to be disseminated digitally.

The music has been recorded and following and an application has been submitted to Arts Council to fund the next phase of the project, which will allow us to develop the choreography and film the various vignettes in different iconic locations across London. London Portraits will focus on new ways to create and disseminate opera-ballet, so we can widen our reach and attract new audiences to opera and ballet.

THE ORCHESTRAS OF AUSCHWITZ

Constella's artistic director Leo Geyer has undertaken extensive research of forgotten music held in the archives of the museum in Auschwitz-Birkenau.

Constella is collaborating with Two Rivers Media, a TV production company, to develop the research into a TV documentary, presented by Leo Geyer, which will also feature performances of the music by Constella artists in Auschwitz-Birkenau. The focus this accounting year has been on presenting the idea to various broadcasters and potential funders, together with Two Rivers Media and we are planning to kick off the development of the documentary in the second half of 2023.

This project will not only highlight the importance of music, even in the darkest moments of our history, but also be a reminder about the horrors of the Holocaust which should never be forgotten. Constella will use the TV documentary as a basis for a stage production to be premiered around the same time in early 2025.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

MAIN ACTIVITIES UNDERTAKEN TO FURTHER THE CHARITY'S PURPOSES FOR PUBLIC BENEFIT

As above. The Trustees have had regard to the Charity Commission's guidance on public benefit in managing the activities of the charity.

THE DIFFERENCE THE CHARITY'S PERFORMANCE DURING THE PERIOD HAS MADE TO THE BENEFICIARIES OF THE CHARITY

Connecting Stars continues to delight care home residents across the UK, not only does it provide easy access to high quality performing arts but the live and interactive nature of each performance actively engages the residents. Participatory arts have been shown to be one of the most impactful ways of boosting wellbeing and alleviating social isolation for older people. Age UK's Index of Wellbeing in Later Life found that of 40 factors positively contributing to wellbeing amongst older people the factor with the single greatest impact was 'creative and cultural participation'. This rated more highly than physical activities, having friends or owning a home.

However barriers to access, cost and the logistics of transport often prevent care home residents from ever accessing the arts and experiencing these benefits; an issue which has only been amplified during and following the pandemic.

Over two years, we have perfected our performance practice to ensure the best quality experience for care home audiences, collaborated with over 100 care homes, and delivered our 1,500th performance in spring 2023.

In parallel the company has been actively reaching out to performing arts students of diverse backgrounds and offering them mentoring and performance opportunities. We have engaged an independent evaluator to monitor the quantity and quality of the Connecting Stars performances and are very happy to be able to say the feedback continuous to be overwhelmingly positive.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance

REVIEW OF ACTIVITIES

As stated above, Constella thrived this accounting year by providing meaningful work to its core group of artists and making a difference to the lives of care home residents. The company also evolved to embrace the possibilities of digital performance and engagement, whilst managing to maintain the community participation element.

FUNDRAISING ACTIVITIES

Arts Council England remains the biggest funder of Connecting Stars and without them we would not be able to keep engaging our care home audiences in a meaningful way. We do recognise the need to diversify our income streams and the continues to invest significant effort to generate income from other sources.

We are delighted to have received a core funding grant from the Foyle Foundation of £7,500 in December 2022 to strengthen our fundraising capability. This has allowed Constella to engage an experienced funding development consultant on a part time basis since February 2023. The company has overhauled its fundraising strategy and approach to applications, and we are hopeful that – despite the limited availability of funds and high level of competition we will become increasingly successful in diversifying our income streams. For a company our size being able to work with an expert to strengthen our fundraising capability is invaluable and we are extremely grateful to the Foyle foundation for their support.

As the company's 3 years strategy, defined by the trustees and management, aligns very closely with the objectives of Arts Council England, it was agreed by trustees and management to apply for National Portfolio Organisation (NPO) Status for 2023-2026. Constella's management team invested a significant amount of time to write the NPO application. Unfortunately, our application was not successful, but on a positive note the detailed feedback letter from Arts Council England was overall positive and highlighted some areas to focus on for the future.

STRATEGIES FOR ACHIEVING AIMS AND OBJECTIVES IN THE FUTURE

The company is progressing a number of different projects. As outlined in the previous section, one of the main objectives is to secure the future of Connecting Stars, so it becomes a permanent community engagement project with regular funding sources. In addition, the scope of *Connecting Stars* continues to expand by providing training and performing opportunities to young artists and engaging new care homes, with a focus on areas of low engagement as defined by Arts Council England and further expansion in Wales, Scotland and Northern Ireland.

In parallel and equally important is a return to developing new material and productions, based on the research and development that has been taking place in previous years. Constella feels it is of vital importance to remain relevant and to continue to evolve, embrace new technology and find new ways of engaging the public in performing arts, specifically ballet and classical music in all its forms.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

We are proud to work with a very diverse group of talented artists and creative collaborators and want to be able to provide them with the creative challenges they and the industry as a whole needs, to keep and develop its talent and to engage new and existing audiences. The main focus is on two new productions, the Orchestras of Auschwitz and London Portraits.

THE ORCHESTRAS OF AUSCHWITZ

An opera-ballet production that memorialises the Jewish musicians imprisoned in Auschwitz-Birkenau who were forced to play each day as slave labour commandos set off to and returned from their work. As well as music written in the camp itself, elements of the score will include an original composition in memory of Sir Martin Gilbert, renowned Holocaust historian. A premiere production of the Genesis piece of the production was very well received at the Highgate Shul London in September 2017.

Constella is now collaborating with Two Rivers Media, a TV production company, to produce a documentary about the Orchestras of Auschwitz. Constella's artistic director, Leo Geyer, will be presenting his research and conducting an orchestra that will be performing some of the music that has been discovered in the archives of Auschwitz Birkenau. In a first phase the focus has been on securing the commission from broadcasters and the plan is for interviews and filming to commence in the autumn of 2023.

LONDON PORTRAITS

Following the initial commission and premiere of Geyer's *Sunset in Grey* for the Lancaster Jazz Festival, Constella is developing opportunities for performance of Geyer's full *London Portraits* cycle with the view to create captivating and bite-sized opera-ballet vignettes to be disseminated digitally. The company has received funding from St Catherine's College Oxford University which has allowed the music to be performed and recorded engage a choreographer who has outlined initial ideas. It is however proving a real challenge to secure funding for a project that is focussed on artistic development and using innovative ways to capture and distribute the work to a large and younger audience.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

Financial review

GOING CONCERN

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

FINANCIAL POSITION AT THE END OF THE PERIOD ENDED 31 MARCH 2023

Constella's financial position at year end shows a healthy funds balance of £21,669 which includes £14,059 of restricted funding for Connecting Stars.

These funds are scheduled to be spent on the Connecting Stars programme by July 2023. Constella has already submitted a new application for another project grant for Connecting Stars for £27,00 with Arts Council England, which – if successful - will enable the continuation of the programme until late autumn 2023. In addition, the company is awaiting the outcome of another 20 grant applications to foundations and is actively looking into other fundraising opportunities.

Unrestricted funds have increased from £2,504 in 2022 to £7,609 in 2023, this is made up of fee income, donations and funds not yet has been spent from the £7,500 grant received from the Foyle Foundation for core funding.

RESERVES POLICY

The reserves shown – excluding restricted reserves for Connecting Stars - are small, but the overheads of the charity are equally small and projects are only undertaken when funding is identified and confirmed. The Trustees are committed to increasing reserves going forward.

