

NORTHERN OPERA GROUP

England & Wales · Charity number 1167501

Details

Other names	NOG
Status	Registered
Legal form	CIO
Registered	2016-06-06
Register	View on the Charity Commission register

Contact

Address	c/o Northern Ballet 2 St. Cecilia Street Leeds LS2 7PA
Phone	07817475769
Email	info@northernoperagroup.co.uk
Website	www.northernoperagroup.co.uk

Activities

Objects: FOR THE PUBLIC BENEFIT OF THE ADVANCEMENT OF THE ARTS, IN PARTICULAR THOUGH NOT EXCLUSIVELY BY THE PRODUCTION OF LIVE OPERA AND THEATRICAL PERFORMANCES FOR THE ENJOYMENT OF AUDIENCES AND PARTICIPANTS IN THE UNITED KINGDOM

Activities: We create a range of musical productions, suitable for participants of varying ages, abilities and experiences. We produce works which are rarely performed, providing artists, participants and audiences with new and engaging experiences. We operate in the North of England, with a national reach.

Classification

- **How:** Other Charitable Activities
- **What:** General Charitable Purposes, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Leeds City

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£141,410	£132,311	-	-
2024-03-31	£224,870	£235,717	-	-
2023-03-31	£84,281	£134,538	-	-
2022-03-31	£142,717	£94,971	-	-
2021-03-31	£35,443	£27,058	-	-

Trustees

Name	Role	Appointed
Alan Williams		2022-10-01
Emily Simpson		2019-01-31
George Johnson-Leigh		2022-11-01
John Savournin		2022-10-01
SARAH Vyse		2016-06-06

NORTHERN OPERA GROUP

England & Wales - Charity number 1167501

Accounts



Receipts and payments accounts

CC16a

For the period from	01/04/2024	To	31/03/2025
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Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Government	10,000	30,000		40,000	96,200
Trust and Foundation	2,000	20,500		22,500	62,170
Donation	103	769		872	1,640
Box office		6,136		6,136	19,667
Commissions				-	
Misc		2,000		2,000	150
Theatre Tax Relief	69,902			69,902	45,043
Sub total (Gross income for AR)	82,005	59,405	-	141,410	224,870
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	82,005	59,405	-	141,410	224,870
A3 Payments					
Operacast				-	500
Artist fee	1,120	91,732		92,852	183,818
Marketing		6,490		6,490	4,301
Accommodation / travel	19	4,226		4,245	13,772
Venue hire		8,107		8,107	11,947
Production		17,199		17,199	19,062
Administration				-	46
Overheads	1,037			1,037	1,102
Equipment				-	59
Governance				-	900
Volunteer expenses				-	
Training	1,780			1,780	
Vendor fees	1			1	13
Other		600		600	197
Sub total	3,957	128,354	-	132,311	235,717
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	3,957	128,354	-	132,311	134,538
Net of receipts/(payments)	78,048	- 68,949	-	9,099	
A5 Transfers between funds	- 73,582	73,582		-	-
A6 Cash funds last year end	739	4,803	-	5,542	5,542
Cash funds this year end	5,205	9,436	-	14,641	5,542


Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Current account	5,205	9,436	-
	Paypal	-	-	-
		-	-	-
	Total cash funds	5,205	9,436	-
	(agree balances with receipts and payments account(s))	OK	OK	OK

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets	Tax reclaimable through Theatre Tax Relief	36,772	-	-
	Arts Council England	-	85,000	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

Categories	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities	WYCAS - Independent Examination	Unrestricted	564	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Sarah Vyse	09/06/2025

Northern Opera Group

Independent examiner's report to the trustees of Northern Opera Group

I report to the charity trustees on my examination of the accounts of the CIO for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity trustees of the CIO 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 CIO's accounts as carried out under section 145 of the 2011 Act. 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 Charities Act;
- 2 the accounts do not accord with those records.

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.

Signed: 

Name: Simon Bostrom FCIE

10/07/2025

West Yorkshire Community Accountancy Service CIO

Stringer House
34 Lupton Street
Leeds
LS10 2QW



Trustees' Annual Report for the period

From 1/4/24

Period start date To 31/3/25

Period end date

Charity name: Northern Opera Group

Charity registration number: 1167501

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	FOR THE PUBLIC BENEFIT OF THE ADVANCEMENT OF THE ARTS, IN PARTICULAR THOUGH NOT EXCLUSIVELY BY THE PRODUCTION OF LIVE OPERA AND THEATRICAL PERFORMANCES FOR THE ENJOYMENT OF AUDIENCES AND PARTICIPANTS IN THE UNITED KINGDOM
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	We create a range of musical productions, suitable for participants of varying ages, abilities and experiences. We produce works which are rarely performed, providing artists, participants and audiences with new and engaging experiences. We operate in the North of England, with a national reach.
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	The trustees confirm they have had regard to the guidance issued by the Charity Commission on public benefit

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	
Policy on social investment including program related investment	Para 1.38	
	Para 1.38	

Contribution made by volunteers		
Other		

Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	<p>This year was the final under our founding Artistic Director, David Ward, and General Manager, Louise Garner. After ten years with Northern Opera Group they have decided to leave the charity during the 25/26 financial year. Towards the end of this reporting year we appointed a new Executive Director, Fay Jennett, with recruitment for a new Artistic Director due to be concluded in July 2025.</p> <p>This was therefore a reduced year of delivery as we planned to transition to our new team and leadership structure. It did, however, begin with our annual Leeds Opera Festival which featured a number of successful events:</p> <p style="padding-left: 40px;">1) Book of Eternity</p> <p>We delivered workshops in two primary schools with low levels of attainment in literacy, working with 100 young people. They used creative writing, drama and music to create their own detective stories.</p> <p>"I loved it. It was really good and I didn't know I had all these ideas in my brain but now I know" "I loved it so much I was excited all week" "I feel like I had the best week ever"</p> <p>Using their input, we created a new tour show from writer Clare Povey, director Jonathan Rainey Reid, and composer Joe Allen.</p> <p>Our library show – called 'The Book of Eternity' – visited 23 venues across West Yorkshire (mainly libraries) with a terrific response from young audiences:</p> <p>"It was amazing and I want to see it again" "Thank you so much for the event – really enjoyable for the adults as well as the kids! Please continue to host these events"</p>

