

ROSE OPERA

England & Wales · Charity number 1179516

Details

Status Registered

Legal form CIO

Registered 2018-08-10

Register [View on the Charity Commission register](#)

Contact

Address 56 Pine Tree Hill
Pyrford
GU22 8LY

Phone 07714797295

Email info@roseopera.co.uk

Website www.roseopera.co.uk

Activities

Objects: THE OBJECTS OF THE CIO ARE TO PROMOTE THE ADVANCEMENT OF THE ARTS FOR THE PUBLIC BENEFIT THROUGH:(1) THE PROMOTION AND PRESENTATION OF OPERA TO THE HIGHEST POSSIBLE STANDARDS FOR THE BENEFIT OF THE LOCAL COMMUNITIES IN WHICH THE COMPANY PERFORMS; AND(2) TO ADVANCE THE EDUCATION OF THE PUBLIC IN OPERA THROUGH OUTREACH TO LOCAL SCHOOLS AND EDUCATIONAL INSTITUTIONS, AND YOUNG PERFORMERS IN THE EARLY STAGES OF THEIR CAREERS.

Activities: Rose Opera promotes and presents opera as an art form in the most musical, beautiful and elegant way possible. We aim for the highest musical and artistic standards in everything we do. We support young performers at the start of their careers, and we benefit the communities of the South West London area, in which we operate. We are run by experienced musicians and musical administrators.

Classification

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

Geography

- Surrey
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£20,498	£20,083	-	-
2023-12-31	£8,233	£6,356	-	-
2022-12-31	£16,520	£14,599	-	-
2021-12-31	£10,049	£9,393	-	-
2020-12-31	£7,577	£8,973	-	-

Trustees

Name	Role	Appointed
Andrew Robinson		2024-02-05
PAUL JAMES RAVENHILL B.ENG.		2018-08-10
Tamara Ravenhill		2018-08-10

ROSE OPERA

England & Wales - Charity number 1179516

Accounts



Rose Opera

A Charitable Incorporated
Organisation (CIO)

Report and Financial Statements

YEAR ENDING 31ST OF DECEMBER 2024

Charity Number 1179516
www.roseopera.co.uk

Rose Opera

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Trustees

Rose Opera's Trustees: Paul Ravenhill (Chairman)
Tamara Ravenhill (Treasurer and Artistic Director)
Andrew Robinson (Advisor)

Reference and Administrative Details

Charity Number: 1179516
Registered with: The Charity Commission of England and Wales
Correspondence Address: 56 Pine Tree Hill, Pyrford, Woking, Surrey GU22 8LY
Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

2 Trustees were appointed on the incorporation of Rose Opera on 10 August 2018, 1 Trustee was appointed on 5 February 202.

May 11th - 19:00

May 12th - 15:00

May 18th - 19:00

May 19th - 15:00

rose 
opera

Presents
G. Puccini

TOSCA

Featuring Rose Opera orchestra, soloists and chorus

Performed in Italian with subtitles

Book tickets now:
www.roseopera.co.uk



The Normansfield Theatre
The Langdon Down
Centre, Teddington, 2A
Langdon Park TW11 9PS



Supported by Big Yellow Storage (Sheen)

Tosca Poster

Contacting Rose Opera

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Structure, Governance and Management

Rose Opera is governed by its Constitution, which is available for download from the Charity Commission web site.

Appointment of Trustees

Apart from the first charity trustees, every trustee has been appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees have considered the skills, knowledge and experience needed for the effective administration of the CIO. We are delighted to welcome Andrew Robinson, who joined the Board of Trustees on 5 February 2024. Andrew brings a wealth of expertise in opera and art songs along with many years of experience coaching classical singers, including at the Royal College of Music, London.

Rose Opera

Report of the Trustees for the year ending 31 December 2024

The Trustees of Rose Opera are pleased to present their annual report, together with the financial statements of the charity for the year ending 31st December 2024, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Rose Opera was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 10th August 2018 and is registered with the Charity Commission of England and Wales, registration number 1179516. This annual report of Rose Opera covers full financial year, which is the period from 1st January to 31st December 2024, a period of 12 months.

More information about Rose Opera is available on our web site, at www.roseopera.co.uk.

Rose Opera's 2024 programme included a fully staged production of Tosca by Puccini and three concerts from its ongoing series 'Rose Opera in Recital', project dedicated to the genre of the Art Song initiated in 2021.

We delivered a fully staged production of Tosca at Normansfield Theatre, Teddington. The production involved two casts, an orchestra of 35 musicians, a chorus of 25 singers, many of whom were current students at Trinity Laban Conservatoire of Music and Dance. Directed by Fred Broom who returned to collaborate with the company, and musically led by Benedict Collins Rice, the production was artistically successful and well received by the audiences.

Rose Opera in Recital has continued at Leighton House in Kensington: 11th of July - I love you! An evening of romantic song, 6th of September - Celebration of Ukrainian Song, 18th of October - Great Opera Composers in Song .

The venue for all three concerts was Leighton House Museum in Kensington, London. The venue's history, look and feel are aligned to the artistic agenda of Rose Opera. Audience's reception of the concerts were overwhelmingly positive.

1. Objectives, Organisation and Activities

The purpose of Rose Opera is to advance the arts for the public benefit through the promotion and presentation of opera to the highest possible standards for the benefits of the local communities in which the company performs; and to advance the education of the public in opera and classical song through outreach to educational institutions, and young performers in the early stage of their careers.

Along with performing opera and classical songs, Rose Opera strives to use the medium of opera to foster social inclusion and to engage young people in the performing arts.

The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera and vocal classical music as an art form and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities

In 2024 Rose Opera delivered 7 key performances:

- A fully staged production of Tosca, 4 performances at the end of May: 11th, 12th, 18th, 19th. 2.
- Three Rose Opera in Recital concerts with distinct programmes at Leighton House on: 11th of July - I love you! An evening of romantic song; 6th of September - Celebration of Ukrainian Song; 18th of October - Great Opera Composers in Song.

Our community outreach included an afternoon dedicated to Ukrainian song, organised by the Kingston Synagogue for the Ukrainian community of Kingston. It was a privilege to bring rarely performed repertoire to wonderful appreciative audience.

In addition, Rose Opera commenced preparation for a busy 2025 programme which would include, along with three Rose Opera in Recital concerts, a fully staged production of Cavalleria Rusticana and Pagliacci. The preparation process included auditions and bringing onboard and mobilising a strong creative team.

2.1 Rose Opera in Recital at Leighton House

As already mentioned, three concerts at Leighton House were very positively received by both critics and audiences. "I love you, an evening of romantic song" on July 11th, presented songs by

Schubert, Mahler (complete Ruckert Lieder), Wolf, RV Williams, Hahn, Finzi and contemporary Ukrainian composer Myroslav Volynsky.

In September we returned with an exclusively Ukrainian programme, showcasing several British premiers and songs by Nestor and Ostap Nyzhankivskys, Stefania Turkeych, Yaroslav Lopatynsky, Yulii Meytus. The concert featured a Ukrainian bandura player.

An opera gala in November featured highlights from La Boheme and Arabella. In total 10 singers were involved.



Opera Gala, November 2024



An evening of romantic song, July 2024

2.2 Fully Staged Tosca

Preparations for this project started in 2023 and continued intensely from late February. The project involved soloists, orchestra musicians and a small and very capable chorus. Set in a post apocalyptic setting, the director transformed the surroundings of the theatre to show a darker story. The audiences loved it and 2 performances sold out.



Tosca performance at Normansfield Theatre

2.3 Sponsorship

Rose Opera is pleased to have attracted a number of important sponsors throughout the financial year. The key ones are:

- **Big Yellow Storage (Sheen)** – we are very grateful for the continued provision of two storage rooms on a charity basis by Big Yellow Storage, Sheen. This is such an important facility for an Opera Company, allowing for secure, safe storage of costumes, sets, props, lights and other items. We are proud to advertise this partnership in our programmes, on our web sites and in our marketing literature.
- **Capgemini UK** – as a part of the Group’s community outreach programme.
- **Sponsor contributions** – we are grateful for the ongoing support from our sponsors and supporters.



2.4 Community impact and inclusivity

Rose Opera is committed to maintaining inclusivity in all of its productions and to ensuring that our impact in the local communities in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences** – three concerts and fully staged opera performances were attended by an estimated 725 audience members.
- **Young artist scheme** – we continue to attract young performers both on stage and in the stage management positions. RO’s performed the role of shepherd in Tosca and took part in ROIR at Leighton House. Trinity Laban students were a vocal powerhouse in the chorus.
- **Language coaching** – all performers, especially soloists, are provided with language coaching if they need and want to take advantage of this.

2.5 Contribution of artists and volunteers

We greatly value the contribution made to the charity in time, skills, commitment and money by artists and volunteers. Without this contribution the charity would not be able to achieve its objectives or activities in any kind of capacity such as have been done. The sense of collective goodwill and community spirit is at the heart of what Rose Opera represents.

3. Principal sources of funds

The charity is supported by private donor funding, by income from admissions to productions, and by tax reliefs. In 2024 we secured private donations, income from ticket sales and tax relief income and gift aid claims where appropriate.

4. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

5. Principal activity

The principal activity of the charity is that of an opera company.