Tthe charity's financial position has been stable with uninterrupted funding, although the company halted Connecting Stars performances for 2 weeks at year end because of cash flow issues. These were due to payment processing delays at Arts Council England and funds for grants received for Connecting Stars were paid into the Constella bank account 4 weeks later than expected.

The unrestricted reserves increased with just over £5,000 to £7,609, at 31st March 2013, mainly thanks to the Foyle grant received for core funding.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

Structure, governance and management

CONSTITUTION

The Charity is a charitable incorporated organisation governed by its constitution on 19th June 2019. It was registered as a charity with the Charity Commission on 4th December 2013 with number 1154859.

METHOD OF APPOINTMENT OR ELECTION OF TRUSTEES

The methods used to recruit and appoint new charity trustees is as follows:

- Identification for a new trustee either due to resignation or the need for specialist experience and knowledge
- Based on the criteria above, trustees will consider the best method to short-list suitable and diverse candidates.
- Short-listing and interviews take place against agreed criteria. Interviews are carried out by a small panel of trustees, and each candidate is asked similar questions to ensure a fair and objective approach. Notes are kept of each interview.
- Chosen Candidate is given a copy of the constitution and most recent report to read.
- Candidate is invited to a trustee meeting, whereby the trustees check that the candidates have not been disqualified from acting as trustees, or have a conflict of interest, and any additional questions are resolved.
- Trustees are appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees (clause 10.1 of the constitution) and trustee details are filed with the Charities Commission.

It should be noted that the trustees do not receive any form of remuneration or payment from Constella. Only reasonable expenses, incurred when attending meetings and workshops for Constella, are reimbursed based on receipts.

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports)

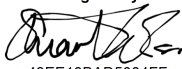
CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2023

Regulations 2008 and the provisions of the constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In line with section 145 of Charities Act 2011, the trustees have re-appointed Mr Philip Mills, as independent examiner for this accounting year.

This report was approved by the Trustees, on the 5th July 2023 and signed on their behalf by:

DocuSigned by:

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Mr Stuart Wilson

Date: 06 July 2023

CONSTELLA OPERABALLET

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the trustees of Constella Operaballet

I report to the trustees on my examination of the accounts of Constella Operaballet ('the Charity') for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act, and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

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

Signature

Date: 06 July 2023

DocuSigned by:

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Chaweevan Williams FCCA
Verdant Accountants Ltd
Chartered Certified Accountants
20-22 Wenlock Road
London N1 7GU

CONSTELLA OPERABALLET

**STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED
MARCH 31 2023**

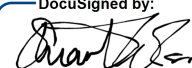
	Note	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
INCOME FROM					
Donations and grants	2	13,637	43,834	57,471	52,126
Charitable Activities	3	1,895	-	1,895	14,820
Total Income		<u>15,532</u>	<u>43,834</u>	<u>59,366</u>	<u>66,946</u>
EXPENDITURE ON					
Charitable Activities	5, 7	<u>10,427</u>	<u>49,253</u>	<u>59,680</u>	<u>47,502</u>
TOTAL EXPENDITURE		<u>10,427</u>	<u>49,253</u>	<u>59,680</u>	<u>47,502</u>
Net Expenditure before other recognised gains and losses					
Net movement in funds		5,105	(5,419)	(314)	19,444
RECONCILIATION OF FUNDS					
Total funds brought forward		2,504	19,478	21,982	2,538
TOTAL FUNDS CARRIED FORWARD		<u><u>7,609</u></u>	<u><u>14,059</u></u>	<u><u>21,668</u></u>	<u><u>21,982</u></u>

CONSTELLA OPERABALLET

BALANCE SHEET AS AT 31 MARCH 2023

	Note	2023		2022	
		£	£	£	£
CURRENT ASSETS					
Debtors	6	20,173		0	
Cash at bank in hand		<u>7,374</u>		<u>30,395</u>	
		<u>27,547</u>		<u>30,395</u>	
CREDITORS					
Amounts falling due in one year	7	<u>(5,879)</u>		<u>(8,413)</u>	
NET CURRENT ASSETS			21,668		21,982
NET CURRENT ASSETS			<u>21,668</u>		<u>21,982</u>
CHARITY FUNDS					
Restricted Funds	8	14,059		19,478	
Unrestricted Funds		<u>7,609</u>		<u>2,504</u>	
TOTAL FUNDS			<u>21,668</u>		<u>21,982</u>

The financial statements were approved by the Trustees on and signed on their behalf, by:

DocuSigned by:

 43EE13BAD5084FF...

.....
 Mr Stuart Wilson, Trustee

Date: 06 July 2023

The notes on pages 15 to 20 form part of these financial statements

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

1. ACCOUNTING POLICIES**1.1 Basis of preparation of financial statements**

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant notes to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and Charities Act 2011.

Constella OperaBallet constitutes a public benefit entity as defined by FRS 102.

The accounts are prepared on a going concern basis. The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. This is on the basis that expenses are committed to after committed funding is in place.

1.2 Income

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

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

1.3 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the charity.

Charitable activities and Governance costs are costs incurred on the charity's

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

operations, including support costs and costs relating to the governance of the charity apportioned to charitable activities.

1.4 Interest receivable

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

1.5 Debtors

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

1.6 Cash at Bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

1.8 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.9 Fund accounting

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

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted funds 2023	Restricted funds 2023	Total funds 2023	Total funds 2022
	£	£	£	£
INCOME FROM Donations (incl. GiftAid, Benevity)	4,137	-	4,137	867
Grants	9,500	43,834	53,334	51,259
Total Income	13,637	43,834	57,471	52,126

Restricted funds are to be used for Connecting Stars related expenditure only.

Restricted grant income was received from Arts Council, the Askew Charitable Trust and the Boris Karloff Foundation.

A grant for £7,500 towards core costs was received from the Foyle Foundation, to help Constella strengthen its fundraising activities.

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2023	Restricted funds 2023	Total funds 2023	Total funds 2022
	£	£	£	£
Income from charitable activities	1,895	-	1,895	14,820
	1,895	-	1,895	14,820

4. ANALYSIS OF INCOME FROM CHARITABLE ACTIVITIES BY TYPE OF INCOME

	Total funds 2023	Total funds 2022
	£	£
Fees	1,895	14,820
Ticket sales	-	-
	1,895	14,820

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

5. EXPENDITURE

CHARITABLE ACTIVITIES	Outreach £	Productions £	Total 2023 £	Total 2022 £
Performance Fees	33,700	1,170	34,870	18,453
Production Costs	14,186	970	15,156	17,445
	<u>47,886</u>	<u>2,140</u>	<u>50,026</u>	<u>35,898</u>

Note: Connecting Stars direct costs included in outreach (performances and production costs)

SUPPORT COSTS	Total 2023 £	Total 2022 £
Management	1,988	2,017
Administration	480	1,246
Independent Examination Fee	-	-
Marketing and Business Development	4,924	6,832
Sundry expenses	360	-
Software	1,366	1,035
Finance & Insurance	536	474
	<u>9,654</u>	<u>11,604</u>
TOTAL COSTS	<u>59,680</u>	<u>47,502</u>

6. BALANCE SHEET: RESTRICTED AND UNRESTRICTED

	Restricted 2023	Unrestricted 2023
Debtors	20,073	100
Cash at Bank		7,374
Creditors	(5,878)	
	<u>14,195</u>	<u>7,474</u>

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

7. DEBTORS

	Total 2023	Total 2022
	£	£
Fees	100	
Arts Council	20,073	
	<u>20,173</u>	<u>-</u>

Fee: late receipt of Community Integrated Care December concert

Connecting Stars Phase 3 final payment and first payment of Connect Stars Phase 4, received late in April 2023 due to Arts Council payment processing delays.