	<p>“The actors were excellent. The storyline fun and the production extremely well thought through”</p> <p>2) Sherlock Holmes</p> <p>A major world-premiere new production, ‘Sherlock Holmes’ played 4 performances at Leeds School of Arts. We receive an overwhelming positive response to the production from audiences and critics, making it our best received production in our 10 year history:</p> <p>“The performance was flawless” “An excellent production for all ages, opera lovers and newcomers” “Set, costumes and performance was phenomenal. Would love to watch it again” (audience)</p> <p>“An outstanding evening” (Opera magazine) “Creating mystery whenever possible ... thrilling ... hugely enjoyable” (5* Review’s Hub)</p> <p>The production received extensive media coverage – including The Times, BBC World Service, BBC Radio 4, GB News – and introduced new dramatic elements into our work, including use of shadow play, puppetry, and physical theatre.</p> <p>3) Guest Artistic Director</p> <p>This was our first Guest AD programme, designed to bring new ideas into Northern Opera Group and promote opportunities for early career and/or marginalised creative leaders. Through an open application process (supported by an external judging panel), we selected British-Indian writer, director and producer Emma Hill.</p> <p>Emma created an R&D performance of ‘Opera Rave’, melding opera with dance & electronic music for a unique 30 minute rave experience. This took place in the Howard Assembly Room, and created a fascinating cross-section of audiences from the worlds of dance / electronic music, and opera. It also brought together creatives from these different fields to produce a work which Emma is now able to take forward, with the support of Northern Opera Group:</p>
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		<p>“Brilliant. Creative, entertaining and was something very different. The teenagers I was with really enjoyed the whole experience. They loved the music, the performers, the lighting and the visuals”</p> <p>“Brilliant. Really innovative with excellent performers. Fun but also musically and creatively really interesting” (audiences)</p> <p>The Festival also included talks, discussions, and a brand-new Escape Room; developed with Locked In Games in Leeds, and based around the Sherlock Holmes stories.</p> <p>During this year we were accepted onto the Ramps on the Moon programme, to support our ambitions to make our work more inclusive and accessible to artists and audiences who are disabled. This process has led to plans for our 2026 Leeds Opera Festival, with a grant of £85,000 secured from Arts Council England to support this programme.</p> <p>Due to our change in leadership, plans for the 2025 Festival have been postponed.</p>
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	<p>Northern Opera Group is in a positive financial position going into the new financial year.</p> <p>With a new leadership structure creating the charity's first regular freelance paid roles, we have ensured that we have appropriate reserves to cover the fees of our Executive, and Artistic Directors for at least 12 months.</p> <p>We have Theatre Tax Relief due to cover these roles, with £85,000 already raised from Arts Council England towards the Leeds Opera Festival 2026.</p>
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	We do not currently have a reserves policy, as overheads have traditionally been very low. However with our new leadership team, we will be created a formal reserves policy to ensure that payment for these roles is considered and appropriate funds held going forward
Amount of reserves held	Para 1.22	£5141
Reasons for holding zero reserves	Para 1.22	n/a
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	n/a

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	Our principal sources of funding are Arts Council England (project grants), Theatre Tax Relief, and Trust and Foundation grants
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	
Other		

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Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	CIO
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Trustees are selected based on recommendation and research

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	
Relationship with any related parties	Para 1.51	
Other		

Reference and Administrative details

Charity name	Northern Opera Group
Other name the charity uses	
Registered charity number	1167501
Charity's principal address	c/o Northern Ballet 2 St Cecilia Street Quarry Hill Leeds LS2 7PA

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Mark Skipper	Chair	To 31/3/25	
3	Sarah Vyse			
5	Emily Simpson			
7	John Savournin			
8	George Johnson-Leigh			
9	Alan Williams			
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				

Corporate trustees – names of the directors at the date the report was approved

Director name		

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
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Name of chief executive or names of senior staff members (Optional information)

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Exemptions from disclosure

Reason for non-disclosure of key personnel details

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Other optional information

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Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Sarah Vyse	ALAN WILLIAMS
Position (eg Secretary, Chair, etc)	Trustee	ACTING CHAIR
Date	9/6/25	

NORTHERN OPERA GROUP

England & Wales - Charity number 1167501

Accounts



Receipts and payments accounts

CC16a

For the period
from

01/04/2023

To

31/03/2024

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Government		96,200		96,200	7,860
Trust and Foundation	19,500	42,670		62,170	53,250
Donation	1,312	328		1,640	5,080
Box office		19,667		19,667	6,055
Commissions				-	
Misc	150			150	
Theatre Tax Relief	45,043			45,043	12,036
Sub total (Gross income for AR)	66,005	158,865	-	224,870	84,281
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	66,005	158,865	-	224,870	84,281
A3 Payments					
Operacast	500			500	100
Artist fee	300	183,518		183,818	92,318
Marketing		4,301		4,301	3,081
Accommodation / travel		13,772		13,772	11,501
Venue hire		11,947		11,947	10,424
Production		19,062		19,062	14,335
Administration		46		46	90
Overheads	1,102			1,102	2,068
Equipment	59			59	
Governance	480	420		900	240
Volunteer expenses				-	29
Training				-	
Vendor fees	7	6		13	125
Other	197			197	227
Sub total	2,645	233,072	-	235,717	134,538
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	2,645	233,072	-	235,717	134,538
Net of receipts/(payments)	63,360	- 74,207	-	- 10,847	50,257
A5 Transfers between funds	- 63,032	63,032	-	-	-
A6 Cash funds last year end	365	16,024	-	16,389	16,389
Cash funds this year end	693	4,849	-	5,542	66,646

Section B Statement of assets and liabilities at the end of the period

B1 Cash funds

	to nearest £	to nearest £	to nearest £
Current account	739	4,803	-
Paypal	-	-	-
	-	-	-
Total cash funds	739	4,803	-

(agree balances with receipts and payments account(s))

Agreement Error

Agreement Error

OK

Unrestricted funds

Restricted funds

Endowment funds

Details

B2 Other monetary assets

	to nearest £	to nearest £	to nearest £
Tax reclaimable through Theatre Tax Relief	70,530	-	-
Arts Council England	-	30,000	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-

Details

B3 Investment assets

	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-

Details

B4 Assets retained for the charity's own use

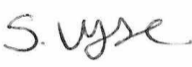
	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

Details

B5 Liabilities

	Fund to which liability relates	Amount due (optional)	When due (optional)
WYCAS - Independent Examination	Unrestricted	413	
		-	
		-	
		-	
		-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Sarah Vyse	31/05/2024



Trustees' Annual Report for the period

From 1/4/22

Period start date To 31/3/23

Period end date

Charity name: Northern Opera Group

Charity registration number: 1167501

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	FOR THE PUBLIC BENEFIT OF THE ADVANCEMENT OF THE ARTS, IN PARTICULAR THOUGH NOT EXCLUSIVELY BY THE PRODUCTION OF LIVE OPERA AND THEATRICAL PERFORMANCES FOR THE ENJOYMENT OF AUDIENCES AND PARTICIPANTS IN THE UNITED KINGDOM
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	We create a range of musical productions, suitable for participants of varying ages, abilities and experiences. We produce works which are rarely performed, providing artists, participants and audiences with new and engaging experiences. We operate in the North of England, with a national reach.
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	The trustees confirm they have had regard to the guidance issued by the Charity Commission on public benefit