6. Trustees

The trustees who held office during the period were:

Paul Ravenhill (Chairman)
Tamara Ravenhill (Treasurer and Artistic Director)
Andrew Robinson

Andrew Robinson was appointed on 5 February 2024. Appointment of directors is by ordinary resolution of the members at a general meeting.

Signed by:

Tamara Ravenhill – Artistic Director, Treasurer and Producer

A handwritten signature in black ink, appearing to be "T Ravenhill".

Paul Ravenhill – Chairman

A large, stylized handwritten signature in black ink, appearing to be "Paul Ravenhill".

Rose Opera
Statement of financial activities
Year ended 31 December 2024

Section A Statement of financial activities (including summary income and expenditure account)

Recommended categories by activity	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
	£	£	£	£	£
	F01	F02	F03	F04	F05
Income					
Income and endowments from:					
Donations and legacies	500	-	-	500	500
Charitable activities	19,436	-	-	19,436	4,667
Other trading activities	-	-	-	-	-
Investments	-	-	-	-	-
Grant Funding	-	-	-	-	-
Gift Aid & Creative Tax Relief	562	-	-	562	3,066
Total	20,498	-	-	20,498	8,233
Expenditure					
Expenditure on:					
Raising funds	-	-	-	-	-
Charitable activities	9,296	-	-	9,296	3,720
Professional fees	7,545	-	-	7,545	923
Support costs	3,242	-	-	3,242	1,713
Total	20,083	-	-	20,083	6,356
Net income/(expenditure) before tax for the reporting period	416	-	-	416	1,877
Tax payable	-	-	-	-	-
Net income/(expenditure) after tax before investment gains/(losses)	416	-	-	416	1,877
Net gains/(losses) on investments	-	-	-	-	-
Net income/(expenditure)	416	-	-	416	1,877
Extraordinary items	-	-	-	-	-
Transfers between funds	-	-	-	-	-
Other recognised gains/(losses):					
Gains and losses on revaluation of fixed assets for the charity's own use	-	-	-	-	-
Other gains/(losses)	-	-	-	-	-
Net movement in funds	416	-	-	416	1,877
Reconciliation of funds:					
Total funds brought forward	6,494	-	-	6,494	4,618
Total funds carried forward	6,910	-	-	6,910	6,495

Rose Opera
Balance sheet
As at 31 December 2024

Balance sheet					
	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	£	£	£	£	£
	F01	F02	F03	F04	F05
Fixed assets					
Intangible assets	-	-	-	-	-
Tangible assets	-	-	-	-	-
Heritage assets	-	-	-	-	-
Investments	-	-	-	-	-
Total fixed assets	-	-	-	-	-
Current assets					
Stocks	-	-	-	-	-
Debtors	-	-	-	-	-
Investments	-	-	-	-	-
Cash at bank and in hand	6,910	-	-	6,910	6,494
Total current assets	6,910	-	-	6,910	6,494
Creditors: amounts falling due within one year	-	-	-	-	-
Net current assets/(liabilities)	6,910	-	-	6,910	6,494
Total assets less current liabilities	6,910	-	-	6,910	6,494
Creditors: amounts falling due after one year	-	-	-	-	-
Provisions for liabilities	-	-	-	-	-
Total net assets or liabilities	6,910	-	-	6,910	6,494
Funds of the Charity					
Endowment funds	-			-	-
Restricted income funds		-		-	-
Unrestricted funds	6,910		-	6,910	6,494
Revaluation reserve				-	
Fair value reserve					
Total funds	6,910	-	-	6,910	6,494

Rose Opera
Balance sheet
As at 31 December 2024 – continued

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 December 2020.

No notice has been deposited under Section 476 of the Companies Act 2006 in relation to its financial statements for the financial year.

The trustees acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies' regime and in accordance with FRS102 SORP.

Signed on behalf of the Directors



Tamara Ravenhill

Treasurer

October 2025

Notes to the financial statements For the period 1/1/2024 – 31/12/2024

1. Accounting policies

Basis of preparation

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014.
- the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and with the Charities Act 2011. The charity constitutes a public benefit entity as defined by FRS102.

The accounts have been prepared on a going concern basis. Having made appropriate enquiries, the trustees consider it reasonable to assume the charity has adequate resources to continue for the foreseeable future.

Recognition of income

All incoming resources are included in the statement of financial activities (SOFA) when the charity becomes entitled to the income and it is more likely than not that it will receive the income and the amount can be quantified with reasonable accuracy.

Incoming resources from charitable activities represent ticket sales and front of house income (programmes).

Voluntary income is receivable from donations, advertising in the programme by local businesses and any related income tax recovery therein.

Expenditure

Expenditure is included on an accruals basis and is inclusive of irrecoverable VAT.

Investment assets

The charity holds no investment assets at the balance sheet date.

Tangible assets

The charity holds no tangible assets (those being of a value of more than £500) at the balance sheet date. Rose Opera's policy is that any asset purchased at a cost of less than £500 should be written off through the P&L in the year in which it is purchased.

Fund accounting

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

Restricted funds comprise unrestricted funds that have been set aside by the trustees for particular purposes, or that have been designated by a donor for a particular purpose. The charity holds no restricted funds at the date of the Balance sheet.

2. Analysis of income

Note 3		Income				
	Analysis of income	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
					£	£
Donations and legacies:	Donations and gifts	500	-	-	500	500
	Gift Aid and tax relief	562	-	-	562	3,066
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	-	-	-	-	-
	Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
	Total	1,062	-	-	1,062	3,566
Charitable activities:	Productions (incl. programmes)	19,436	-	-	19,436	4,667
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	19,436	-	-	19,436	4,667
TOTAL INCOME		20,498	-	-	20,498	8,233

In the trading period the main sources of income for the charity were ticket sales and private donations.

4 Expenditure

Section C Notes to the accounts (cont)									
Expenditure									
Analysis	This year				Last year				
	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	
	£				£				
Expenditure on raising funds:									
Incurring seeking donations	-	-	-	-	-	-	-	-	-
Incurring seeking legacies	-	-	-	-	-	-	-	-	-
Advertising, marketing, direct mail and publicity	1,395	-	-	1,395	855	-	-	-	855
	-	-	-	-	-	-	-	-	-
Total expenditure on raising funds	1,395	-	-	1,395	855	-	-	-	855
Expenditure on charitable activities:									
Charitable activities (productions)	9,296	-	-	9,296	3,720	-	-	-	3,720
General & Administrative	1,847	-	-	1,847	858	-	-	-	858
Artists' fees	7,545	-	-	7,545	923	-	-	-	923
Miscellaneous	-	-	-	-	-	-	-	-	-
Total expenditure on charitable activities	18,688	-	-	18,688	5,501	-	-	-	5,501
TOTAL EXPENDITURE	20,083	-	-	20,083	6,356	-	-	-	6,356

Except for general expenses such as general company branding (website including sales processing capability), all other costs are directly related to the charitable activities. Expenditure largely consists of payments to artists and hire costs to rehearsal and performance venues. The line "Charitable Activities (productions)" in the table above includes production costs such as costumes and props' acquisition (value below £500) and hire.

Analysis of expenditure on charitable activities		This year	Last year
Activity or programme		Activities undertaken directly	Activities undertaken directly
Activity 1	Rose Opera in Recital	5,232	5,449
Activity 2	Fully staged opera (Tosca 2024) and Cav&Pag kick off	13,944	273
Other	Support Costs	907	634
Total		20,083	6,356

2023 - no fully staged production, beginning to Tosca 24 project. 2024 number includes start of Cav / Pag

5. Support costs

Support cost	Raising Funds	Grand Total	Notes
General Branding and Website	907	907	Website hosting, email service
Insurance	-	-	
Lighting	-	-	
Fund Raising costs	-	-	
Total	907	907	

The general branding and website category includes costs for Rose Opera's web site, which is hosted by wix.com and our email service, which is provided by namesco.co.uk.

6. Directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the directors was paid remuneration or expenses in their capacity as trustees.

		Amounts paid or benefit value						
		This year					Last year	
Name of trustee	Legal authority (e.g. order, governing document)	Remuneration	Pension contribution	Redundancy (including loss of office) / ex gratia	Other	Total		
		£	£	£	£	£	£	£
Tamara Ravenhill	By resolution	0	0	0	1175.65	1175.65	0	
Andrew Robinson	By resolution	0	0	0	860	860	0	
		0	0	0	2035.65	2035.65	0	

Two directors were paid the above sums in relation to: a) artistic services rendered to the company on projects, supported by unanimous approval of the amounts by the full board of directors and having regard to the articles of the company; b) out of pocket production expenses incurred

7. Preparation and review of the accounts

In 2024 Rose Opera has reported £20,000 in revenues for the financial year. Given its current size and transactional complexity, the Trustees are satisfied that the accounts have been prepared by the Treasurer who is a qualified accountant (ACMA) and has a business degree (an MBA), and reviewed by the Trustee who holds a university degree. In addition, the accounts are reviewed by Creativetaxreliefs.com specialists as a part of annual creative tax relief application. The Trustees continue to feel that there is no need at this point for an additional independent review of the accounts.