8. CREDITORS: Amounts falling due within one year

	Total 2023	Total 2022
	£	£
Trade creditors - Performance fees	3,738	6,644
Trade creditors - Administrative costs	2,140	1,769
Total	<u>5,878</u>	<u>8,413</u>

Accruals for costs incurred in 22/23 but not yet paid: all relate to Connecting Stars:

March 2023 Connecting Stars performance and administrative costs

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

9. STATEMENT OF FUNDS

STATEMENT OF FUNDS CURRENT YEAR

	Balance at 31 March 2022	Income	Expenditure	Balance at 31 March 2023
	£	£	£	£
Restricted Funds	19,478	43,834	(49,253)	14,059
Unrestricted Funds	2,504	15,532	(10,427)	7,609
General Funds	21,948	59,366	(59,680)	21,669

The restricted funds balance relates to Connecting Stars grants, which continue to be used for performances.

STATEMENT OF FUNDS PRIOR YEAR

	Balance at 31 March 2021	Income	Expenditure	Balance at 31 March 2022
	£	£	£	£
Restricted Funds		51,293	(31,815)	19,478
Unrestricted Funds	2,538	15,653	(15,687)	2,504
General Funds	2,538	66,946	(47,502)	21,982

10. RELATED PARTIES TRANSACTIONS

Trustee donations amounted to £120, there have been no other related party transactions in 2022-2023. In the previous accounting year, trustee donations amounted to £120 as well.

There have been no trustee remunerations or trustee expenses in this accounting year, in line with previous accounting years.

Constella Music

England & Wales - Charity number 1154859

Accounts

**CONSTELLA OPERABALLET
CHARITY REG. 1154859**

**UNAUDITED FINANCIAL STATEMENTS
AND
TRUSTEES' ANNUAL REPORT**

FOR THE YEAR ENDED 31 MARCH 2022

CONSTELLA OPERABALLET

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Notes to the financial statements	15 - 20

CONSTELLA OPERABALLET

REFERENCE AND ADMINISTRATIVE DETAILS OF CONSTELLA OPERABALLET, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2022

Trustees

Mr Stuart Wilson, Trustee Chair
Mr Sebastian Lovell-Huckle, Trustee
Ms Pearlie Kee, Trustee (resigned 15 September 2021)
Ms Veronika Kamplade
Prof. Daniel Leech-Wilkinson, Trustee

Charity registered number

Constella OperaBallet

1154859

Principal office

Flat 2, 8a Wentworth Road
Oxford
OX2 7TG

Senior Management Team

Leo Geyer, Artistic and Executive Director
Nathalie De Potter, Managing Director

Independent Examiner of Financial Statements

Mr Philip Mills

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2022.

Objectives and Activities

POLICIES AND OBJECTIVES

The advancement of and the education of young persons and the public at large in the arts, culture and heritage, in particular, but not exclusively, in music, dance and theatre. This will be done in such ways as the charity trustees think fit, including (but not exclusively) by:

- promoting and encouraging the synergy of opera, ballet and theatre;
- promoting and encouraging works that will re-imagine opera and ballet for the 21st Century;
- developing and commissioning new works of merit in music, opera, ballet and theatre and reinterpreting works to extend our understanding of human endeavour;
- encouraging and providing opportunities to enable artists to generate exceptional creative interpretations so as to open up new possibilities and experiences for the public at large;
- providing an opportunity for young artists across the UK to showcase their talent and gain training, experience and exposure needed to establish a career in the arts and produce works of a high standard;
- assisting others with a charitable objective in the education of persons (primarily young persons or who are otherwise attending full time education courses) by developing their artistic training, skills and expertise so as to prepare those persons for entry to a career in the arts on leaving their educational establishment;
- engaging today's diverse audiences by promoting the incorporation of their cultures and heritage in artistic works for new creativity and inclusion;
- developing and sustaining audiences for artistic works through digital platforms and outreach work.

ACTIVITIES FOR ACHIEVING OBJECTIVES

Over the course of this accounting period, Constella OperaBallet's Connecting Stars Project has continued to expand and is now well established across the UK. The company also successfully delivered "Spin-a-Tale" in collaboration with Derwent Valley World Heritage site.

CONNECTING STARS

Connecting Stars, Constella's response to the pandemic, was launched in May 2020 as a pilot project.

Connecting Stars connects professional musicians and dancers with care homes and artists perform live to small groups of care home residents. This enables vulnerable people (elderly, disabled and those with serious medical conditions) to get involved in creative activities to

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

reduce loneliness, support physical, mental health and wellbeing and strengthen social ties. Developed with R&D funding from Arts Council England (ACE), we have been running the programme successfully for two years and expanding to meet the increasing demand. We are currently delivering around 30 free performances a week to our care home partners throughout the UK, and by June 2022 we will have delivered a staggering 1,000 Connecting Stars performances reaching an estimated 11,000 people (10 residents plus 1 carer per performance), across 150 care homes.

A temporary gap in funding sadly caused the programme to be put on hold for a period of 5 months in this financial year. The programme restarted again in September 2021, thanks to a substantial grant of £56,954 by Arts Council England after a slow restart, the programme gathered momentum near the end of the year.

Constella wanted to make sure we could reach every NHS and privately funded care home in all areas of the UK, including those designated by Arts Council England as 'areas with low cultural engagement'. To that effect, Constella's artistic director sent a personal email to each MP in the UK, making them aware about our Connecting Stars initiative and providing information so they could engage the care homes in their constituency. Many MPs were delighted with the opportunity to enable access to high quality cultural activity for care home residents and this led to a significant uplift in demand.

Our target audience comprises of vulnerable people, often unable to leave care homes, making access to culture exceptional difficult. By taking our work to residents with no cost to care homes, we elevate all barriers for engagement.

Although created in response to the pandemic, we strongly believe that we can be leaders in virtual culture. Connecting Stars is cost-effective, avoiding significant travel and logistic costs, and therefore our model is also carbon neutral (according to a Carbon Footprint Report from Julie's Bicycle). It is also risk-free, circumnavigating Covid restrictions, and as noted by dementia carers, there is no danger of residents accidentally damaging musical instruments, and our dancers can perform in studio spaces that are safe for dancing.

Over the last two years, we continued to work with the care sector to further develop our performance practice to provide impactful, personalised, and interactive experiences, encompassing participatory performance and creative conversation. This includes different approaches (notably repertoire, level of physical participation and conversation) for elderly care homes and disabled settings. We have also recently partnered with Community Integrated Care, a huge UK-wide charity which provides care and assisted living support for the elderly, disabled and those with long-term health conditions. They have been running a virtual activity programme called "What to Do", which we are now an integral contributor, providing participatory music and dance workshops in "massed virtual activities" with up to 800 people per session.

