



## 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 £
<b>A1 Receipts</b>					
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	
<b>Sub total (Gross income for AR)</b>	<b>15,940</b>	<b>126,777</b>	<b>-</b>	<b>142,717</b>	<b>35,443</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>15,940</b>	<b>126,777</b>	<b>-</b>	<b>142,717</b>	<b>35,443</b>
<b>A3 Payments</b>					
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
<b>Sub total</b>	<b>2,974</b>	<b>91,997</b>	<b>-</b>	<b>94,971</b>	<b>27,058</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	
	-	-	-	-	
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>2,974</b>	<b>91,997</b>	<b>-</b>	<b>94,971</b>	<b>27,058</b>
<b>Net of receipts/(payments)</b>	<b>12,966</b>	<b>34,780</b>	<b>-</b>	<b>47,746</b>	<b>8,385</b>
<b>A5 Transfers between funds</b>	<b>- 13,867</b>	<b>13,867</b>		<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>1,200</b>	<b>17,700</b>	<b>-</b>	<b>18,900</b>	<b>10,515</b>
<b>Cash funds this year end</b>	<b>299</b>	<b>66,347</b>	<b>-</b>	<b>66,646</b>	<b>18,900</b>

### 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 £
<b>B1 Cash funds</b>				
	Current account	299	66,347	-
CCXX R1 accounts (SS)	Paypal 1	-	-	6/05/2022 -

	-	-	-
<b>Total cash funds</b>	<b>299</b>	<b>66,347</b>	<b>-</b>

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

OK

**Unrestricted funds**  
to nearest £

OK

**Restricted funds**  
to nearest £

OK

**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



**CHARITY COMMISSION**  
FOR ENGLAND AND WALES

## 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)</p> <p>"Ever enterprising ... with its customary energy and enthusiasm" (Opera Now)</p> <p>"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	<b>Constitution</b>
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	<b>CIO</b>
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	
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				

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

[illegible]

Name of trustees holding title to property belonging to the charity

[illegible]

## 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

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## Declarations

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

Signed on behalf of the charity's trustees

<b>Signature(s)</b>	Mark Skipper	
<b>Full name(s)</b>	Mark Skipper	
<b>Position (eg Secretary, Chair, etc)</b>	Chair	
<b>Date</b>	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