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	
Policy on social investment including program related investment	Para 1.38	
	Para 1.38	

Contribution made by volunteers		
Other		

Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	<p>This has been a very busy year for Northern Opera Group, with 5 new productions as well as outreach activity across the city.</p> <p><u>Leeds Opera Festival 2023</u></p> <p>We were delighted with the reach and response to the Leeds Opera Festival 2023 which was themed around opera and music from Latin America. It truly felt like a transformational year for the Festival; in terms of the quality and diversity of events and artists presented, its reach to new audiences of all ages, the increased engagement with participatory events, and vastly increased opportunities for training and volunteering. We achieved 93% capacity for our two main productions – ‘Frida’ and ‘Maria de Buenos Aires’ – with 33% of first time opera audiences attend ‘Frida’, and 22% for ‘Maria’.</p> <p>The overall response to the productions was fantastic, with 99% of audiences rating the shows as either ‘Good’ (18%) or ‘Very Good’ (81%):</p> <p>“As a family of 5+ including an 11, 14 and 17 year old, it was a wonderful night out for the family. Every one of us enjoyed it immensely”</p> <p>“An incredible production, beautifully sung, brilliantly acted, with a fantastic orchestra. This is the first production to reduce me to tears in years”</p> <p>“A fabulous performance that brought contemporary dance and opera together together as audiovisual poetry”</p> <p>‘Batteries Not Included’ was a new opera by Jose Puello and Zodwa Nyoni. This toured across the city visting communities all across Leeds.</p> <p>Over 1,500 young people and families engaged with the Festival in various ways; including our schools workshops, pop-up tour performances, under-5’s music making sessions, and ‘family</p>

day' at Interplay Theatre (with live performance, participatory activity, and a film screening).

The Festival saw our first 'fringe' programme of additional concerts to further diversify our musical offer for local audiences. This new element was a great success, with 94% of audiences feeding back that the quality of events were 'Very Good', and 88% travelling less than 10 miles to attend the concerts. These events were co-programmed with Helen Glaisher Hernandez (who is a specialist in Latin music).

We were pleased to be able to expand the number of training and shadowing opportunities available on this year's Festival, supporting local students to gain hands-on experience of working in a professional environment. This included placements in costume, stage management, directing, conducting, and technical; as well as two administrative placements with students from University of Huddersfield, and Leeds Beckett University. We also facilitated a free training session for local students and freelancers on delivering music sessions to young children.

Leeds Opera Festival 2024

The lead-in to the 2024 Festival started in October, with a project working with Leeds Art Gallery to support older people with dementia and their families to create props linked to our new production of 'Sherlock Holmes'.

We commissioned children's author Clare Povey to create a new short piece for touring, inspired by the Festival theme of 'Murder, Mystery and Music', and suitable for young audiences. We were pleased to work with Jonathan Rainey Reid (Assistant Director, 'Frida') as our director, Joe Allen as composer, and Cory Shipp as Designer. The piece was written for two performers and completed its initial tours in February and March – visiting 16 venues in Leeds and Bradford:

"It was amazing and I want to see it again"

"The actors were excellent. The storyline fun and the production extremely well thought through"

"It was very funny and cool!"

“Thank you so much for the event – really enjoyable for the adults as well as the kids!
Please continue to host these events”
“Interactive & gives my children the opportunity to access the arts”

Clare also led workshops in schools with drama facilitator Eija Gibson. Working with 100 children in primary schools in Kippax and Methley, they utilised creative writing, drama and music to support participants to write their own detective stories:

“I loved it. It was really good and I didn’t know I had all these ideas in my brain but now I know”
“I loved it so much I was excited all week”
“I feel like I had the best week ever”
“It was so much better than normal learning”

Pied Piper of Hamelin

Our latest community opera was the first staged adaptation of Sir Charles Hubert Parry’s ‘Pied Piper of Hamelin’.

Through a concerted marketing and communications effort to local choirs, we were really pleased to increase our on-stage participation to over 20 local people; including 4 participants under 11 years old, and three generations of the same family taking part. In particular, it was lovely to have a number of over 50’s taking part in their first ever stage show (opera, music or play!).

Participants were supported by a professional director and conductor, and joined with four professional soloists who took on the main roles.

We collaborated with a local amateur orchestra – West Yorkshire Symphony Orchestra – which supported another 50 people to take part. They accompanied ‘Pied Piper’ and then performed a short programme of fairytale orchestra music.

We delivered two performances in Morley/Leeds and Saltaire/Bradford, with over 300 audiences in attendance. Audiences were a strong mix of younger and older people, with 33% of audiences under 18 years old.

Audience feedback:

		<p>“A truly delightful experience for my daughters and I”</p> <p>“Exceeded our expectations. Plus it was the perfect length (and subject matter) to engage younger people”</p> <p>“I didn’t expect such a large cast and orchestra. What a treat!”</p> <p>“It was a wonderful and engaging performance. My husband who has dementia and is not a classical music buff thoroughly enjoyed it. The children in the audience were loving it too”</p> <p>“Loved it. I went with two 8 year olds and they loved it too. Well done!”</p> <p>Participant feedback:</p> <p>“I've never done anything like this before and I didn't think I had a huge amount to contribute, but everyone involved made me feel very welcome and that I was adding to the production. I thoroughly enjoyed it and had a huge amount of fun. I was so impressed with how professional and thorough it all was, rehearsals were great, focused and productive. As a result I want to take up singing and learn an instrument, which I thought had passed me by. I'll be forever grateful for the experience and the memories”</p> <p>“I hope Northern Opera can continue and keep doing things like this, it's hugely valuable.”</p> <p>“I really appreciate how everyone welcomes and supports. Particularly appreciative of how welcomed and supported and my daughter feels taking part with me.”</p> <p><u>Future Plans</u></p> <p>We are currently preparing for the main Festival in August & September 2024, which will include our world premiere ‘Sherlock Holmes’, a dedicated programme by our first Guest Artistic Director, return performances of ‘The Book of Eternity’, and a brand new escape game in collaboration with Locked In Games.</p>
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Additional information (optional)

You may choose to include further statements where relevant about:

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Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	Northern Opera Group is in a positive financial position going into the New Year. Shortly following financial year end, we are expecting our second payment (£27,000) of our current Arts Council England grant, as well as over £70,000 in Theatre Tax Relief (claimed from this financial year's productions). This ensures that we have already achieved our target budget for the 2024 Festival.
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	As we have minimal overheads the company doesn't have a formal reserves policy. Management accounts are created for each Board meeting for Trustees to monitor
Amount of reserves held	Para 1.22	£5442
Reasons for holding zero reserves	Para 1.22	n/a
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	n/a

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	Our principal sources of funding are Arts Council England (project grants), Theatre Tax Relief, and Trust and Foundation grants
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	
Other		

Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	CIO
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Trustees are selected based on recommendation and research

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	
Relationship with any related parties	Para 1.51	
Other		

Reference and Administrative details

Charity name	Northern Opera Group
Other name the charity uses	
Registered charity number	1167501
Charity's principal address	c/o Northern Ballet 2 St Cecilia Street Quarry Hill Leeds LS2 7PA

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Mark Skipper	Chair		
3	Sarah Vyse			
5	Emily Simpson			
7	John Savournin			
8	George Johnson-Leigh			
9	Alan Williams			
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				

Corporate trustees – names of the directors at the date the report was approved

Director name		

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
-----------------	------	---------

Name of chief executive or names of senior staff members (Optional information)

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Exemptions from disclosure

Reason for non-disclosure of key personnel details

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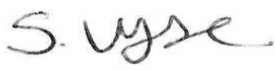
Other optional information

--

Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Sarah Vyse	
Position (eg Secretary, Chair, etc)	Trustee	
Date	31/5/24	

Northern Opera Group

Independent examiner's report to the trustees of Northern Opera Group

I report to the charity trustees on my examination of the accounts of the CIO for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity trustees of the CIO 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 CIO's accounts as carried out under section 145 of the 2011 Act. 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 Charities Act;
- 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.

Signed:



Name: Simon Bostrom FCIE

3/6/24

West Yorkshire Community Accountancy Service CIO

Stringer House
34 Lupton Street
Leeds
LS10 2QW

NORTHERN OPERA GROUP

England & Wales - Charity number 1167501

Accounts

Northern Opera Group

Independent examiner's report to the trustees of Northern Opera Group

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

Responsibilities and basis of report

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I report in respect of my examination of the CIO's accounts as carried out under section 145 of the 2011 Act. 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

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- 1 accounting records were not kept in respect of the charity as required by section 130 of the Charities Act;
- 2 the accounts do not accord with those records.

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.

Signed: 

Name: Simon Bostrom FCIE

25/5/2023

West Yorkshire Community Accountancy Service CIO

Stringer House
34 Lupton Street
Leeds
LS10 2QW



Trustees' Annual Report for the period

From 1/4/22

Period start date To 31/3/23

Period end date

Charity name: Northern Opera Group

Charity registration number: 1167501

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	FOR THE PUBLIC BENEFIT OF THE ADVANCEMENT OF THE ARTS, IN PARTICULAR THOUGH NOT EXCLUSIVELY BY THE PRODUCTION OF LIVE OPERA AND THEATRICAL PERFORMANCES FOR THE ENJOYMENT OF AUDIENCES AND PARTICIPANTS IN THE UNITED KINGDOM
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	We create a range of musical productions, suitable for participants of varying ages, abilities and experiences. We produce works which are rarely performed, providing artists, participants and audiences with new and engaging experiences. We operate in the North of England, with a national reach.
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	The trustees confirm they have had regard to the guidance issued by the Charity Commission on public benefit

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	
Policy on social investment including program related investment	Para 1.38	
	Para 1.38	

Contribution made by volunteers		
Other		

Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	<p>We have celebrated our busiest year to date, with our critically acclaimed 2022 Leeds Opera Festival, R&D process for our new Sherlock Holmes opera, and our first performances in Bradford with our community opera 'Little Red Riding Hood'.</p> <p><u>Sherlock Holmes</u></p> <p>In April 2022 we undertook an R&D week with a public 'work in progress' performance for our new 'Sherlock Homes' opera (adapted from the novel 'The Sign of Four').</p> <p>With music and libretto by Lliam Paterson, the opera is being developed with mind to touring to mid-scale theatres. This type of story (a fast-paced, detective mystery) has rarely been adapted for the opera stage, with this R&D therefore enabled us to try out different ideas – musically and dramatically – and gain feedback from an audience.</p> <p>We undertook this process at the East Riding Theatre in Beverley, as it represents the type of theatre and community we intend to reach with our eventual tour.</p> <p>The response from artists and our audience was very positive, with emphasis on the clarity of the story telling, and the need for more innovative and high quality work in local theatres.</p> <p>We are now continuing to develop the opera for premiere in 2024.</p> <p><u>Leeds Opera Festival 2022</u></p> <p>We were extremely pleased with the outcomes of this year's Festival. Feedback clearly demonstrated that our output was the highest</p>

quality we've produced thus far, and the Festival succeeded in reaching more, and more diverse, audiences and participants than ever before.

The Festival's theme was POWER, and included

- A new production and English translation of Handel's 'Silla' at Leeds School of Arts
- A performance of Krenek's 'The Dictator' at The Holbeck
- A tour of a new opera, written by Christella Litras and Mike Kenny, called 'Power'
- A programme of workshops and events, including a Climate Symposium and audio project with participants from Leeds Art Gallery.

62% of audiences travelled from outside LS postcodes which positively demonstrates the growing regional and national reach of the Festival. Feedback from audiences was extremely positive and in line with our ambitions:

- 88% Very Good (highest option) and 12% Good on the quality
- 72% Very Good and 28% Good value for money
- 48% new audiences to Northern Opera Group, inc 10% of audiences for our headline production of 'Silla' were new opera audiences

Audience feedback:

"Fantastic beautiful music excellent singers and the production will be a highlight of 2022 for me"

"The direction was absolutely fantastic. It was revolutionary to see a production put together with such care and determination to be feminist and inclusive. You could see how the cast cared for each other - the energy was supportive and engaging"

"I attended Alcina at Glyndebourne but enjoyed Silla much more as the plot was conveyed much more clearly and there was no weak link; singers, musicians and production"

"A triumph. Staging, singing, music all of the highest order. It was a great idea to take this

under performed masterpiece and re-imagine it for the 21st century”

“A reimagining with a clear vision and precise execution. Bold, feminist, exciting, thoughtful. Each performance had clear intentions and sharp, nuanced characterisation”

We worked with 25 young people from New Wortley Community Centre to co-create our pop-up opera. This is the first time that we’ve worked with young people in this way, and it was a very positive experience for both the young people involved and our artists leading the sessions.