ROSE OPERA

England & Wales - Charity number 1179516

Accounts



Rose Opera

A Charitable Incorporated
Organisation (CIO)

Report and Financial Statements

YEAR ENDING 31ST OF DECEMBER 2023

Charity Number 1179516
www.roseopera.co.uk

Rose Opera

Contents of the report and financial statements For the year ended 31 December 2023

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Trustees

Rose Opera's Trustees: Andrew Evans (Chairman) – Resigned in summer 2023
 Tamara Ravenhill (Treasurer and Artistic Director)
 Alethea Tabor (Chorus Master) – Resigned in summer 2023
 Paul Ravenhill (Director) – newly appointed Chairman

Reference and Administrative Details

Charity Number: 1179516
 Registered with: The Charity Commission of England and Wales
 Correspondence Address: 56 Pine Tree Hill, Pyrford, Woking, Surrey GU22 8LY
 Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

All Trustees were appointed on the incorporation of Rose Opera on 10th August 2018.

**Songs of
summer & love**

July 14th
(Friday) 7pm

**Great opera
composers in song**

September 21st
(Thursday) 7pm

Schubertiade

November 10th
(Friday) 7pm



Rose Opera in Recital Poster

Contacting Rose Opera

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Rose Opera

Report of the Trustees for the year ending 31 December 2022

The Trustees of Rose Opera are pleased to present their annual report, together with the financial statements of the charity for the year ending 31st December 2023, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

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More information about Rose Opera is available on our web site, at www.roseopera.co.uk.

Rose Opera's 2023 programme included three concerts from its ongoing series 'Rose Opera in Recital' concert, project dedicated to the genre of the Art Song initiated in 2021.

Songs of summer and love presented a diverse programme of romantic songs including a contemporary Ukrainian composer, Myroslav Volynsky. September programme explored the theme of opera composers writing for both opera and songs; it included a well curated selection of lieder and opera arias. Schubertiade in November was the best attended concert, fully dedicated to Franz Schubert and featuring is less known Italian arias.

The venue for all three concerts was Leighton House Museum in Kensington, London. The venue's history, look and feel are aligned to the artistic agenda of Rose Opera. Audience and critic reception of the concerts were overwhelmingly positive.

2023 programme didn't include a fully staged opera.

1. Objects, Organisation and Activities

The purpose of Rose Opera is to advance the arts for the public benefit through the promotion and presentation of opera to the highest possible standards for the benefits of the local communities in which the company performs; and to advance the education of the public in opera and classical song through outreach to educational institutions, and young performers in the early stage of their careers.

Along with performing opera and classical song, Rose Opera strives to use the medium of opera to foster social inclusion and to engage young people in the performing arts.

The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera and as an art form and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities

In 2023, we continued to see a slow return of our audiences to live events. Despite the rising costs and continued economic uncertainty, Rose Opera planned and delivered several 3 successful recitals at Leighton House, London.

14/07/2023	Songs of Summer and love
21/09/2023	Great opera composers in song
10/11/2023	Schubertiade

In addition, Rose Opera commenced preparation for a busy 2024 programme which would include, along with three Rose Opera in Recital concerts, a fully staged production of Tosca in May 2024. The preparation process included auditions and bringing onboard and mobilising a strong creative team.

2.1 Rose Opera in Recital at Leighton House



rose opera in Recital

The popular series **Rose Opera in Recital** returns this year with three concerts with completely different programmes, which we hope you will enjoy. The venue is the stunning **Leighton House** in Kensington, just outside Holland Park.

Songs of summer & love
July 14th (Friday) 7pm
Join us for an evening of romantic music, perfect for a summer evening. The programme includes favourites by Richard Strauss, Samuel Barber and Erich Wolfgang Korngold. We are also delighted to feature a contemporary Ukrainian composer, Myroslav Volynsky with a set of beautiful romantic songs and poetry written by his wife Anne Volynska. This will be a British premiere.

Great opera composers in song
September 21st (Thursday) 7pm
We explore a different theme, Opera Composers in Song. The programme features rarely performed pieces by Rossini, Bellini, Puccini and Wagner among others.

Schubertiade
November 10th (Friday) 7pm
We will celebrate the greatness of Schubert with an evening of his music.

Our soloists
Tamara Ravenhill (soprano), Natasha Elliott (mezzo-soprano), David Menezes (tenor), Ian Helm (baritone), Robert Byford (baritone), Matthew Rickard (piano)

Rose Opera in Recital at Leighton House, 12 Holland Park Rd, London W14 8LZ (High St Kensington Underground).
Tickets at roseopera.co.uk

Generously sponsored by The Big Yellow Self Storage Company, Sheen.

As already mentioned, three concerts at Leighton House were very positively received by both critics and audiences.

6 Soloists, accompanied by the piano presented a diverse programme of songs and operatic arias (September, November). The November concert featured Schubert’s “Shepherd on the Rock” and was performed as an ensemble piece with a clarinet obligato.

“Rose Opera are clearly a very talented and give every sign of having what it takes to produce a full Tosca with orchestra, soloists and chorus next May.” – Mark Aspen Reviews



Songs of summer and love



Schubertiade

2.2 Sponsorship

Rose Opera is pleased to have attracted a number of important sponsors throughout the financial year. The key ones are:

- **Big Yellow Storage (Sheen)** – we are very grateful for the continued provision of two storage rooms on a charity basis by Big Yellow Storage, Sheen. This is such an important facility for an Opera Company, allowing for secure, safe storage of costumes, sets, props, lights and other items. We are proud to advertise this partnership in our programmes, on our web sites and in our marketing literature.
- **Capgemini UK** – as a part of the Group’s community outreach programme.
- **Sponsor contributions** – we are grateful for the ongoing support from our sponsors and supporters.



2.3 Community impact and inclusivity

Rose Opera is committed to maintaining inclusivity in all of its productions and to ensuring that our impact in the local communities in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences** – three concerts on a smaller scale were attended by an estimated 230 audience members.
- **Young artist scheme** – we continue to attract young performers both on stage and in the stage management positions.
- **Language coaching** – all performers, especially soloists, are provided with language coaching if they need and want to take advantage of this.

2.4 Contribution of artists and volunteers

We greatly value the contribution made to the charity in time, skills, commitment and money by artists and volunteers. Without this contribution the charity would not be able to achieve its objects or activities in any kind of capacity such as have been done. The sense of collective goodwill and community spirit is at the heart of what Rose Opera represents.

3. Principal sources of funds

The charity is supported by private donor funding, by income from admissions to productions, and by tax reliefs. In 2023 we secured private donations, income from ticket sales and tax relief income and gift aid claims where appropriate.

4. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

5. Principal activity

The principal activity of the charity is that of an opera company.

6. Trustees

The trustees who held office during the period were:

Andrew Evans (Chairman) – resigned in early summer 2023
Tamara Ravenhill (Treasurer and Artistic Director)
Alethea Tabor (Chorus Master) – resigned in early summer 2023
Paul Ravenhill (Director)

Andrew Evans and Alethea Tabor stepped down as Trustees of Rose Opera. As the co-founders of the charity, their contribution was essential to the success of Rose Opera, especially during the challenging pandemic times. We would like to thank them for their work and commitment.

Post reporting period event: a new Trustee, Andrew Robinson was appointed in early 2024. Andrew is an experienced and well established pianist and coach, a faculty member at the Royal College of Music. We are thrilled to have his expertise and in-depth knowledge of operatic and, especially, lieder repertoire to inform and guide our future artistic plans.

Appointment of directors is by ordinary resolution of the members at a general meeting.

Signed by:

Tamara Ravenhill – Artistic Director, Treasurer and Producer

Paul Ravenhill – Chairman

Rose Opera
Statement of financial activities
Year ended 31 December 2023

Section A Statement of financial activities (including summary income and expenditure account)

Recommended categories by activity	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Income					
Income and endowments from:					
Donations and legacies	500	-	-	500	7,060
Charitable activities	4,667	-	-	4,667	6,608
Other trading activities	-	-	-	-	-
Investments	-	-	-	-	-
Grant Funding	-	-	-	-	-
Gift Aid & Creative Tax Relief	3,066	-	-	3,066	2,852
Total	8,233	-	-	8,233	16,520
Expenditure					
Expenditure on:					
Raising funds	-	-	-	-	-
Charitable activities	3,720	-	-	3,720	7,037
Professional fees	923	-	-	923	5,219
Support costs	1,713	-	-	1,713	2,342
Total	6,356	-	-	6,356	14,598
Net income/(expenditure) before tax for the reporting period	1,877	-	-	1,877	1,922
Tax payable	-	-	-	-	-
Net income/(expenditure) after tax before investment gains/(losses)	1,877	-	-	1,877	1,922
Net gains/(losses) on investments	-	-	-	-	-
Net income/(expenditure)	1,877	-	-	1,877	1,922
Extraordinary items	-	-	-	-	-
Transfers between funds	-	-	-	-	-
Other recognised gains/(losses):					
Gains and losses on revaluation of fixed assets for the charity's own use	-	-	-	-	-
Other gains/(losses)	-	-	-	-	-
Net movement in funds	1,877	-	-	1,877	1,922
Reconciliation of funds:					
Total funds brought forward	4,618	-	-	4,618	2,696
Total funds carried forward	6,495	-	-	6,495	4,618