Constella has successfully collaborated this financial year with Trinity Laban Conservatoire of Music and Dance giving opportunities to music and dance students to receive mentoring as part of Connecting Stars, in addition to emerging (early career) artists. The students who participated in the programme, have been mentored by a professional artist in four stages,

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

beginning with a virtual workshop with Constella's artistic director, followed by watching a Connecting Stars performance, perform side-by-side with the professional artist and get the opportunity to perform solo. Every emerging artist is supported by a professional artist who will then provide valuable feedback about their performance. Some participants have been selected to join the artist roster as emerging artists. In 2021-2022 we have mentored 7 artists and expanded our artist roster with 3 emerging artists. This mentoring programme has also contributed to further expanding our roster with artists from diverse backgrounds, resulting in more meaningful engagement with our audiences. We also continue our commitment to equal and fair pay.

To make sure we can continue Connecting Stars uninterrupted when the current Arts Council Grant concludes, we have successfully secured a new project grant of £20,073, which will allow us to continue the programme until December 2022.

SPIN A TALE

Commissioned by the Derwent Valley World Heritage Site, Constella OperaBallet worked in partnership with Derbyshire's Darley Abbey to bring its heritage to life through an ambitious series of films with newly commissioned opera, music and dance, with a focus on community engagement. Spin A Tale's multidisciplinary celebration was postponed by a year due to the pandemic and underwent a complete reimagining, taking place amidst the fluctuating restrictions in Spring 2021. With unrelenting enthusiasm and creative approaches to collaboration, Constella brought together several hundred local people as active participants in the creation and performance of operatic work. After several months of intense and mostly virtual participation, seven films were premiered on May 8th 2021, in tandem with the display of a giant threads of bunting made by the community to creatively advertise the digital content. The film premiere was viewed by over 500 people and each of the 7 films has been viewed by an average of 150 on both Constella's and the Derwent Valley's YouTube accounts, therefore totally nearly 3,000 audience views across all videos, which continues to increase.

We are delighted that Tangled, one of the professional films of Spin A Tale, was selected to be shown in the 'cinema zone' at the "Dansekapellet", in Copenhagen as part of an International Arts Collective in June 2022.

LONDON PORTRAITS

Following the initial commission and premiere of Geyer's *Sunset in Grey* for the Lancaster Jazz Festival, Constella is developing opportunities for performance of Geyer's full *London Portraits* cycle with the view to create captivating and bite-sized opera-ballet vignettes to be disseminated digitally. This project is now gaining momentum, funding has been generated to move forward with the design phase, the musical score and accompanying text have been completed and a highly experienced and established choreographer has been engaged.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

CONSTELLA SPACE

To further widen Constella's reach and provide more access to high quality culture to a broad public, the company was delighted to be given an opportunity to give Christmas themed performances by a wide range of artists in the atrium of the Southside Shopping Centre in Wandsworth. This was funded by the Shopping Centre and public donations on the day. Despite the concert proving very popular to people of all ages and backgrounds and the company. Following a board discussion, it was decided that more thinking on how and if the concept can be further developed in a financially sustainable way is required, without compromising on showcasing exceptional artistic talent.

MAIN ACTIVITIES UNDERTAKEN TO FURTHER THE CHARITY'S PURPOSES FOR PUBLIC BENEFIT

As above. The Trustees have had regard to the Charity Commission's guidance on public benefit in managing the activities of the charity.

THE DIFFERENCE THE CHARITY'S PERFORMANCE DURING THE PERIOD HAS MADE TO THE BENEFICIARIES OF THE CHARITY

Our Spin A Tale project has been a resounding success providing engagement opportunities to community of Derwent Valley. Constella's creative team and professional artists were overwhelmed by the positive response and levels of engagement of the audience. The performances featured singers, dancers and choirs from Derbyshire, including Déda Youth Company, Walter Evans primary school, dancers from Derby University and individual voices from across the county and beyond. The wider population of Derbyshire was involved in making bunting for the production.

The main focus of Constella OperaBallet this financial year has been to establish its Connecting Stars Programme as a permanent activity of the organisation. The objectives continue to be widening its reach and making sure every care home for the elderly across the UK that wants to engage can do so. In parallel we have started to welcome care homes for people with cognitive, learning, or physical disabilities onto the programme, mainly through word of mouth and recommendations. Constella also established a partnership with Community Integrated Care's "What to do" programme of virtual activities, providing massed performances of up to 800 people per session and the company has run a number of special performances, eg. for Leeds City Council and care homes.

Since inception, our now over 1,000 live virtual interactive performances have reached audiences who might otherwise not be able to get access to or engage due to a variety of factors such as mobility issues, distance, cost and others. We are proud to be able to say that we have reached approx. 11,000 care home residents and their carers in a meaningful and interactive manner.

In parallel the company has been actively reaching out to performing arts students of diverse backgrounds and offering them mentoring and performance opportunities. We have engaged an independent evaluator to monitor the quantity and quality of the Connecting Stars performances and are very happy to be able to say the feedback continuous to be overwhelmingly positive.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

Achievements and performance

REVIEW OF ACTIVITIES

As stated above, Constella thrived this accounting year by providing meaningful work to its core group of artists and making a difference to the lives of care home residents. The company also evolved to embrace the possibilities of digital performance and engagement, whilst managing to maintain the community participation element.

FUNDRAISING ACTIVITIES

Despite investing considerable time and energy, to diversify its sources of income, the company has had limited success in generating income from other sources than Arts Council England. A new PR campaign launched in March 2022 resulted in only modest donations, but the small Constella team has invested significant effort in and submitted applications for funding and grants to a wide range of relevant foundations and funders. Success has been limited, at the end of September two applications of £1,000 each from the Boris Karloff foundation and Ian Askew Charitable Trust have been successful. However as Constella has not yet received a response from the majority of foundations, there is still scope for more positive responses.

As the company's 3 years strategy, defined by the trustees and management, aligns very closely with the objectives of Arts Council England, it was agreed by trustees and management to apply for National Portfolio Organisation (NPO) Status for 2023-2026. Constella's management team invested a significant amount of time to write the NPO application. Unfortunately, our application was not successful, but on a positive note the detailed feedback letter from Arts Council England was overall positive and highlighted some areas to focus on for the future.

STRATEGIES FOR ACHIEVING AIMS AND OBJECTIVES IN THE FUTURE

The company is progressing a number of different projects. As outlined in the previous section, one of the main objectives is to secure the future of Connecting Stars, so it becomes a permanent community engagement project with regular funding sources. In addition, the scope of *Connecting Stars* continues to expand by providing training and performing opportunities to young artists and engaging new care homes.

The company also continues to develop new material and productions based on research and development that took place in previous years.

THE ORCHESTRAS OF AUSCHWITZ

An opera-ballet production that memorialises the Jewish musicians imprisoned in Auschwitz-Birkenau who were forced to play each day as slave labour commandos set off to and returned from their work. As well as music written in the camp itself, elements of the score will include an original composition in memory of Sir Martin Gilbert, renowned Holocaust historian. A premiere production of the Genesis piece of the production was very well

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

received at the Highgate Shul London in September 2017. The company is in talks to use the research done to date as a basis for a potential radio programme. It is hoped that performances will tour across the UK and abroad in the future.

LONDON PORTRAITS

Following the initial commission and premiere of Geyer's *Sunset in Grey* for the Lancaster Jazz Festival, Constella is developing opportunities for performance of Geyer's full *London Portraits* cycle with the view to create captivating and bite-sized opera-ballet vignettes to be disseminated digitally. The company has now received funding to further develop the material and has engaged a choreographer.

Financial review

GOING CONCERN

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

FINANCIAL POSITION AT THE END OF THE PERIOD ENDED 31 MARCH 2022

Constella's financial position at year end shows a healthy funds balance of £21,982 which includes £19,478 of restricted funding for Connecting Stars.