“The children really engaged well. We’d love to do something similar again in the future”
(Gemma Bain, Centre Manager)

The pop-up opera they co-created was performed in venues in eight different communities across the city – including New Wortley, Colton, Morley and Seacroft. Over 1,000 people engaged with the performances, including an estimated 25% of audiences under the age of 12.

We supported local creatives by hosting a Climate Symposium, with 68 artists and companies joining us to learn about sustainable practice. We also extended opportunities for local students to join the Festival on placements in acting, assistant directing, and assistant stage managing. This was a really positive development, and enabled 7 local students with no previous experience of opera to learn from our creative teams.

“The company has been so welcoming to me as a new face, I feel so inspired by every creative in the room. I never thought about working in opera before because I honestly didn’t think it was something accessible to me. It’s been so eye-opening to work with like-minded individuals on an art form that’s new to me, finding so much creativity and inclusion in a place I never thought to look. Being in the room with such talent and being able to offer what I can to a professional space is a dream” (assistant director placement student)

This Festival saw the first year of our new partnership with Leeds School of Arts (at Leeds Beckett University). This partnership enables to

use their outstanding rehearsal and performance facilities at their new £80m performing arts centre in Leeds city centre, store our props and costumes for use by their students, and provide placement, internship and career development opportunities to students.

Little Red Riding Hood

Our annual community opera was a new production of Cesar Cui's 'Little Red Riding Hood'.

Rehearsals took place in Bradford for the first time, enabling us to welcome new participants from the area. Performances took place at Victoria Hall in Saltaire, Bradford, as well as Morley Town Hall in Morley, Leeds. Community participants were able to perform alongside a professional principal cast, and were supported by a professional production team.

Audience feedback:

Thanks so much, this was a wonderful performance! My kids and I thoroughly enjoyed it

Very enjoyable, perfectly pitched for younger audience

Our children loved it and so did we! They loved that it wasn't just watching and they sat and coloured and their pictures were used on stage and the wolf jumped down. They were mesmerised

It was just fabulous. I felt it was incredibly professional, fun and a wonderful way to start the festive season with my 2 daughters who are 6 and 9. We all absolutely loved it.

Loved the interaction with the children. Felt the performance was excellent and made opera available to all (even though I don't usually listen to opera)

We had such a lovely time my little girl was entertained from start to finish

Thank you so much for a fabulous production and for coming to Saltaire! It's very local to me which is important as I have long covid and would not have been able to attend in Leeds (where such performances usually are).

		<p>Please offer more productions here, for grown ups and children</p> <p>Length of performance was just right. Took my grandchildren to give them an introduction to opera and they enjoyed it.</p> <p>A lovely family day out. Thank you!</p> <p>85% of booking parties included at least one under-12 year old, and 63% of audiences were attending their first opera.</p> <p><u>Future Plans</u></p> <p>We are currently preparing for the 2023 Leeds Opera Festival, which is themed around opera from Latin America. It will include the UK premiere of 'Frida' by Robert Rodriguez, and a new production of Astor Piazzolla's tango opera, 'Maria de Buenos Aires'.</p> <p>We will be working with schools to deliver workshops on Latin folk stories and music, with the contributions of young people helping to create a new pop-up opera for the Festival, written by Jose Puello and Zodwa Nyoni.</p> <p>The Festival will include our most extensive events programme to date, including music recitals, free dance workshops, and another collaboration with Leeds Art Gallery.</p> <p>We are also planning for a revival tour of 'Little Red Riding Hood', a new community production for December 2023, and planning for the 2024 Leeds Opera Festival.</p>
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	

Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	<p>With minimal overheads and liabilities, Northern Opera Group is in a stable financial position moving forward. Whilst income has gone down this financial year compared to last, this is due to where grants from Arts Council England have fallen either side of the financial year end. As stated in this year's accounts, we have a grant of £60,000 to be paid in the early months of the 23/24 financial year, as well as over £40,000 of Theatre Tax Relief, placing the charity in a very healthy position.</p> <p>At the time of signing these accounts the charity has been impacted by the global Covid-19 virus. The trustees have reassessed the charity's ability to continue for at least 12 months from the date that the accounts are approved and conclude that no material uncertainties exist that cast significant doubt on the charity's ability to meet its liabilities as they fall due.</p>
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	As we have minimal overheads the company doesn't have a formal reserves policy. Management accounts are created for each Board meeting for Trustees to monitor
Amount of reserves held	Para 1.22	£365
Reasons for holding zero reserves	Para 1.22	n/a
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	n/a

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	Our principal sources of funding are Arts Council England (project grants), Theatre Tax Relief, and Trust and Foundation grants
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	

Other		

Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	CIO
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Trustees are selected based on recommendation and research

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	
Relationship with any related parties	Para 1.51	
Other		

Reference and Administrative details

Charity name	Northern Opera Group
Other name the charity uses	
Registered charity number	1167501
Charity's principal address	c/o Northern Ballet 2 St Cecilia Street Quarry Hill Leeds LS2 7PA

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
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Name of chief executive or names of senior staff members (Optional information)

--

Exemptions from disclosure

Reason for non-disclosure of key personnel details

--

Other optional information

--

Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)	<i>S. Vyse</i>	
Full name(s)	Sarah Vyse	
Position (eg Secretary, Chair, etc)	Trustee	
Date	25/5/23	



Receipts and payments accounts

CC16a

For the period
from

01/04/2022

To

31/03/2023

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Government		7,860		7,860	54,996
Trust and Foundation	2,000	51,250		53,250	65,700
Donation	1,710	3,370		5,080	886
Box office		6,055		6,055	4,953
Commissions					
Misc					1,195
Theatre Tax Relief	12,036			12,036	10,987
Sub total (Gross income for AR)	15,746	68,535	-	84,281	138,717
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	15,746	68,535	-	84,281	138,717
A3 Payments					
Operacast	100			100	200
Artist fee		92,318		92,318	64,236
Marketing		3,081		3,081	5,053
Accommodation / travel		11,501		11,501	4,116
Venue hire		10,424		10,424	7,289
Production	227	14,108		14,335	11,066
Administration	90			90	600
Overheads	2,068			2,068	1,398
Equipment					51
Governance	240			240	288
Volunteer expenses		29		29	142
Training					
Vendor fees	1	124		125	356
Other	127	100		227	176
Sub total	2,853	131,685	-	134,538	94,971
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	2,853	131,685	-	134,538	94,971
Net of receipts/(payments)	12,893	- 63,150	-	- 50,257	47,746
A5 Transfers between funds	- 12,827	12,827	-	-	-
A6 Cash funds last year end	299	66,347	-	66,646	18,900
Cash funds this year end	365	16,024	-	16,389	66,646