Rose Opera
Balance sheet
As at 31 December 2023

Balance sheet					
	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	£	£	£	£	£
	F01	F02	F03	F04	F05
Fixed assets					
Intangible assets	-	-	-	-	-
Tangible assets	-	-	-	-	-
Heritage assets	-	-	-	-	-
Investments	-	-	-	-	-
Total fixed assets	-	-	-	-	-
Current assets					
Stocks	-	-	-	-	-
Debtors	-	-	-	-	-
Investments	-	-	-	-	-
Cash at bank and in hand	6,494	-	-	6,494	4,617
Total current assets	6,494	-	-	6,494	4,617
Creditors: amounts falling due within one year	-	-	-	-	-
Net current assets/(liabilities)	6,494	-	-	6,494	4,617
Total assets less current liabilities	6,494	-	-	6,494	4,617
Creditors: amounts falling due after one year	-	-	-	-	-
Provisions for liabilities	-	-	-	-	-
Total net assets or liabilities	6,494	-	-	6,494	4,617
Funds of the Charity					
Endowment funds	-	-	-	-	-
Restricted income funds	-	-	-	-	-
Unrestricted funds	6,494	-	-	6,494	4,617
Revaluation reserve	-	-	-	-	-
Fair value reserve	-	-	-	-	-
Total funds	6,494	-	-	6,494	4,617



Rose Opera
Balance sheet
As at 31 December 2022 – continued

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 December 2020.

No notice has been deposited under Section 476 of the Companies Act 2006 in relation to its financial statements for the financial year.

The trustees acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies' regime and in accordance with FRS102 SORP.

Signed on behalf of the Directors

Tamara Ravenhill

Treasurer

September 2023

Notes to the financial statements For the period 1/1/20 – 31/12/20

1. Accounting policies

Basis of preparation

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014.
- the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)

and with the Charities Act 2011. The charity constitutes a public benefit entity as defined by FRS102.

The accounts have been prepared on a going concern basis. Having made appropriate enquiries, the trustees consider it reasonable to assume the charity has adequate resources to continue for the foreseeable future.

Recognition of income

All incoming resources are included in the statement of financial activities (SOFA) when the charity becomes entitled to the income and it is more likely than not that it will receive the income and the amount can be quantified with reasonable accuracy.

Incoming resources from charitable activities represent ticket sales, front of house income (programmes) and participation fees for operas.

Voluntary income is receivable from donations, advertising in the programme by local businesses and any related income tax recovery therein.

Expenditure

Expenditure is included on an accruals basis and is inclusive of irrecoverable VAT.

Investment assets

The charity holds no investment assets at the balance sheet date.

Tangible assets

The charity holds no tangible assets (those being of a value of more than £500) at the balance sheet date. Rose Opera's policy is that any asset purchased at a cost of less than £500 should be written off through the P&L in the year in which it is purchased.

Fund accounting

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

Restricted funds comprise unrestricted funds that have been set aside by the trustees for particular purposes, or that have been designated by a donor for a particular purpose. The charity holds no restricted funds at the date of the Balance sheet.

2. Analysis of income

Note 3		Income				
	Analysis of income	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
					£	£
Donations and legacies:	Donations and gifts	500	-	-	500	7,060
	Gift Aid and tax relief	3,066	-	-	3,066	2,852
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	-	-	-	-	-
	Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
	Total	3,566	-	-	3,566	9,912
Charitable activities:	Productions (incl. programmes)	4,667	-	-	4,667	6,608
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	4,667	-	-	4,667	6,608
TOTAL INCOME		8,233	-	-	8,233	16,520

In the trading period the main sources of income for the charity were ticket sales and private donations.

4 Expenditure

Expenditure								
Analysis	This year				Last year			
	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Unrestricted funds	Restricted income funds	Endowment funds	Total funds
	£				£			
Expenditure on raising funds:								
Incurring seeking donations	-	-	-	-	-	-	-	-
Incurring seeking legacies	-	-	-	-	-	-	-	-
Advertising, marketing, direct mail and publicity	855	-	-	855	1,217	-	-	1,217
	-	-	-	-	-	-	-	-
Total expenditure on raising funds	855	-	-	855	1,217	-	-	1,217
Expenditure on charitable activities:								
Charitable activities (productions)	3,720	-	-	3,720	7,037	-	-	7,037
General & Administrative	858	-	-	858	1,126	-	-	1,126
Artists' fees	923	-	-	923	5,219	-	-	5,219
Miscellaneous	-	-	-	-	-	-	-	-
Total expenditure on charitable activities	5,501	-	-	5,501	13,382	-	-	13,382
TOTAL EXPENDITURE	6,356	-	-	6,356	14,599	-	-	14,599

Except for general expenses such as general company branding (website including sales processing capability), all other costs are directly related to the charitable activities. Expenditure largely consists of payments to artists and hire costs to rehearsal and performance venues. The line "Charitable Activities (productions)" in the table above includes production costs such as costumes and props' acquisition (value below £500) and hire.

Analysis of expenditure on charitable activities			
		This year	Last year
Activity or programme		Activities undertaken directly	Activities undertaken directly
Activity 1	Rose Opera in Recital	5,419	1,036
Activity 2	Fully staged opera (Tosca 2024)	273	9,718
Activity 3	Opera Gala (Nov 2022)	30	2,975
Other	Support Costs	634	869
Total		6,356	14,598

5. Support costs

Support cost	Raising Funds	Grand Total	Notes
General Branding and Website	634	634	Website hosting, email service
Insurance	-	-	
Lighting	-	-	
Fund Raising costs	-	-	
Total	634	634	

The general branding and website category includes costs for Rose Opera's web site, which is hosted by wix.com and our email service, which is provided by namesco.co.uk.

6. Directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the directors were paid remuneration or expenses in their capacity as trustees.

7. Preparation and review of the accounts

In 2023 Rose Opera has reported 8, 233 in revenues for the financial year. Given its current size and transactional complexity, the Trustees are satisfied that the accounts have been prepared by the Treasurer who is a qualified accountant (ACMA) and has a business degree (an MBA), and reviewed by the Trustee who holds a university degree. The Trustees continue to feel that there is no need at this point for an additional independent review of the accounts.

ROSE OPERA

England & Wales - Charity number 1179516

Accounts



Rose Opera

A Charitable Incorporated
Organisation (CIO)

Report and Financial Statements

Year ending 31st of December 2022

Charity Number 1179516

www.roseopera.co.uk

Rose Opera

Contents of the report and financial statements For the year ended 31 December 2022

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Trustees

Rose Opera's Trustees:

- Andrew Evans (Chairman)
- Tamara Ravenhill (Treasurer and Artistic Director)
- Alethea Tabor (Chorus Master)
- Paul Ravenhill (Director)

Reference and Administrative Details

Charity Number: 1179516
 Registered with: The Charity Commission of England and Wales
 Correspondence Address: 154 Dora Road, Wimbledon, LONDON, SW19 7HJ
 Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

All Trustees were appointed on the incorporation of Rose Opera on 10th August 2018.



Fully staged opera at Normansfield Theatre double bill – R-Korsakov's Mozart and Salieri. May 2022

Contacting Rose Opera

Rose Opera can be contacted through the email address: info@roseopera.co.uk. More information about Rose Opera can be found on our web site, www.roseopera.co.uk.

Structure, Governance and Management

Rose Opera is governed by its Constitution, which is available for download from the Charity Commission web site.

Appointment of Trustees

Apart from the first charity trustees, every trustee has been appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees have considered the skills, knowledge and experience needed for the effective administration of the CIO.

Rose Opera

Report of the Trustees for the year ending 31 December 2022

The Trustees of Rose Opera are pleased to present their annual report, together with the financial statements of the charity for the year ending 31st December 2022, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Rose Opera was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 10th August 2018 and is registered with the Charity Commission of England and Wales, registration number 1179516. This is the fourth annual report of Rose Opera. It covers the third financial year, which is the period from 1st January to 31st December 2022, a period of 12 months.

More information about Rose Opera is available on our web site, at www.roseopera.co.uk.

Rose Opera opened its artistic 2022 programme with a 'Rose Opera in Recital' concert, a continuation of the project dedicated to the genre of the Art Song initiated in 2021.

We returned to the stage at the Normansfield Theatre in May 2022 for a double bill of fully staged operas: Puccini's Suor Angelica and Rimsky-Korsakov's Mozart and Salieri. The project was received with enthusiasm by the audiences and critics. The performances were brilliantly supported by a 35 piece orchestra.

The Company completed 2022 with an Opera Gala with 35 piece orchestra, soloists and chorus. It was an ambitious and well executed programme which included pieces from Rienzi (Wagner), Tanhauser (Wagner), Tosca (Puccini), Carmen (Bizet), scenes from Der Fledermaus, etc. The programme featured a scene from a Ukrainian Opera, Zaporozhets beyond the Danube.

We continued to offer free access to young people under 18 and special prices for Ukrainian refugees.

In our online digital strategy, we have added PayPal and SumUp to provide our audience members with more flexibility when making payments

1. Objects, Organisation and Activities

The purpose of Rose Opera is to advance the arts for the public benefit through the promotion and presentation of opera to the highest possible standards for the benefits of the local communities in which the company performs; and to advance the education of the public in opera through outreach to educational institutions, and young performers in the early stage of their careers.

