



## Receipts and payments accounts

CC16a

For the period  
from

31/03/2024

To

31/03/2025

### 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	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
<b>Sub total (Gross income for AR)</b>	<b>82,005</b>	<b>59,405</b>	<b>-</b>	<b>141,410</b>	<b>224,870</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>82,005</b>	<b>59,405</b>	<b>-</b>	<b>141,410</b>	<b>224,870</b>
<b>A3 Payments</b>					
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
<b>Sub total</b>	<b>3,957</b>	<b>128,354</b>	<b>-</b>	<b>132,311</b>	<b>235,717</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>3,957</b>	<b>128,354</b>	<b>-</b>	<b>132,311</b>	<b>134,538</b>
<b>Net of receipts/(payments)</b>	<b>78,048</b>	<b>- 68,949</b>	<b>-</b>	<b>9,099</b>	
<b>A5 Transfers between funds</b>	<b>- 73,582</b>	<b>73,582</b>		<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>739</b>	<b>4,803</b>	<b>-</b>	<b>5,542</b>	<b>5,542</b>
<b>Cash funds this year end</b>	<b>5,205</b>	<b>9,436</b>	<b>-</b>	<b>14,641</b>	<b>5,542</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	5,205	9,436	-
	Paypal	-	-	-
		-	-	-
	<b>Total cash funds</b>	<b>5,205</b>	<b>9,436</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
<b>B2 Other monetary assets</b>	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
	Tax reclaimable through Theatre Tax Relief	36,772	-	-
	Arts Council England	-	85,000	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
<b>B5 Liabilities</b>	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
	WYCAS - Independent Examination	Unrestricted	564	
			-	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
	S. Vyse	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



**CHARITY COMMISSION**  
FOR ENGLAND AND WALES

## 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>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"</p> <p>"An excellent production for all ages, opera lovers and newcomers"</p> <p>"Set, costumes and performance was phenomenal. Would love to watch it again" (audience)</p> <p>"An outstanding evening" (Opera magazine)</p> <p>"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&amp;D performance of 'Opera Rave', melding opera with dance &amp; 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>
--	--	--

		<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”</p> <p>(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>
--	--	---

#### **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		



--	--	--

## 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	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

[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)

--

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

