



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
to nearest £

Restricted funds
to nearest £

Endowment funds
to nearest £

B2 Other monetary assets

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

B3 Investment assets

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

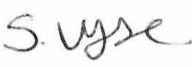
B4 Assets retained for the charity's own use

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)
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



CHARITY COMMISSION
FOR ENGLAND AND WALES

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 Puella and Zedwa Nyoni. This toured across the city visiting 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>

		<p>day' at Interplay Theatre (with live performance, participatory activity, and a film screening).</p> <p>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).</p> <p>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.</p> <p><u>Leeds Opera Festival 2024</u></p> <p>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'.</p> <p>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:</p> <p>"It was amazing and I want to see it again"</p> <p>"The actors were excellent. The storyline fun and the production extremely well thought through"</p> <p>"It was very funny and cool!"</p>
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		<p>“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”</p> <p>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:</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” “It was so much better than normal learning”</p> <p><u>Pied Piper of Hamelin</u></p> <p>Our latest community opera was the first staged adaptation of Sir Charles Hubert Parry’s ‘Pied Piper of Hamelin’.</p> <p>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!).</p> <p>Participants were supported by a professional director and conductor, and joined with four professional soloists who took on the main roles.</p> <p>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.</p> <p>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.</p> <p>Audience feedback:</p>
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		<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	<p>Northern Opera Group is in a positive financial position going into the New Year.</p> <p>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.</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	£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

[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

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