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Current account	365	16,024	-
	Paypal	-	-	-
CCXX R1 accounts (SS)	1			

25/05/2023

	-	-	-
Total cash funds	365	16,024	-

(agree balances with receipts and payments account(s))

OK

OK

OK

Unrestricted funds
to nearest £

Restricted funds
to nearest £

Endowment funds
to nearest £

B2 Other monetary assets

Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
Tax reclaimable through Theatre Tax Relief	45,552	-	-
Arts Council England	-	60,000	-
Leeds City Council	-	5,000	-
	-	-	-
	-	-	-
	-	-	-

B3 Investment assets

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-


B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
WYGAS - Independent Examination	Unrestricted	480	
		-	
		-	
		-	
		-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Sarah Vyse	25/05/2023

NORTHERN OPERA GROUP

England & Wales - Charity number 1167501

Accounts



Receipts and payments accounts

CC16a

For the period
from

01/04/2021

To

31/03/2022

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Government	3,000	51,996		54,996	20,404
Trust and Foundation		65,700		65,700	9,350
Donation	758	128		886	689
Box office		4,953		4,953	1,000
Arts@Leeds		4,000		4,000	4,000
Commissions					
Misc				1,195	
Theatre Tax Relief	12,182			10,987	
Sub total (Gross income for AR)	15,940	126,777	-	142,717	35,443
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	15,940	126,777	-	142,717	35,443
A3 Payments					
Operacast	200			200	150
Artist fee	100	64,136		64,236	20,678
Marketing	306	4,747		5,053	1,650
Accommodation / travel		4,116		4,116	821
Venue hire		7,289		7,289	475
Production	587	10,479		11,066	1,670
Administration		600		600	550
Overheads	1,398			1,398	168
Equipment	51			51	
Governance	288			288	240
Volunteer expenses		142		142	
Training					
Vendor fees		356		356	510
Other	44	132		176	146
Sub total	2,974	91,997	-	94,971	27,058
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	2,974	91,997	-	94,971	27,058
Net of receipts/(payments)	12,966	34,780	-	47,746	8,385
A5 Transfers between funds	-	13,867	-	-	-
A6 Cash funds last year end	1,200	17,700	-	18,900	10,515
Cash funds this year end	299	66,347	-	66,646	18,900

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Current account	299	66,347	-
CCXX R1 accounts (SS)	Paypal	-	-	6/05/2022 -

	-	-	-
Total cash funds	299	66,347	-

(agree balances with receipts and payments account(s))

OK

OK

OK

Unrestricted funds
to nearest £

Restricted funds
to nearest £

Endowment funds
to nearest £

B2 Other monetary assets

Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
Tax reclaimable through Theatre Tax Relief	12,036	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-

B3 Investment assets

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-

B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
WYCAS - Independent Examination	Unrestricted	240	
		-	
		-	
		-	
		-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
Mark Skipper	Mark Skipper	14.5.22



Trustees' Annual Report for the period

From 1/4/21

Period start date To 31/3/22

Period end date

Charity name: Northern Opera Group

Charity registration number: 1167501

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	FOR THE PUBLIC BENEFIT OF THE ADVANCEMENT OF THE ARTS, IN PARTICULAR THOUGH NOT EXCLUSIVELY BY THE PRODUCTION OF LIVE OPERA AND THEATRICAL PERFORMANCES FOR THE ENJOYMENT OF AUDIENCES AND PARTICIPANTS IN THE UNITED KINGDOM
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	We create a range of musical productions, suitable for participants of varying ages, abilities and experiences. We produce works which are rarely performed, providing artists, participants and audiences with new and engaging experiences. We operate in the North of England, with a national reach.
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	The trustees confirm they have had regard to the guidance issued by the Charity Commission on public benefit

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	
Policy on social investment including program related investment	Para 1.38	
	Para 1.38	

Contribution made by volunteers		
Other		

Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	<p>2021/22 proved to be a very busy year as we rebounded from the worst of the pandemic; presenting two new commissions, the 2021 Leeds Opera Festival, a community Christmas opera, and prepared for new projects in 2022 and beyond.</p> <p>With thanks to funding from Arts Council England, in Spring 2021 we commissioned local artists Carmel Smickersgill (composer) and Emma Hill (librettist) to create a new short opera for online broadcast inspired by elements of the Leeds Opera Story heritage project.</p> <p>They created a short film opera comparing Ernst Denhof's seminal 1911 Ring Cycle, and a modern day producer struggling to cope with the demands of staging opera during the pandemic. This piece created an important artistic response to the heritage, and produced a new perspective on elements of the story. It is free to view on our YouTube channel and featured singers Beth Moxon and Kamil Bien, and instrumentalists Chloe Hayward and Jenny Martins.</p> <p>We delivered our full programme for Leeds Opera Festival 2021, with 19 events over 8 days, including our Leeds Opera Story heritage exhibition.</p> <p>The Festival achieved our aims of reengaging audiences with live performance right across Leeds, and extending our reach and knowledge of the company to audiences, artists and critics nationally. It was pleasing to see how national critics are recognising our work more generally, and our unique role in the UK's operatic landscape presenting rare repertoire in imaginative ways:</p> <p>"Thriving" (The Guardian)</p>