Along with performing opera, Rose Opera strives to use the medium of opera to foster social inclusion and to engage young people in the performing arts.

The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera as an art form and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities

In 2022, we continued to see a slow return of our audiences to live events. Despite the rising costs and continued economic uncertainty, Rose Opera planned and delivered several successful projects:

- 'Rose Opera in Recital' – a presentation of the Art Song programme, April 3rd, 2022, Marylebone Theatre (London)
- *Double-bill of Puccini's Suor Angelica and R-Korsakov's Mozart and Salieri, performed in the original Italian and Russian, respectively, with chorus and orchestra in the Normansfield theatre (Teddington, Surrey) on May 27-29, 2022.*
- *Opera gala concerts with full company and orchestra at the Normansfield Theatre on November 5-6th.*

2.1 'Hope springs with Love and Dreams



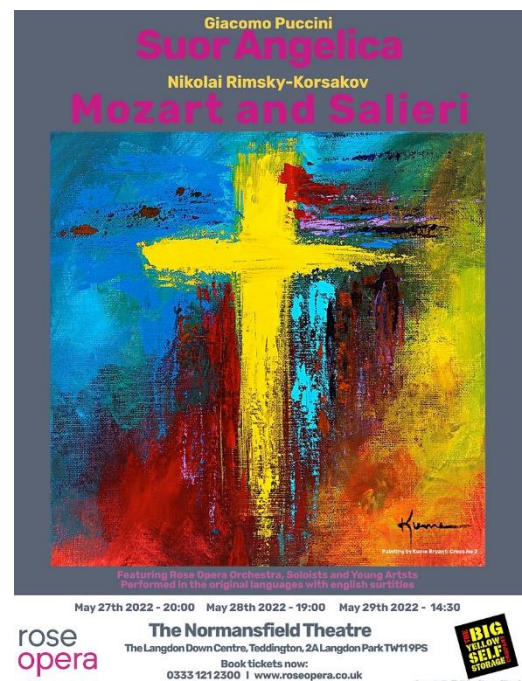
Rose Opera opened its artistic 2022 programme with a 'Rose Opera in Recital' concert, a continuation of the project dedicated to the genre of the Art Song. On the 3rd of April 2022, 5 soloists and 2 Young Artists presented a carefully curated programme of rarely performed songs worthy of discovery and well-known and much-loved gems, in the original languages. The programme was themes 'Hope springs in Love and Dreams' and included songs by Nikolai Medtner, Richard Wagner, Raynaldo Hahn, Jean Sibelius, Maurice Ravel, Samuel Barber and a few others. In support of the Ukrainian people, the concert opened with Mykola Lysenko's Prayer to Ukraine and finished with the Ukrainian Cossacks' anthem, music by Stepan Charnetsky. The Trustees initiated a DEC fundraiser and raised ~ £1500 towards humanitarian relief for the victims of the war in Ukraine. The event took place at the Marylebone

Theatre in London.

2.2 Fully staged opera double-bill

We were looking for an unusual combination of two operas connected by less obvious themes and in this case the combination Puccini's *Suor Angelica*, a tragic story of a suffering mother, mourning the loss of her child and in the fictional story of *Mozart and Salieri*, Salieri poisons Mozart out of jealousy. This production leveraged a chorus of 27 singers, an orchestra of 35 players, Two casts of singers delivered excellent vocal quality.

The design and stage direction by Louise Bakker supported by a talented volunteer crew created an outstanding product. The lighting was designed using Rose Opera's sets of LED stage lights, acquired in 2020.





As always with these boutique productions budget is a significant consideration and we were lucky to be able to economically hire / borrow a few props and costumes from Hinchley Opera and Opera Holland Park.

The reviews for both operas were more than complimentary. Mozart & Salieri: "The performance as well as the delivery was gripping, a testament to both of their control over their vocal and acting ability."

Suor Angelica: "The set was very convincing of some kind of southern Italian convent, with a fountain trickling water, leafy foliage, and a plinth with a statue of the Virgin Mary – again, some lovely set design."

'the orchestra does not disappoint, with the score perfectly highlighting and encapsulating the action taking place on the stage. Unashamedly romantic and with lyrical mastery.'



Scene from Suor Angelica



Scene from Mozart & Salieri

2.3 The Opera Gala Concert with Chorus and Orchestra, November 2022

The Company completed 2022 with an Opera Gala with 35 piece orchestra, soloists and chorus. It was an ambitious and well executed programme which included pieces from Rienzi (Wagner), Tanhauser (Wagner), Tosca (Puccini), Carmen (Bizet), scenes from Der Fledermaus, etc. The programme features a scene from a Ukrainian Opera, Zaporozhets beyond the Danube.

We have continued to offer free access to young people under 18 and special prices for Ukrainian refugees.



2.4 Sponsorship

Rose Opera is pleased to have attracted a number of important sponsors throughout the financial year. The key ones are:

- **Big Yellow Storage (Sheen)** – we are very grateful for the continued provision of two storage rooms on a charity basis by Big Yellow Storage, Sheen. This is such an important facility for an Opera Company, allowing for secure, safe storage of costumes, sets, props, lights and other items. We are proud to advertise this partnership in our programmes, on our web sites and in our marketing literature.
- **Capgemini UK** – as a part of the Group’s community outreach programme.
- **Sponsor contributions** – we are grateful for the ongoing support from our sponsors and supporters.



2.5 Community impact and inclusivity

Rose Opera is committed to maintaining inclusivity in all of its productions and to ensuring that our impact in the local communities in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences** – most of our performances are based at the Normansfield Theatre in Teddington attracted local audiences, bringing rarely performed pieces performed to a high standard to the local community. Several of our local supporters have also travelled to London to attend Rose Opera in Recital. We offer concessions and young people can access performances for free.
- **Young artist scheme** – we continue to attract young performers both on stage and in the stage management positions.
- **Language coaching** – all performers, especially soloists, are provided with language coaching if they need and want to take advantage of this.
- **Orchestra** – we continue to attract talented musician of varying demographics.
- **Chorus** – we continue to promote diversity, language and music coaching.
- **Theatre** – in creating our opera productions, we have worked closely with the management of Normansfield theatre in Teddington to create innovative productions in the surrounds of this beautiful grade II protected building.

2.6 Contribution of artists and volunteers

We greatly value the contribution made to the charity in time, skills, commitment and money by artists and volunteers. Without this contribution the charity would not be able to achieve its objects or activities in any kind of capacity such as have been done. The sense of collective goodwill and community spirit is at the heart of what Rose Opera represents.

3. Principal sources of funds

The charity is supported by private donor funding, by income from admissions to productions, and by tax reliefs. This year, income was more focused on donations and tax relief than income from production, because we still experienced the impact of slow return to live performances by audience members post the COVID-19 pandemic. We secured private donations, income from ticket sales and tax relief income and gift aid claims where appropriate.

4. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

5. Principal activity

The principal activity of the charity is that of an opera company.

6. Trustees

The trustees who held office during the period were:

Andrew Evans (Chairman)
Tamara Ravenhill (Treasurer and Artistic Director)
Alethea Tabor (Chorus Master)
Paul Ravenhill (Director)

Appointment of directors is by ordinary resolution of the members at a general meeting.

Signed by:

Tamara Ravenhill – Artistic Director, Treasurer and Producer

Paul Ravenhill – Producer and Director

A handwritten signature in black ink, appearing to read "T Ravenhill".A handwritten signature in black ink, appearing to read "P Ravenhill".

Rose Opera
Statement of financial activities
Year ended 31 December 2022

Section A Statement of financial activities (including summary income and expenditure account)

Recommended categories by activity	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
	£	£	£	£	£
	F01	F02	F03	F04	F05
Income					
Income and endowments from:					
Donations and legacies	7,060	-	-	7,060	2,341
Charitable activities	6,608	-	-	6,608	6,896
Other trading activities	-	-	-	-	-
Investments	-	-	-	-	-
Grant Funding	-	-	-	-	-
Gift Aid & Creative Tax Relief	2,852	-	-	2,852	812
Total	16,520	-	-	16,520	10,049
Expenditure					
Expenditure on:					
Raising funds	-	-	-	-	-
Charitable activities	7,037	-	-	7,037	4,796
Professional fees	5,219	-	-	5,219	3,386
Support costs	2,342	-	-	2,342	1,210
Total	14,599	-	-	14,599	9,393
Net income/(expenditure) before tax for the reporting period	1,921	-	-	1,921	656
Tax payable	-	-	-	-	-
Net income/(expenditure) after tax before investment gains/(losses)	1,921	-	-	1,921	656
Net gains/(losses) on investments	-	-	-	-	-
Net income/(expenditure)	1,921	-	-	1,921	656
Extraordinary items	-	-	-	-	-
Transfers between funds	-	-	-	-	-
Other recognised gains/(losses):					
Gains and losses on revaluation of fixed assets for the charity's own use	-	-	-	-	-
Other gains/(losses)	-	-	-	-	-
Net movement in funds	1,921	-	-	1,921	656
Reconciliation of funds:					
Total funds brought forward	2,696	-	-	2,696	2,040
Total funds carried forward	4,617	-	-	4,617	2,696