These funds were fully spent on the Connecting Stars programme by September 2022. Constella successfully applied for another project grant for Connecting Stars for £20,073 which will enable the continuation of the programme until the end of 2022. In addition, the company is awaiting the outcome of another 20 grant applications to foundations and is actively investigating other fundraising opportunities.

RESERVES POLICY

The reserves shown – excluding restricted reserves for Connecting Stars - are small, but the overheads of the charity are equally small and projects are only undertaken when funding is identified and confirmed. The Trustees are committed to increasing reserves going forward.

Since receiving the grant from Arts Council England for the Connecting Stars project in September 2021, the charity's financial position has been stable with uninterrupted funding.

The unrestricted reserves at 31st March 2022 are £2,504, a similar level compared to £2,538 at 31st March 2021.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

Structure, governance and management

CONSTITUTION

The Charity is a charitable incorporated organisation governed by its constitution on 19th June 2019. It was registered as a charity with the Charity Commission on 4th December 2013 with number 1154859.

METHOD OF APPOINTMENT OR ELECTION OF TRUSTEES

The methods used to recruit and appoint new charity trustees is as follows:

- Identification for a new trustee either due to resignation or the need for specialist experience and knowledge
- Based on the criteria above, trustees will consider the best method to short-list suitable and diverse candidates.
- Short-listing and interviews take place against agreed criteria. Interviews are carried out by a small panel of trustees, and each candidate is asked similar questions to ensure a fair and objective approach. Notes are kept of each interview.
- Chosen Candidate is given a copy of the constitution and most recent report to read.
- Candidate is invited to a trustee meeting, whereby the trustees check that the candidates have not been disqualified from acting as trustees, or have a conflict of interest, and any additional questions are resolved.
- Trustees are appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees (clause 10.1 of the constitution) and trustee details are filed with the Charities Commission.

It should be noted that the trustees do not receive any form of remuneration or payment from Constella. Only reasonable expenses, incurred when attending meetings and workshops for Constella, are reimbursed based on receipts.

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports)

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2022

Regulations 2008 and the provisions of the constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In line with section 145 of Charities Act 2011, the trustees have re-appointed Mr Philip Mills, as independent examiner for this accounting year.

This report was approved by the Trustees and signed on their behalf by:

DocuSigned by:

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Mr Stuart Wilson

Date: 2nd December 2022

CONSTELLA OPERABALLET

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the trustees of Constella Operaballet

I report to the trustees on my examination of the accounts of Constella Operaballet ('the Charity') for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act, and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

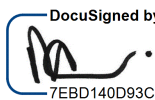
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

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

Signature

Date: 2nd December 2022

DocuSigned by:

7EBD140D93CE473...

Philip Mills, BSc(Hons), ACMA
Independent Examiner
45 The Limes
Birmingham
B24 8AF

CONSTELLA OPERABALLET

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED MARCH 31 2022

	Note	Unrestricted funds 2022	Restricted funds 2022	Total funds 2022	Total funds 2021
		£	£	£	£
INCOME FROM					
Donations and legacies	2	833	51,293	52,126	24,779
Charitable Activities	3	14,820	-	14,820	7,316
Total Income		<u>15,653</u>	<u>51,293</u>	<u>66,946</u>	<u>32,095</u>
EXPENDITURE ON					
Charitable Activities	5	15,687	31,815	47,502	29,051
TOTAL EXPENDITURE		<u>15,687</u>	<u>31,815</u>	<u>47,502</u>	<u>29,051</u>
Net Expenditure before other recognised gains and losses					
Net movement in funds		(34)	19,478	19,444	3,044
RECONCILITATION OF FUNDS					
Total funds brought forward		2,538	-	2,538	(506)
TOTAL FUNDS CARRIED FORWARD		<u><u>2,504</u></u>	<u><u>19,478</u></u>	<u><u>21,982</u></u>	<u><u>2,538</u></u>

CONSTELLA OPERABALLET

BALANCE SHEET AS AT 31 MARCH 2022

	Note	2022 £	2021 £	£
CURRENT ASSETS				
Debtors	6	-	-	
Cash at bank and in hand	7	30,395	4,913	
		<u>30,395</u>	<u>4,913</u>	
CREDITORS				
Amounts falling due in one year	8	(8,413)	(2,375)	
NET CURRENT ASSETS			21,982	2,538
NET ASSETS			<u>21,982</u>	<u>2,538</u>
CHARITY FUNDS				
Restricted Funds	9	19,478	-	
Unrestricted Funds		2,504	2,538	
TOTAL FUNDS		<u>21,982</u>	<u>2,538</u>	

The financial statements were approved by the Trustees on and signed on their behalf, by:

DocuSigned by:

 43EE13BAD5084FF...

Mr Stuart Wilson, Trustee

Date: 2nd December 2022

The notes on pages 15 to 20 form part of these financial statements

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

1. ACCOUNTING POLICIES**1.1 Basis of preparation of financial statements**

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant notes to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and Charities Act 2011.

Constella OperaBallet constitutes a public benefit entity as defined by FRS 102.

The accounts are prepared on a going concern basis. The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. This is on the basis that expenses are committed to after committed funding is in place.

1.2 Income

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

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

1.3 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the charity.

Charitable activities and Governance costs are costs incurred on the charity's

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

operations, including support costs and costs relating to the governance of the charity apportioned to charitable activities.

1.4 Interest receivable

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

1.5 Debtors

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

1.6 Cash at Bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

1.8 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.9 Fund accounting

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

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted funds 2022	Restricted funds 2022	Total funds 2022	Total funds 2021
	£	£	£	£
INCOME FROM				
Donations	833	34	867	9,819
(incl. GiftAid, Benevity)				
Grants	-	51,259	51,259	14,960
Total Income	833	51,293	52,126	24,779

Restricted funds are to be used for Connecting Stars related expenditure only.
All grant income and restricted income relates to two Project Grants received from Arts Council England for Connecting Stars.

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2022	Restricted funds 2022	Total funds 2022	Total funds 2021
	£	£	£	£
Income from charitable activities	14,820	-	14,820	7,316
	14,820	-	14,820	7,316

Restricted funding relates to Spin-A-Tale fees received

4. ANALYSIS OF INCOME FROM CHARITABLE ACTIVITIES BY TYPE OF INCOME

	Total funds 2022	Total funds 2021
	£	£
Fees Restricted	-	-
Fees Unrestricted	14,820	6,224
Ticket sales	-	1,092
	14,820	7,316

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

5. EXPENDITURE

CHARITABLE ACTIVITIES	Outreach	Production S	Total 2022	Total 2021
	£	£	£	£
Performance Fees	16,772	1,681	18,453	14,401
Production Costs	3,439	14,006	17,445	5,879
	20,211	15,687	35,898	20,280

Note: Connecting Stars direct costs included in outreach (performances and production costs),
Spin A Tale direct costs included in Productions

SUPPORT COSTS	Total 2022	Total 2021
	£	£
Management	2,017	1,670
Administration	1,246	4,652
Independent Examination Fee	-	-
Marketing and Business Development	6,832	1,485
Sundry expenses	-	-
IT and accounting	1,035	743
Finance & Insurance	474	221
	11,604	8,771
TOTAL COSTS	47,502	29,051