	<p>"Rapidly burgeoning ... energetic and imaginative" (Bachtrack) "Ever enterprising ... with its customary energy and enthusiasm" (Opera Now) "Wonderfully imaginative" (Review's Hub)</p> <p>Our double bill of 'Savitri' and 'At the Boar's Head' achieved a very positive response from audiences and critics, and we succeeded in building one of the strongest creative teams we've been able to attract to date.</p> <p>"We had never been to an opera before. We loved the whole evening and will be going again! Thank you for a close-up experience" (audience)</p> <p>'Savitri' featured British-Asian soprano Meeta Raval (former Cardiff Singer of the World finalist) in the title role, alongside Julian Close and Kamil Bien. They were joined by a chorus of 8 early career singers, the majority were making their professional performing debut. 'Boar's Head' was one of the few professional productions ever given of the piece described as a "masterly short opera" in our Opera Now review.</p> <p>'The Wandering Scholar' delivered 2 performances at Morley Town Hall alongside our other operas, and toured to 6 other venues across the city.</p> <p>"Excellent evening. The Wandering Scholar was the highlight for me—a fairly average patriarchal piece was transformed into a sassy feminist romp!" (audience feedback)</p> <p>Sarah Sayeed and Jaspreet Kaur's new piece written in response to Holst's 'Savitri' enabled us to present Savitri's story from the perspective of South Asian women. It was interesting to present a musical contrast to the Holst pieces we were performing, with the use of electronics and amplification. Audiences enjoyed the contrast and the opportunity to hear something they may not otherwise have chosen to attend. The piece received a 4* review from The Stage.</p> <p>Our Leeds Opera Story heritage exhibition took place at Leeds Corn Exchange, bringing the 300 year history of opera in the city to life. Other events included a Made with Music workshop for under 5's and families, a live podcast</p>
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	<p>recording, and a free lunchtime concert featuring our 'Savitri' chorus singers.</p> <p>'Amahl and the Night Visitors' took place at Morley Town Hall, Leeds, on 5 December 2021, with two performances delivered.</p> <p>This was the first time since December 2019 that we had been able to welcome members of our community back on stage again, following the necessary transition to creating an online opera in December 2020 due to the pandemic.</p> <p>In keeping with our recent community operas, this project featured a professional conductor (Helen Harrison) and director (David Ward), with 5 excellent professional solo singers. On this occasion alongside our community chorus, we also worked with the amateur West Yorkshire Symphony Orchestra. This enabled us to perform with a full orchestra – improving the experience for participants and audiences – as well as enable this group to get back to performing live again (this was their first public engagement since the pandemic).</p> <p>In total 32 members of the community took part in the opera and 213 audiences attended. We were very pleased with this result, especially as the Omicron variant was emerging and many people were concerned about attending live events. We delivered performances in as Covid-secure an environment as possible, which included all staff wearing masks, and socially-distanced seating options available.</p> <p>In line with our commitment to environmental sustainability, 90% of the production materials were either reused or recycled. This both reduced the production's environmental impact and saved on costs by reusing materials in an inventive way.</p> <p>"This was such a lovely way to spend an afternoon with our young daughter and her friend. We all thoroughly enjoyed every aspect of the performance and it provided a fabulous, accessible introduction to opera for children. Thank you all concerned!" (audience)</p> <p>In January 2022 we announced details of a new operatic adaptation of the Sherlock Holmes stories, created by composer/librettist Liam Paterson. Designed to tour to small and mid scale venues in the North of England with</p>
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		<p>limited opera provision, we are working towards a 'work in progress' performance in Beverley in April 2022 before further developing the piece for touring from 2023 onwards.</p> <p>We have also been working towards the 2022 Leeds Opera Festival. It will be themed around the idea of 'Power' and feature a headline production of Handel's 'Silla'.</p>
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	With minimal overheads and liabilities, Northern Opera Group is in a stable financial position moving forward with a healthy reserve level
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	As we have minimal overheads the company doesn't have a formal reserves policy. Management accounts are created for each Board meeting for Trustees to monitor
Amount of reserves held	Para 1.22	£229
Reasons for holding zero reserves	Para 1.22	n/a
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	n/a

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	This is the second year of claiming Theatre Tax Relief (TTR). This is a relatively new income stream which we expect will play a greater role in our overall income make-up over the coming years; especially given the uplift in TTR from October 2021 for three years.
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	
Other		

Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	CIO
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Trustees are selected based on recommendation and research

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	
Relationship with any related parties	Para 1.51	
Other		

Reference and Administrative details

Charity name	Northern Opera Group
Other name the charity uses	
Registered charity number	1167501
Charity's principal address	c/o Northern Ballet 2 St Cecilia Street Quarry Hill Leeds LS2 7PA

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Mark Skipper	Chair		
2	Sally Stephens			
3	Sarah Calvert			
4	Rachel Bamforth			
5	Emily Simpson			
6	Charlotte Armstrong			
7	Lorna James		1/4/21 – 30/4/21	
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Corporate trustees – names of the directors at the date the report was approved

Director name		

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
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Name of chief executive or names of senior staff members (Optional information)

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Exemptions from disclosure

Reason for non-disclosure of key personnel details

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Other optional information

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Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)	Mark Skipper	
Full name(s)	Mark Skipper	
Position (eg Secretary, Chair, etc)	Chair	
Date	14.5.22	

Northern Opera Group

Independent examiner's report to the trustees of Northern Opera Group

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

Responsibilities and basis of report

As the charity trustees of the CIO 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 CIO's accounts as carried out under section 145 of the 2011 Act. 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 CIO as required by section 130 of the Act; or
- 2 the accounts do not accord with those records.

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.

Signed: *C. Welling*

Name: Claire Welling

16/5/2022

West Yorkshire Community Accountancy Service CIO

Stringer House
34 Lupton Street
Leeds
LS10 2QW

NORTHERN OPERA GROUP

England & Wales - Charity number 1167501

Accounts



Trustees' Annual Report for the period

From 1/4/20

Period start date To 31/3/21

Period end date

Charity name: Northern Opera Group

Charity registration number: 1167501

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	FOR THE PUBLIC BENEFIT OF THE ADVANCEMENT OF THE ARTS, IN PARTICULAR THOUGH NOT EXCLUSIVELY BY THE PRODUCTION OF LIVE OPERA AND THEATRICAL PERFORMANCES FOR THE ENJOYMENT OF AUDIENCES AND PARTICIPANTS IN THE UNITED KINGDOM
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	We create a range of musical productions, suitable for participants of varying ages, abilities and experiences. We produce works which are rarely performed, providing artists, participants and audiences with new and engaging experiences. We operate in the North of England, with a national reach.
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	The trustees confirm they have had regard to the guidance issued by the Charity Commission on public benefit

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	
Policy on social investment including program related investment	Para 1.38	
	Para 1.38	

Contribution made by volunteers		
Other		

Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	<p>In spite of the Covid-19 pandemic having a tangible financial and logistical impact on the CIO, we are proud of what we have been able to achieve for audiences, artists and our community this year.</p> <p><u>Leeds Opera Story</u></p> <p>Our heritage project exploring the 300 year history of opera in Leeds.</p> <p>Following the national lockdown we continued to work on the project from home, which included having volunteers conduct their own computer based research. We created three documentary films featuring expert contributors and paying artists to create at-home recordings to accompany the films. We completed our online exhibition with over 6,000 viewing the website thus far.</p> <p><u>Leeds Opera Festival</u></p> <p>We managed to achieve our busiest Festival to date, with 20 events across 5 days. This included an outdoor performance of 'Thomas and Sally', the first indoor concert in the North of England post-lockdown, a tour of English ballad opera to venues across the city, and an extensive online programme of talks and workshops.</p> <p>We worked with Made with Music for the first time to stage an online event for young children and families, and welcomed online contributors from the UK, Denmark and USA.</p> <p>"An excellent production and a lovely distraction and a welcome step forward in the current circumstances. The set up followed all the guidelines excellently and meant we could enjoy the production whilst feeling safe"</p> <p>Audience feedback</p>

“[Artistic Director] David Ward is someone who will not take no for an answer. There was never any doubt in his mind that the Festival would not materialise ... Ward's dauntless optimism had led the way”
Opera Magazine

Cinderella

Determined to find a way to enable our community to take part in opera over the past 12 months, we decided to try something completely new for Northern Opera Group and make a film!