Rose Opera
Balance sheet
As at 31 December 2022

Balance sheet					
	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	£	£	£	£	£
	F01	F02	F03	F04	F05
Fixed assets					
Intangible assets	-	-	-	-	-
Tangible assets	-	-	-	-	-
Heritage assets	-	-	-	-	-
Investments	-	-	-	-	-
Total fixed assets	-	-	-	-	-
Current assets					
Stocks	-	-	-	-	-
Debtors	-	-	-	-	-
Investments	-	-	-	-	-
Cash at bank and in hand	4,617	-	-	4,617	2,696
Total current assets	4,617	-	-	4,617	2,696
Creditors: amounts falling due within one year	-	-	-	-	-
Net current assets/(liabilities)	4,617	-	-	4,617	2,696
Total assets less current liabilities	4,617	-	-	4,617	2,696
Creditors: amounts falling due after one year	-	-	-	-	-
Provisions for liabilities	-	-	-	-	-
Total net assets or liabilities	4,617	-	-	4,617	2,696
Funds of the Charity					
Endowment funds	-	-	-	-	-
Restricted income funds	-	-	-	-	-
Unrestricted funds	4,617	-	-	4,617	2,696
Revaluation reserve	-	-	-	-	-
Fair value reserve	-	-	-	-	-
Total funds	4,617	-	-	4,617	2,696

**Rose Opera
Balance sheet
As at 31 December 2022 – continued**

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The trustees acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies' regime and in accordance with FRS102 SORP.

Signed on behalf of the Directors

**Tamara Ravenhill
Treasurer
September 2022**



Notes to the financial statements For the period 1/1/20 – 31/12/20

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Basis of preparation

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and with the Charities Act 2011. The charity constitutes a public benefit entity as defined by FRS102.

The accounts have been prepared on a going concern basis. Having made appropriate enquiries, the trustees consider it reasonable to assume the charity has adequate resources to continue for the foreseeable future.

Recognition of income

All incoming resources are included in the statement of financial activities (SOFA) when the charity becomes entitled to the income and it is more likely than not that it will receive the income and the amount can be quantified with reasonable accuracy.

Incoming resources from charitable activities represent ticket sales, front of house income (programmes) and participation fees for operas.

Voluntary income is receivable from donations, advertising in the programme by local businesses and any related income tax recovery therein.

Expenditure

Expenditure is included on an accruals basis and is inclusive of irrecoverable VAT.

Investment assets

The charity holds no investment assets at the balance sheet date.

Tangible assets

The charity holds no tangible assets (those being of a value of more than £500) at the balance sheet date. Rose Opera's policy is that any asset purchased at a cost of less than £500 should be written off through the P&L in the year in which it is purchased.

Fund accounting

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

Restricted funds comprise unrestricted funds that have been set aside by the trustees for particular purposes, or that have been designated by a donor for a particular purpose. The charity holds no restricted funds at the date of the Balance sheet.

2. Analysis of income

Note 3 Income						
	Analysis of income	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
					£	£
Donations and legacies:	Donations and gifts	7,060	-	-	7,060	2,341
	Gift Aid and tax relief	2,852	-	-	2,852	812
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	-	-	-	-	-
	Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	45
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
	Total	9,912	-	-	9,912	3,198
Charitable activities:	Productions (incl. programmes)	6,608	-	-	6,608	6,851
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	6,608	-	-	6,608	6,851
TOTAL INCOME		16,520	-	-	16,520	10,049

In the trading period the main sources of income for the charity were ticket sales and private donations.

4 Expenditure

Expenditure								
Analysis	This year				Last year			
	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Unrestricted funds	Restricted income funds	Endowment funds	Total funds
	£				£			
Expenditure on raising funds:								
Incurring seeking donations	-	-	-	-	-	-	-	-
Incurring seeking legacies	-	-	-	-	-	-	-	-
Advertising, marketing, direct mail and publicity	1,217	-	-	1,217	270	-	-	270
	-	-	-	-	-	-	-	-
Total expenditure on raising funds	1,217	-	-	1,217	270	-	-	270
Expenditure on charitable activities:								
Charitable activities (productions)	7,037	-	-	7,037	4,796	-	-	4,796
General & Administrative	1,126	-	-	1,126	940	-	-	940
Artists' fees	5,219	-	-	5,219	3,386	-	-	3,386
Miscellaneous	-	-	-	-	-	-	-	-
Total expenditure on charitable activities	13,382	-	-	13,382	9,123	-	-	9,123
TOTAL EXPENDITURE	14,599	-	-	14,599	9,393	-	-	9,393

Except for general expenses such as general company branding (website including sales processing capability), all other costs are directly related to the charitable activities. Expenditure largely consists of payments to artists and hire costs to rehearsal and performance venues. The line "Charitable Activities (productions)" in the table above includes production costs such as costumes and props' acquisition (value below £500) and hire.

Analysis of expenditure on charitable activities		This year	Last year	
Activity or programme		Activities undertaken directly	Activities undertaken directly	
Activity 1	Rose Opera in Recital	1,036	525	
Activity 2	Suor Angelica I Mozart & Salieri	9,718	7,209	Flying Dutchman
Activity 3	Opera Gala	2,975	780	Piano opera gala vs orchestra
Other	Support Costs	869	879	
Total		14,599	9,393	

5. Support costs

Support cost	Raising Funds	Grand Total	Notes
General Branding and Website	869	869	Website hosting, email service
Insurance	-	-	
Lighting	-	-	
Fund Raising costs	-	-	
Total	869	869	

The general branding and website category includes costs for Rose Opera's web site, which is hosted by wix.com and our email service, which is provided by namesco.co.uk.

6. Directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the directors were paid remuneration or expenses in their capacity as trustees.

7. Preparation and review of the accounts

In 2022 Rose Opera has reported £16, 520 in revenues for the financial year. Given its current size and transactional complexity, the Trustees are satisfied that the accounts have been prepared by the Treasurer who is a qualified accountant (ACMA) and has a business degree (an MBA), and reviewed by the Trustee who holds a university degree. The Trustees continue to feel that there is no need at this point for an additional independent review of the accounts.

ROSE OPERA

England & Wales - Charity number 1179516

Accounts

Rose Opera

A Charitable Incorporated Organisation (CIO)
Report and Financial Statements
Year ending 31 December 2021



Rose Opera

Contents of the report and financial statements For the year ended 31 December 2021

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The Ghost Ship from Wagner's *Der fliegende Holländer*, Oct 2021



Trustees

Rose Opera's Trustees: Andrew Evans (Chairman)
 Tamara Ravenhill (Treasurer and Artistic Director)
 Alethea Tabor (Chorus Master)
 Paul Ravenhill (Director)

Reference and Administrative Details

Charity Number: 1179516
Registered with: The Charity Commission of England and Wales
Correspondence Address: 154 Dora Road, Wimbledon, LONDON, SW19 7HJ
Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

All Trustees were appointed on the incorporation of Rose Opera on 10th August 2018.



Returning to normal: rehearsal for *Der fliegende Holländer*, Normansfield Theatre, October 2021

Contacting Rose Opera

Rose opera can be contacted through the email address: info@roseopera.co.uk. More information about Rose Opera can be found on our web site, www.roseopera.co.uk.

Structure, Governance and Management

Rose Opera is governed by its Constitution, which is available for download from the Charity Commission web site.

Appointment of Trustees

Apart from the first charity trustees, every trustee has been appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees have considered the skills, knowledge and experience needed for the effective administration of the CIO.



The Dutchman's crew aboard the Ghost Ship, *Der fliegende Holländer*, Oct 2021



Rose Opera

Report of the Trustees for the year ending 31 December 2021

The Trustees of Rose Opera are pleased to present their annual report, together with the financial statements of the charity for the year ending 31st December 2021, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Rose Opera was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 10th August 2018 and is registered with the Charity Commission of England and Wales, registration number 1179516. This is the third annual report of Rose Opera. It covers the third financial year, which is the period from 1st January to 31st December 2021, a period of 12 months.

More information about Rose Opera is available on our web site, at www.roseopera.co.uk.

The uncertainty caused by COVID-19 pandemic continued throughout 2021. In common with other performing arts organisations, Rose Opera's plans for 2021 were substantially disrupted by the pandemic. The Trustees took a more cautious approach in early 2021 and continued with smaller formats of performances but by no means less ambitious musically. An opera gala on June 12th was well received by the audiences and critics.

We returned to the stage at the Normansfield Theatre in October 2021 to perform a fully staged Wagner's Flying Dutchman, a formidable challenge for any fringe opera company. The project was received with enthusiasm by the audiences.

The Company completed 2021 with a new project, a launch of a recital series, designed to explore the genre of Art Song. The 1901 Arts Club hosted the event to great acclaim.

In all these activities the Trustees aimed to balance financial health of the Company with artistic ambitions and plans to make a positive impact on the artistic canvas in West London, despite the significant disruption caused by the pandemic. We launched a new ecommerce ticket sales capability on our website, which created better visibility of our audience members and allowed for better communications through email marketing.