6. BALANCE SHEET: RESTRICTED AND UNRESTRICTED

	Restricted 2022	Unrestricted 2022
Debtors	-	-
Cash at Bank	27,891	2,504
Creditors	8,413	-

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

7. DEBTORS

	Total 2022	Total 2021
	£	£
Trade debtors	-	-

8. CREDITORS: Amounts falling due within one year

	Total 2022	Total 2021
	£	£
Trade creditors - Production costs	993	2,375
Trade Creditors - Performance Fees	5,430	-
Insurance	243	-
Trade Creditors - Support costs	747	-
Marketing	1,000	-
	8,413	2,375

Accruals for costs incurred in 21/22 but not yet paid: all relate to Connecting Stars: Insurance premium, March Connecting Stars performance and administrative costs, PR campaign and management

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

9. STATEMENT OF FUNDS

STATEMENT OF FUNDS CURRENT YEAR

	Balance at 31 March 2021	Income	Expenditure	Balance at 31 March 2022
	£	£	£	£
Restricted Funds	-	51,293	31,815	19,478
Unrestricted Funds	2,538	15,653	15,687	2,504
General Funds	2,538	66,946	47,502	21,982

The restricted funds balance of £16,119 relates to Connecting Stars grant and donations income. This will be used to continue the project after the financial year end

STATEMENT OF FUNDS PRIOR YEAR

	Balance at 31 March 2020	Income	Expenditure	Balance at 31 March 2021
	£	£	£	£
Restricted Funds	-	22,764	(22,764)	-
Unrestricted Funds	(506)	9,331	(6,287)	2,538
General Funds	(506)	32,095	(29,051)	2,538

10. RELATED PARTIES TRANSACTIONS

Trustee donations were £120, there have been no other related party transactions in 2021-2022. In the previous accounting year donations included £800 from a senior management member and £710 from the trustees.

As in 2020-2021 there have been no trustee remunerations or trustee expenses in this accounting year.

Constella Music

England & Wales - Charity number 1154859

Accounts

**CONSTELLA OPERABALLET
CHARITY REG. 1154859**

**UNAUDITED FINANCIAL STATEMENTS
AND
TRUSTEES' ANNUAL REPORT**

FOR THE YEAR ENDED 31 MARCH 2021

CONSTELLA OPERABALLET

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CONSTELLA OPERABALLET

REFERENCE AND ADMINISTRATIVE DETAILS OF CONSTELLA OPERABALLET, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2021

Trustees

Mr Stuart Wilson, Trustee Chair
Mr Sebastian Lovell-Huckle, Trustee
Ms Patricia Kane, Trustee (resigned 3rd June 2020)
Ms Pearlie Kee, Trustee (resigned 15 September 2021)
Ms Veronika Kamplade
Prof. Daniel Leech-Wilkinson, Trustee

Charity registered number

Constella OperaBallet

1154859

Principal office

Flat 2, 8a Wentworth Road
Oxford
OX2 7TG

Senior Management Team

Leo Geyer, Artistic and Executive Director
Nathalie De Potter, Managing Director

Independent Examiner of Financial Statements

Mr Philip Mills

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021.

Objectives and Activities

POLICIES AND OBJECTIVES

The advancement of and the education of young persons and the public at large in the arts, culture and heritage, in particular, but not exclusively, in music, dance and theatre. This will be done in such ways as the charity trustees think fit, including (but not exclusively) by:

- promoting and encouraging the synergy of opera, ballet and theatre;
- promoting and encouraging works that will re-imagine opera and ballet for the 21st Century;
- developing and commissioning new works of merit in music, opera, ballet and theatre and reinterpreting works to extend our understanding of human endeavour;
- encouraging and providing opportunities to enable artists to generate exceptional creative interpretations so as to open up new possibilities and experiences for the public at large;
- providing an opportunity for young artists across the UK to showcase their talent and gain training, experience and exposure needed to establish a career in the arts and produce works of a high standard;
- assisting others with a charitable objective in the education of persons (primarily young persons or who are otherwise attending full time education courses) by developing their artistic training, skills and expertise so as to prepare those persons for entry to a career in the arts on leaving their educational establishment;
- engaging today's diverse audiences by promoting the incorporation of their cultures and heritage in artistic works for new creativity and inclusion;
- developing and sustaining audiences for artistic works through digital platforms and outreach work.

ACTIVITIES FOR ACHIEVING OBJECTIVES

Over the course of this accounting period, Constella OperaBallet has addressed the challenges presented by the Covid pandemic by launching its Connecting Stars project, recording a Christmas Gala performance and developing its first ever fully digital production for Derwent Valley World Heritage Site. This has been achieved by working with a very small core team.

CONNECTING STARS

Connecting Stars was launched in May 2020 as a pilot project. The objectives were to alleviate two urgent problems presented by the Covid-19 pandemic: the increasing loneliness and isolation among care home residents and the financial difficulties faced by performing artists, many of whom operate on a freelance basis. Uniquely, Constella's musicians and dancers performed live from their homes on Zoom to individuals/small

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

groups in care homes nationwide. This risk-free, Covid secure and lockdown compliant model allowed for impactful, personalised and interactive experiences, encompassing participatory performance and creative conversation.

Based on the success of the pilot, Constella launched a national PR campaign in June 2020 with coverage incl. BBC Radio and The Stage. The project gained patronage from Sir Willard White and raised over £6,000 via crowdfunding, enabling the company to initiate the Connecting Stars project. After the initial crowdfunding campaign, Constella successfully applied for a grant of £14,960 with Arts Council England.

This grant allowed not only to continue delivering performances and increasing the number of artists and care homes, but also gave Constella the opportunity to undertake some research to assess the longevity of the project. This resulted in the following:

- Researched our audience demographic concluding care homes are the most efficient environment for delivery and the setting with the greatest need.
- Refined our performance practice with the elderly having employed more artists, including dancers.
- Recruited an inclusive roster of artists which includes BAME, trans-gender and disabled performers to reflect the diversity of our audiences, resulting in meaningful and impactful audience-performer relationships. We also enforce equal pay.
- Evolved our model to enable performances to small groups, reflecting the return to group-care scenarios.
- Extensively researched and tested digital applications for performance booking and finance management to enable cost effective project management
- Created a professional recording in aid of Connecting Stars, highlighted by Classic FM as "one of the best Christmas concerts", generating public donations and engaging new care homes.
- Delivered professional development for students at Oxford University

At the end of this accounting year, Constella's artists gave over 200 interactive performances to 3,000 care home residents nationwide. This led us to be highlighted by Gramophone Magazine as "one of the inspiring organisations keeping music alive in 2020".

Given the momentum and success of the project, Constella decided to apply for a second more ambitious grant for £56,954 with Arts Council England. This would allow not just to continue the project but to expand but the number of care homes and widen the roster of artists involved. Unfortunately, we were not successful in March 2021 and Connecting Stars had to be temporarily halted due to a lack of funding.

Constella resubmitted the application taking into account some useful suggestions by Arts Council England, which was approved in September 2021. The project relaunch is in full swing.