We wanted to adapt an opera that offered opportunity for an amateur chorus to take part digitally, that would attract a large family audience, and that was technically and logistically achievable with the realities of Covid-secure guidelines and funding available.

Pauline Viardot's 'Cinderella' (which we first produced as a stage production in 2016) was an ideal choice, and we were able to utilise two outstanding local venues as locations for the film shoot – Calverley Old Hall (owned and run by the Landmark Trust) and Temple Newsam (one of the UK's finest country houses, run by Leeds City Council).

Amateur chorus members were able to take part for free; joining us for weekly Zoom sessions to learn the music and choreography / acting directions, before recording their parts at home to be edited into the final film. We attracted a mix of previous and new participants, including members joining us from the Netherlands, Mexico and South Korea!

We were able to assemble an outstanding principal cast of professional singers, including James Cleverton and Claire Wild, with regular Northern Opera Group contributor Jenny Martins providing piano accompaniment. All principal and chorus cast members joined us for an online 'film premiere' the day before general release, which was a wonderful occasion to bring everyone together virtually.

The film was exceptionally well received, with a 5* review in The Guardian and winning 'Best Opera' at the Classical Music Digital Awards

		<p>2020. We attracted additional coverage from BBC Radio 3 (Music Matters) and BBC Look North. Audiences across the world have watched the film online, with lovely feedback from audiences aged 8 to 90.</p> <p>“What a brilliant project and it thoroughly deserved the wonderful praise and reviews it has received. Thank you so much for keeping music making happening in these times. It was a pleasure to be a part of lockdown project and thank you to all involved for making such an innovative production. Thank you for all your hard efforts!” Participant</p> <p>“Such a wonderfully engaging performance of Pauline Viardot’s Cinderella. Perfect for keeping 8 year olds mesmerised on a rainy Sunday. A magical production indeed. Thank you Northern Opera Group” Audience</p> <p><u>New Responses to Old Operas</u></p> <p>This new programme commissions composers and librettists to create new, short, music theatre works in response to existing repertoire. It encourages artists to create work for opera / music theatre for the first time, in a supportive and creative environment, producing contemporary responses to often very old (and sometimes quite controversial) repertoire. Our first two projects under this scheme are ‘Savitri’ – commissioning two artists from a South Asian background to respond to Gustav Holst’s Indian opera, Savitri – and ‘The Leeds Opera Story’ – commissioning two artists from Leeds to create a piece finding parallels between the past and present of opera in the city.</p> <p>Filmed and live performances of these works are scheduled for the forthcoming financial year.</p> <p>Planning has continued for future projects, including our 2021 Leeds Opera Festival with funds raised in this year towards it.</p>
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
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Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	With minimal overheads and liabilities, Northern Opera Group is in a stable financial position moving forward with a healthy reserve level
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	As we have minimal overheads the company doesn't have a formal reserves policy. Management accounts are created for each Board meeting for Trustees to monitor
Amount of reserves held	Para 1.22	1177
Reasons for holding zero reserves	Para 1.22	n/a
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	n/a

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	
Other		

Structure, Governance and Management

Description of charity's trusts:		
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Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Trustees are selected based on recommendation and research

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	
Relationship with any related parties	Para 1.51	
Other		

Reference and Administrative details

Charity name	Northern Opera Group
Other name the charity uses	
Registered charity number	1167501
Charity's principal address	c/o Northern Ballet 2 St Cecilia Street Quarry Hill Leeds LS2 7PA

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Mark Skipper			
2	Sally Stephens			
3	Sarah Calvert			
4	Rachel Bamforth			
5	Emily Simpson			
6	Charlotte Armstrong		12/2/21 -	
7	Lorna James			
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Corporate trustees – names of the directors at the date the report was approved

Director name		

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
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Name of chief executive or names of senior staff members (Optional information)

--

Exemptions from disclosure

Reason for non-disclosure of key personnel details

--


Other optional information

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Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Charlotte Armstrong	
Position (eg Secretary, Chair, etc)		
Date	27 September 2021	



Receipts and payments accounts

CC16a

For the period
from

01/04/2020

To

31/03/2021

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Government	-	20,404	-	20,404	36,900
Trust and Foundation	7,000	2,350	-	9,350	31,100
Donation	539	150	-	689	185
Box office	-	1,000	-	1,000	9,914
Arts@Leeds	-	4,000	-	4,000	4,000
Commissions	-	-	-	-	300
Misc	-	-	-	-	346
	-	-	-	-	-
Sub total (Gross income for AR)	7,539	27,904	-	35,443	82,745
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	7,539	27,904	-	35,443	82,745
A3 Payments					
Operacast	150	-	-	150	400
Artist fee	120	20,558	-	20,678	52,456
Marketing	1,500	150	-	1,650	1,548
Accommodation / travel	-	821	-	821	2,635
Venue hire	-	475	-	475	8,970
Production	121	1,549	-	1,670	5,109
Administration	-	550	-	550	1,800
Overheads	168	-	-	168	408
Equipment	-	-	-	-	1,208
Governance	240	-	-	240	240
Volunteer expenses	-	-	-	-	207
Training	-	510	-	510	-
Vendor fees	-	-	-	-	805
Other	128	18	-	146	-
Sub total	2,427	24,631	-	27,058	75,786
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	2,427	24,631	-	27,058	75,786
Net of receipts/(payments)	5,112	3,273	-	8,385	6,959
A5 Transfers between funds	- 7,365	7,365	-	-	-
A6 Cash funds last year end	3,430	7,085	-	10,515	3,556
Cash funds this year end	1,177	17,723	-	18,900	10,515

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Current account	1,177	17,723	-
CCXX R1 accounts (SS)	1	-	-	7/09/2021 -

	-	-	-
Total cash funds	1,177	17,723	-

(agree balances with receipts and payments account(s))

OK

OK

OK

Unrestricted funds
to nearest £

Restricted funds
to nearest £

Endowment funds
to nearest £

B2 Other monetary assets

Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
Tax reclaimable through Theatre Tax Relief	10,987	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-

B3 Investment assets

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-

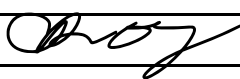
B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
WYCAS - Independent Examination	Unrestricted	240	
		-	
		-	
		-	
		-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Charlotte Armstrong	27 September 2021