1. Objects, Organisation and Activities

The purpose of Rose Opera is to advance the arts for the public benefit through the promotion and presentation of opera to the highest possible standards for the benefits of the local communities in which the company performs; and to advance the education of the public in opera through outreach to educational institutions, and young performers in the early stage of their careers.

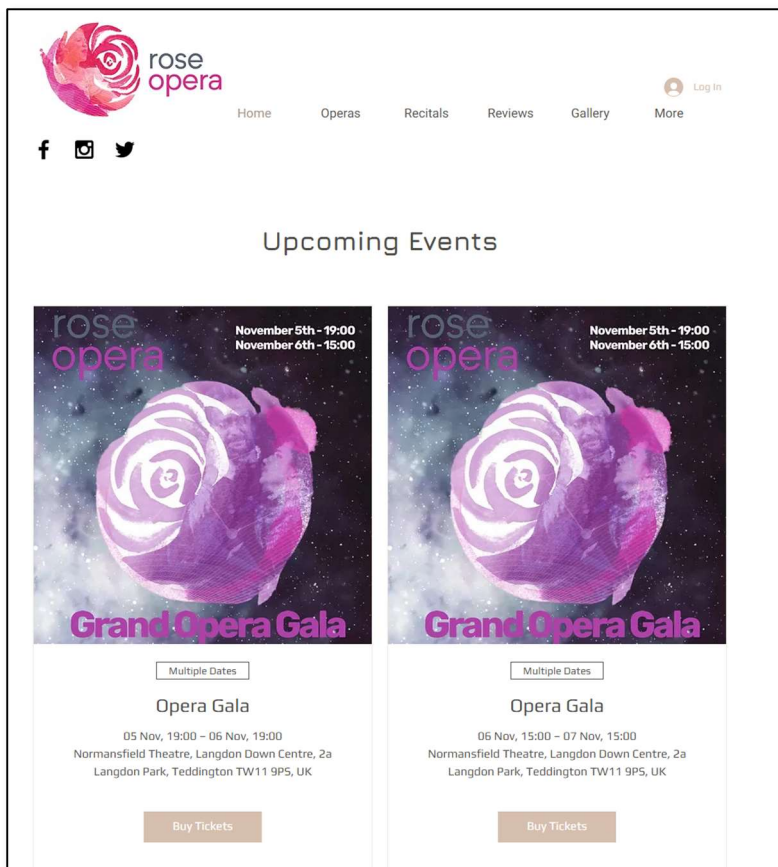
Along with performing opera, Rose Opera strives to use the medium of opera to foster social inclusion and to engage young people in the performing arts.

The trustees confirm that they have, with regard to the Charity Commission’s guidance on public benefit, implemented plans to promote opera as an art form and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities

Despite the continued disruptions and uncertainties caused by COVID-19, Rose Opera’s performance schedule during 2021 was as follows:

- **Opera gala** – June 12th, 2021, Normansfield Theatre (Teddington, Surrey), featuring works by Korngold, Mozart, Rossini, Handel, Strauss, Verdi, Bizet, Massenet and Cilea.
- **Der fliegende Holländer** – by Richard Wagner, performed in German with chorus and full orchestra in the Normansfield theatre (Teddington, Surrey) on October 22-24th, 2021.
- **Rose Opera in Recital** – the inaugural concert in a new series of Art Song recitals, performed in the 1901 Arts Club (Waterloo, London), featuring songs by James Francis Brown, Richard Strauss and Sergei Rachmaninov.



All of Rose Opera’s rehearsals and performances took place in strict accord with the relevant social distancing guidelines published by the UK Government in force at the time.

Rose Opera’s new ecommerce capability allows us to sell tickets to upcoming shows online directly from our web site. It also allows us, subject to audience consent, to build a database of our audience members who we can keep informed of future shows.

2.1 Opera Gala

The programme for this event was presented by Rose Opera's soloists and Young Artists. In line with the Company's artistic intent the repertoire included arias, duets and scenes from operas of the grand romantic period, including:

- Cilea, *Adriana Lecouvreur*, Ecco, respiro appena, Aria
- Korngold, *Die tote Stadt*, Pierrot's Tanzlied, Aria: Pierrot
- Mozart, *Die Zaubeflöte*, Die Holle Rache, Aria: Die Königin der nacht
- Rossini, *Guillaume Tell*, Sois Immobile, Aria: Guillaume Tell
- Handel, *Alcina*, Sta nell'ircana, Aria
- Strauss, *Arabella*, Er ist der Richtige nicht für mich... Aber der Richtige, Duet: Zdenka, Arabella
- Mozart, *Le Nozze di Figaro*, Porgi Amor, Aria: Countess
- Verdi, *Simon Boccanegra*, Doge! Anchor proveran...Ei dorme...Perdon, perdon Amelia, Trio
- Bizet, *Les Pecheurs de Perles*, C'est toi, toi qu'enfin je revois...Au fond du temple, Duet: Nadir, Zurga
- Verdi, *La Forza del Destino*, Pace, Pace, mio Dio, Aria: Leonora
- Massenet, *Thaïs*, O messenger de Dieu...Baigne d'eau mes mains et mes lèvres , Duet: Thaïs, Athanaël
- Verdi, *Don Carlo*, Lo l'ho perduta ...lo la vidi, Aria: Don Carlo
- Mozart, *Le Nozze di Figaro*, Pian, pianin le andro piu presso, Sextet



Much of this repertoire is rarely performed, something an inspiring and positive review did not fail to mention. The event was recorded with professional quality equipment and highlights were made available on the Company's Vimeo channel.

2.2 Wagner's, *Der fliegende Holländer*, October 2021 (Rescheduled from March 2020)

A ghost captain (the 'Flying Dutchman') is cursed to roam the seas forever, coming ashore only once every seven years. Only if he finds a wife who loves him truly whilst he is ashore can he be freed from this eternal fate. Senta, the daughter of another sea captain, wants to be that wife. But she had previously pledged her love to another, with disastrous results for the 'Flying Dutchman' and for Senta herself.

After 18 months of postponement, Rose Opera presented three performances of Wagner's Flying Dutchman in the Normansfield Theatre in Teddington on October 22-24th, 2021. This

production leveraged a community chorus of 20 singers, an orchestra of 35 players, and 6 soloists. Rose Opera provided coaching in German to company members as required.

Rose Opera commissioned new sets for this production, including a suitably ghostly ship which could be operated remotely and was moved around the stage between the three acts of the opera. The ship's sides could also be let down flat on the stage during the end of the show to signify the ship sinking. Singers could walk freely inside and out of the ship, signifying on and offboarding. An original spinning wheel to support the famous spinning chorus and a ship's wheel (purchased at an antiques shop) completed the key props. The lighting was designed using Rose Opera's new sets of LED stage lights, acquired in 2020. The design greatly enhanced the story telling about the ghostly sailing crew.



The Ghostly Ship and Rose Opera Singers from Wagner's *Der fliegende Holländer*

2.3 Inaugural Recital for a new series, Rose Opera In Recital, November 2021

Art Song as a genre is a powerful medium of musical communication. In November 2021, we launched a series which is set to explore Lieder (Art Song) from different countries. The project kicked off with an inaugural concert in the cosy atmosphere of 1901s Arts Club near London Waterloo. The programme included an eclectic mix of song cycles by Richard Strauss, Sergei Rachmaninov and Gustav Mahler. The recital also presented two pieces by a living British composer, James Francis Brown – Ozymandias (a setting of the famous poem by Percy Bysshe Shelley) and Adieu (a setting of a poem by the French composer, Camille Saint-Saens). James Francis Brown was present in the audience.



Adieu, by James Francis Brown, was performed at Rose Opera in Recital, Nov 2021

2.4 Sponsorship

Rose Opera is pleased to have attracted a number of important sponsors throughout the financial year. Our key sponsors are:

- **Big Yellow Storage (Sheen)** – we are very grateful for the continued provision of two storage rooms on a charity basis by Big Yellow Storage, Sheen. This is such an important facility for an Opera Company, allowing for secure, safe storage of costumes, sets, props, lights, and other items. We are proud to advertise this partnership in our programmes, on our web sites and in our marketing literature.
- **Sponsor contributions** – we are grateful for the ongoing support from our sponsors and supporters.



2.5 Community impact and inclusivity

Rose Opera is committed to maintaining inclusivity in all its productions and to ensuring that our impact in the local communities of Kingston, Richmond and Wimbledon from which we draw company members, and in which we perform, is valued and positive. We focus on generating positive impact through:

- **Local audiences** – most of our performances are based at the Normansfield Theatre in Teddington attracted local audiences, bringing rarely performed pieces performed to a high standard to the local community. Several of our local supporters travelled to London to attend Rose Opera in Recital.
- **Young artist scheme** – to attract and support young singers, we have established and funded a young artist bursary scheme. The bursaries are awarded based on performance in audition. So far, we have appointed three young professional singers, all in the early stages of their singing careers. This has given them the opportunity to participate in fully staged opera performances and to take smaller solo roles.
- **Chorus coaching** – Rose Opera has an in-house chorus master who as a trustee and volunteer has invested hundreds of hours in recruiting and coaching members of the chorus, many of whom are amateur singers. Chorus members have greatly appreciated the learning and support provided through extensive chorus coaching in the musical and language aspects of the production.
- **Language coaching** – all performers, especially soloists, are provided with language coaching if they need and want to take advantage of this.
- **Orchestra** – we continue to attract talented musician of varying demographics.