SPIN A TALE

Commissioned by the Derwent Valley World Heritage Site, Constella OperaBallet worked in partnership with Derbyshire's Darley Abbey to bring its heritage to life through an ambitious series of films with newly commissioned opera, music and dance, with a focus on community

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

engagement. Spin A Tale's multidisciplinary celebration was postponed by a year due to the pandemic and underwent a complete reimagining, taking place amidst the fluctuating web of restrictions in Spring 2021. With unrelenting enthusiasm and creative approaches to collaboration, Constella brought together several hundred local people as active participants in the creation and performance of operatic work. After several months of intense and mostly virtual participation, seven films were premiered on May 8th 2021 in tandem with the display of a giant threads of bunting made by the community to creatively advertise the digital content. The film premiere was viewed by over 500 people and each of the 7 films has been viewed by an average of 150 on both Constella's and the Derwent Valley's YouTube accounts, therefore totally nearly 3,000 audience views across all videos, which continues to increase.

MAIN ACTIVITIES UNDERTAKEN TO FURTHER THE CHARITY'S PURPOSES FOR PUBLIC BENEFIT

As above. The Trustees have had regard to the Charity Commission's guidance on public benefit in managing the activities of the charity.

THE DIFFERENCE THE CHARITY'S PERFORMANCE DURING THE PERIOD HAS MADE TO THE BENEFICIARIES OF THE CHARITY

The main focus of Constella OperaBallet in this pandemic hit year was to make the idea of reaching out to care home residents while providing income for performing artists a reality. The company is immensely proud to have been able to establish a meaningful project during this pandemic hit year and Connecting Stars has managed to give more than 200 live, unique and personal performances reaching 3,000 care home residents.

We also delivered two special performances where Constella artists performed live to multiple care homes of the Borough of Westminster, Kensington and Chelsea via Zoom at the same time for World Dementia Day in September 2020 and Christmas in December. These were greatly appreciated by the care homes and were also attended by some of the councillors.

The exceptional feedback we received, made all the investment of time and effort more than worthwhile: "Our residents really appreciated the audience participation, the great variety of songs, and the fabulous sense of fun." "One resident described your singing as "a burst of sunshine". "After the call we had a great discussion about the songs and the amazing expressions and emotions you had."

Our crowdfunding and PR campaign, supported by the patronage of Sir Willard White, has also helped to raise the profile of Constella in the performing arts sector and with the wider public and we hope to be able to leverage this to support future initiatives.

In November 2020, Constella recorded a Christmas Gala production in Studio Wayne McGregor in aid of Connecting Stars, it gave a rare opportunity to artists to perform together, adhering to Covid restrictions. The concert was free to access for care homes, allowing the residents to see their favourite performers in action in a professional setting, while tickets were for sale to the wider public to support Connecting Stars. The company is very proud to have received excellent reviews from the professional press:

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

'one of the best Christmas concerts'
Classic FM

'Everything sounds – and looks – magical' ★★★★★
The Upcoming

**'If there has ever been a time to reimagine the arts, it is now – and the Constella
OperaBallet delivers exactly that'**
Sadie Takes the Stage

**'There is a lot of talent on display from the dancers, singers, choreographers and arrangers.
All musicians are very accomplished.'**
Broadway World

**'This is an impressive show with talented performers, some beautiful performances and all
for a great cause.'**
From Page to Stage

Another major success showcasing the adaptability of the company, was the virtual production of Spin A Tale. The performances premiered online in May 2021, following a complete redesign of the original production ideas to accommodate Covid-19 restrictions.

In partnership with Darley Abbey Day 2021 and Darley Abbey Community Association, Constella OperaBallet created an exciting series of short films featuring singers, dancers and choirs from Derbyshire including Déda Youth Company, Walter Evans primary school, dancers from Derby University and individual voices from across the county and beyond. The wider population of Derbyshire was involved in making bunting for the production.

During the live online event, Constella OperaBallet took viewers on a virtual journey of enchanting performances, spinning tales through music, dance, song, theatre and design to explore and celebrate Darley Abbey's place in history and the wider Derwent Valley Mills World Heritage Site.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

Achievements and performance

REVIEW OF ACTIVITIES

As stated above, Constella thrived this accounting year by providing meaningful work to its core group of artists and making a difference to the lives of care home residents. The company also adapted production work to make it compliant with social distancing rules, while managing to maintain the community participation element.

FUNDRAISING ACTIVITIES

Constella OperaBallet's Trustees and directors have invested considerable time and energy to diversify its sources of income. This has been rewarded by raising money via a successful crowdfunding campaign and obtaining 2 significant grants of £14,960 in September 2020 and £56,954 in August 2021 by Arts Council England. The company also generated income through ticket sales of the Christmas Gala virtual production to the wider public. Meanwhile the company also received fee income for its Spin-A-Tale production.

STRATEGIES FOR ACHIEVING AIMS AND OBJECTIVES IN THE FUTURE

The company is working on a number of different projects. One of the main objectives will be to secure the future of *Connecting Stars* so it becomes a permanent community engagement project with regular funding sources. In addition, the scope of *Connecting Stars* is being expanded by providing training and performing opportunities to young artists.

With live performance gradually returning to normal the company also aims to develop new material and productions based on research and development that took place in previous years.

THE ORCHESTRAS OF AUSCHWITZ

An opera-ballet production that memorialises the Jewish musicians imprisoned in Auschwitz-Birkenau who were forced to play each day as slave labour commandos set off to and returned from their work. As well as music written in the camp itself, elements of the score will include an original composition in memory of Sir Martin Gilbert, renowned Holocaust historian. A premiere production of the Genesis piece of the production was very well received at the Highgate Shul London in September 2017. The production might be included in a potential television documentary, focussing on the current life of Holocaust survivors. It is hoped that performances will tour across the UK and abroad in the future.

LONDON PORTRAITS

Following the initial commission and premiere of Geyer's *Sunset in Grey* for the Lancaster Jazz Festival, Constella is developing opportunities for performance of Geyer's full *London Portraits* cycle with the view to create captivating and bite-sized opera-ballet vignettes to be disseminated digitally.

CONSTELLA SPACE

In response to the exodus of high street businesses, Constella is developing opportunities to reimagine one such space as a unique venue for live performance and participatory activity.

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

This would also provide Constella with a permanent base in which to develop audiences, rehearse new productions and hire commercially to support charitable activities.

Financial review**GOING CONCERN**

Despite the limitations, as a result of the impact of the Covid-19 pandemic, the crowdfunding campaign and funding received from Arts Council England for the Connecting Stars project have enabled Constella to continue to operate and provide work to many of the freelance artists the company regularly engages on other productions. After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

FINANCIAL POSITION AT THE END OF THE PERIOD ENDED 31 MARCH 2020

Constella made a small surplus of £3,043 this accounting year, the cash balance has benefited from the income received from DVVHS only being accounted for, to the amount of work already carried out and costs incurred. The balance of £2,376 has been accounted for as deferred income.

RESERVES POLICY

The reserves shown are small, but the overheads of the charity are equally small and projects are only undertaken when funding is identified and confirmed. The Trustees are committed to increasing reserves going forward.

Between the end of the financial period and the time of signing the charity has significantly improved its financial position thanks to the grant received from Arts Council England for its Connecting Stars project.

The reserves at 31st March 2021 are £2,538, compared to a deficit of £506 at 31st March 2020.

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TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

Structure, governance and management

CONSTITUTION

The Charity is a charitable incorporated organisation governed by its constitution on 19th June 2019. It was registered as a charity with the Charity Commission on 4th December 2013 with number 1154859.

METHOD OF APPOINTMENT OR ELECTION OF TRUSTEES

The methods used to recruit and appoint new charity trustees is as follows:

- Identification for a new trustee either due to resignation or the need for specialist experience and knowledge
- Based on the criteria above, trustees will consider the best method to short-list suitable and diverse candidates.
- Short-listing and interviews take place against agreed criteria. Interviews are carried out by a small panel of trustees, and each candidate is asked similar questions to ensure a fair and objective approach. Notes are kept of each interview.
- Chosen Candidate is given a copy of the constitution and most recent report to read.
- Candidate is invited to a trustee meeting, whereby the trustees check that the candidates have not been disqualified from acting as trustees, or have a conflict of interest, and any additional questions are resolved.
- Trustees are appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees (clause 10.1 of the constitution) and trustee details are filed with the Charities Commission.

It should be noted that the trustees do not receive any form of remuneration or payment from Constella. Only reasonable expenses, incurred when attending meetings and workshops for Constella, are reimbursed based on receipts.

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports)

CONSTELLA OPERABALLET

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

Regulations 2008 and the provisions of the constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In line with section 145 of Charities Act 2011, as the charity's income exceeded the threshold income of £25,000 for this accounting year, the trustees have appointed Mr Philip Mills, as independent examiner for this accounting year.

This report was approved by the Trustees, on 14/12/2021 and signed on their behalf by:



Mr Stuart Wilson

CONSTELLA OPERABALLET

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the trustees of Constella Operaballet

I report to the trustees on my examination of the accounts of Constella Operaballet ('the Charity') for the year ended 31 March 2021.

Responsibilities and basis of report

As the charity trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act, and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination.

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

**17 December 2021**

Philip Mills, BSc(Hons), ACMA
Independent Examiner
45 The Limes
Birmingham
B24 8AF

CONSTELLA OPERABALLET

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED MARCH 31 2021

	Note	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
INCOME FROM					
Donations and grants	2	2,015	22,764	24,779	2,123
Charitable Activities	3	7,316	-	7,316	4,434
Total Income	4	<u>9,331</u>	<u>22,764</u>	<u>32,095</u>	<u>6,557</u>
EXPENDITURE ON					
Charitable Activities	5	<u>6,287</u>	<u>22,764</u>	<u>29,051</u>	<u>5,715</u>
TOTAL EXPENDITURE		<u>6,287</u>	<u>22,764</u>	<u>29,051</u>	<u>5,715</u>
Net Expenditure before other recognised gains and losses					
Net movement in funds		3,044	0	3,044	842
RECONCILIATION OF FUNDS					
Total funds brought forward		(506)	0	-506	(1,348)
TOTAL FUNDS CARRIED FORWARD		<u><u>2,538</u></u>	<u><u>0</u></u>	<u><u>2,538</u></u>	<u><u>(506)</u></u>

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BALANCE SHEET AS AT 31 MARCH 2021

		2021		2020	
	Note	£	£	£	£
CURRENT ASSETS					
Debtors	6	0		0	
Cash at bank in hand		4,913		6,877	
		<u>4,913</u>		<u>6,877</u>	
CREDITORS					
Amounts falling due in one year	7	(2,375)		(7,383)	
NET CURRENT ASSETS/ (LIABILITIES)			2,538		(506)
NET ASSETS/ (LIABILITIES)			<u>2,538</u>		<u>(506)</u>
CHARITY FUNDS					
Unrestricted funds	8		2,538		(506)
TOTAL FUNDS/(DEFICIT)			<u>2,538</u>		<u>(506)</u>

The financial statements were approved by the Trustees on and signed on their behalf, by:



 Mr Stuart Wilson, Trustee

14/12/2021

 Date

The notes on pages 15 to 19 form part of these financial statements

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES**1.1 Basis of preparation of financial statements**

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant notes to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and Charities Act 2011.

Constella OperaBallet constitutes a public benefit entity as defined by FRS 102.

The accounts are prepared on a going concern basis. The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. This is on the basis that expenses are committed to after committed funding is in place.

1.2 Income

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

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

1.3 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the charity.

Charitable activities and Governance costs are costs incurred on the charity's

CONSTELLA OPERABALLET

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

operations, including support costs and costs relating to the governance of the charity apportioned to charitable activities.

1.4 Interest receivable

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

1.5 Debtors

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

1.6 Cash at Bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

1.8 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.9 Fund accounting

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

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
INCOME FROM Donations (incl. GiftAid, Benevity) Grants	2,015	7,804	9,819	2,123
	-	14,960	14,960	-
Total Income	<u>2,015</u>	<u>22,764</u>	<u>24,779</u>	<u>2,123</u>

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income from charitable activities	7,316	-	7,316	4,434
	<u>7,316</u>	<u>-</u>	<u>7,316</u>	<u>4,434</u>

Note: Income includes Christmas Gala ticket sales £167 to trustees

4. ANALYSIS OF INCOME FROM CHARITABLE ACTIVITIES BY TYPE OF INCOME

	Total funds 2021 £	Total funds 2020 £
Sponsorship	-	-
Fees	6,224	4,034
Ticket sales	<u>1,092</u>	<u>400</u>
	<u>7,316</u>	<u>4,434</u>

Note: Fee income includes £5,008 that had been deferred from 19/20, for Spin-A-Tale related production costs incurred in 20/21.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

5. COSTS

DIRECT COSTS	Outreach £	Productions £	Total 2021 £	Total 2020 £
Performance Fees	10,780	3,621	14,401	
Production Costs	-	5,879	5,879	4,787
Masterclasses	-	-	-	
	<u>10,780</u>	<u>9,500</u>	<u>20,280</u>	<u>4,787</u>

Note: Connecting Stars performances included in outreach, Christmas Gala performance fees in Productions

SUPPORT COSTS	£	Total 2021 £	Total 2020 £
Management	1,670	1,670	
Administration	4,652	4,652	92
Independent Examination Fee	-	-	760
Marketing and Business Development	1,485	1,485	
Sundry Expenses	-	-	76
IT and accounting	743	743	-
Insurance	221	221	-
	<u>8,771</u>	<u>8,771</u>	<u>928</u>
TOTAL COSTS		<u>29,051</u>	<u>5,715</u>

6. DEBTORS

	Total 2021 £	Total 2020 £
Trade debtors	<u>-</u>	<u>-</u>

7. CREDITORS: Amounts falling due within one year

	Total 2021 £	Total 2020 £
Accruals and deferred income	<u>2,375</u>	<u>7,383</u>

Note: Fees received for Spin-A-Tale in 19/20 and 20/21 for production work not yet delivered, the company has only recognised the income for costs that have been incurred in 20/21.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

8. STATEMENT OF FUNDS**STATEMENT OF FUNDS CURRENT YEAR**

	Balance at 31 March 2020	Income	Expenditure	Balance at 31 March 2021
	£	£	£	£
Restricted Funds		22,764	(22,764)	
Unrestricted Funds	(506)	9,331	(6,287)	2,528
General Funds	(506)	32,095	(29,051)	2,538

Restricted Funds income includes a Connecting Stars grant from Arts Council England of £14,960

All restricted Income has been spent on the Connecting Stars Project.

STATEMENT OF FUNDS PRIOR YEAR

	Balance at 31 March 2019	Income		Balance at 31 March 2020
	£	£	£	£
Unrestricted funds				
General funds	(1,348)	6,557	(5,715)	(506)

9. RELATED PARTIES TRANSACTIONS

The trustees received no remuneration in the year (2020: £nil). No trustees were paid expenses in the year. Donations includes a donation of £800 from a senior management team member and £710 from the Trustees. There were no other related party transactions.