- **Chorus** – our choruses attract a diverse group of singers including ethnic minority and wide demographics (singers from 18 to 80).
- **Theatre** – in creating our opera productions, we have worked closely with the management of the Normansfield theatre in Teddington to create innovative productions in this beautiful Grade II protected building.

2.6 Contribution of artists and volunteers

We greatly value the contribution made to the charity in time, skills, commitment and money by artists and volunteers. Without this contribution the charity would not be able to achieve its objects or activities in any kind of capacity such as have been done. The sense of collective goodwill and community spirit is at the heart of what Rose Opera represents.

3. Principal sources of funds

The charity is supported by private donor funding, by income from admissions to productions, and by tax reliefs. This year, income was more focused on donations and tax relief than income from production, because of the impact of the COVID-19 pandemic. We secured private donations, income from ticket sales and tax relief income and gift aid claims where appropriate.

4. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

As the risk of COVID-19 infections continued we developed and kept up to date our social distance policies. These are available at [Rose Opera Policies](#) by clicking on the social distancing policy link.

5. Principal activity

The principal activity of the charity is that of an opera company.



6. Trustees

The trustees who held office during the period were:

Andrew Evans (Chairman)
Tamara Ravenhill (Treasurer and Artistic Director)
Alethea Tabor (Chorus Master)
Paul Ravenhill (Director)

Appointment of directors is by ordinary resolution of the members at a general meeting.

Signed by:

A handwritten signature in blue ink, appearing to be "Andrew Evans", written over a faint circular stamp.

Andrew Evans – Chairman and Producer

Tamara Ravenhill – Artistic Director, Treasurer and Producer

Rose Opera
Statement of financial activities
Year ended 31 December 2021

Section A Statement of financial activities (including summary income and expenditure account)

Recommended categories by activity	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
	£	£	£	£	£
	F01	F02	F03	F04	F05
Income					
Income and endowments from:					
Donations and legacies	2,341	-	-	2,341	4,000
Charitable activities	6,896	-	-	6,896	1,123
Other trading activities	-	-	-	-	-
Investments	-	-	-	-	-
Grant Funding	-	-	-	-	-
Gift Aid & Creative Tax Relief	812	-	-	812	2,454
Total	10,049	-	-	10,049	7,577
Expenditure					
Expenditure on:					
Raising funds	-	-	-	-	-
Charitable activities	4,796	-	-	4,796	3,983
Professional fees	3,386	-	-	3,386	3,123
Support costs	1,210	-	-	1,210	1,867
Total	9,393	-	-	9,393	8,973
Net income/(expenditure) before tax for the reporting period	656	-	-	656	1,396
Tax payable	-	-	-	-	-
Net income/(expenditure) after tax before investment gains/(losses)	656	-	-	656	1,396
Net gains/(losses) on investments	-	-	-	-	-
Net income/(expenditure)	656	-	-	656	1,396
Extraordinary items	-	-	-	-	-
Transfers between funds	-	-	-	-	-
Other recognised gains/(losses):					
Gains and losses on revaluation of fixed assets for the charity's own use	-	-	-	-	-
Other gains/(losses)	-	-	-	-	-
Net movement in funds	656	-	-	656	1,396
Reconciliation of funds:					
Total funds brought forward	2,040	-	-	2,040	3,436
Total funds carried forward	2,696	-	-	2,696	2,040



**Rose Opera
Balance sheet
As at 31 December 2021**

Balance sheet					
	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	£	£	£	£	£
	F01	F02	F03	F04	F05
Fixed assets					
Intangible assets	-	-	-	-	-
Tangible assets	-	-	-	-	-
Heritage assets	-	-	-	-	-
Investments	-	-	-	-	-
Total fixed assets	-	-	-	-	-
Current assets					
Stocks	-	-	-	-	-
Debtors	-	-	-	-	-
Investments	-	-	-	-	-
Cash at bank and in hand	2,696	-	-	2,696	2,040
Total current assets	2,696	-	-	2,696	2,040
Creditors: amounts falling due within one year	-	-	-	-	-
Net current assets/(liabilities)	2,696	-	-	2,696	2,040
Total assets less current liabilities	2,696	-	-	2,696	2,040
Creditors: amounts falling due after one year	-	-	-	-	-
Provisions for liabilities	-	-	-	-	-
Total net assets or liabilities	2,696	-	-	2,696	2,040
Funds of the Charity					
Endowment funds	-	-	-	-	-
Restricted income funds	-	-	-	-	-
Unrestricted funds	2,696	-	-	2,696	2,040
Revaluation reserve	-	-	-	-	-
Fair value reserve	-	-	-	-	-
Total funds	2,696	-	-	2,696	2,040



Rose Opera Accounts

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 December 2021.

No notice has been deposited under Section 476 of the Companies Act 2006 in relation to its financial statements for the financial year.

The trustees acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies' regime and in accordance with FRS102 SORP.

Signed on behalf of the Directors

Tamara Ravenhill

Treasurer

September 2021



Notes to the financial statements For the period 1/1/21 – 31/12/21

1. Accounting policies

Basis of preparation

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014.
- the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)

and with the Charities Act 2011. The charity constitutes a public benefit entity as defined by FRS102.

The accounts have been prepared on a going concern basis. Having made appropriate enquiries, the trustees consider it reasonable to assume the charity has adequate resources to continue for the foreseeable future.

Recognition of income

All incoming resources are included in the statement of financial activities (SOFA) when the charity becomes entitled to the income and it is more likely than not that it will receive the income and the amount can be quantified with reasonable accuracy.

Incoming resources from charitable activities represent ticket sales, front of house income (programmes) and participation fees for operas.

Voluntary income is receivable from donations, advertising in the programme by local businesses and any related income tax recovery therein.

Expenditure

Expenditure is included on an accruals basis and is inclusive of irrecoverable VAT.

Investment assets

The charity holds no investment assets at the balance sheet date.

Tangible assets

The charity holds no tangible assets (those being of a value of more than £500) at the balance sheet date. Rose Opera's policy is that any asset purchased at a cost of less than £500 should be written off through the P&L in the year in which it is purchased.

Fund accounting

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

Restricted funds comprise unrestricted funds that have been set aside by the trustees for particular purposes, or that have been designated by a donor for a particular purpose. The charity holds no restricted funds at the date of the Balance sheet.

2. Analysis of income

Note 3		Income				
	Analysis of income	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
					£	£
Donations and legacies:	Donations and gifts	2,341	-	-	2,341	4,000
	Gift Aid and tax relief	812	-	-	812	2,454
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	-	-	-	-	-
	Membership subscriptions and sponsorships which are in substance donations	45	-	-	45	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	689
	Total	3,198	-	-	3,198	7,143
Charitable activities:	Productions (incl. programmes)	6,851	-	-	6,851	434
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	6,851	-	-	6,851	434
TOTAL INCOME		10,049	-	-	10,049	7,577

In the trading period the main sources of income for the charity were ticket sales and private donations.

3. Expenditure

Expenditure								
Analysis	This year				Last year			
	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Unrestricted funds	Restricted income funds	Endowment funds	Total funds
Expenditure on raising funds:				£				£
Incurring seeking donations	-	-	-	-	-	-	-	-
Incurring seeking legacies	-	-	-	-	-	-	-	-
Advertising, marketing, direct mail and publicity	270	-	-	270	717	-	-	717
	-	-	-	-	-	-	-	-
Total expenditure on raising funds	270	-	-	270	717	-	-	717
Expenditure on charitable activities:								
Charitable activities (productions)	4,796	-	-	4,796	3,983	-	-	3,983
General & Administrative	940	-	-	940	1,150	-	-	1,150
Artists' fees	3,386	-	-	3,386	3,123	-	-	3,123
Miscellaneous	-	-	-	-	-	-	-	-
Total expenditure on charitable	9,123	-	-	9,123	8,256	-	-	8,256
TOTAL EXPENDITURE	9,393	-	-	9,393	8,973	-	-	8,973

Except for general expenses such as insurance and general company branding, and a modest amount of £240 relating to fundraising (included in the line General & Administrative), all other costs are directly related to the charitable activities. Expenditure largely consists of payments to artists and hire costs to rehearsal and performance venues.

Analysis of expenditure on charitable activities		This year	Last year
Activity or programme		Activities undertaken directly	Activities undertaken directly
Activity 1	Hollaender	7,209	4,273
Activity 2	Opera gala	780	1,445
Activity 3	Opera in Recital	525	-
Other	Support Costs	879	3,255
Total		9,393	8,973



4. Support costs

Support cost	Raising Funds	Grand Total	Notes
General Branding and Website	306	306	Website hosting, email service
Insurance	333	333	Incl. Employer's liability, public liability, Contents
Fund Raising costs	240	240	Creative tax relief advisory costs
Total	879	879	

The general branding and website category includes costs for Rose Opera's web site, which is hosted by wix.com and our email service, which is provided by namesco.co.uk. Insurance includes cover for Employer's and Public liability and contents cover for sets, costumes, and lighting.

Fund raising activities were moved from Virgin Money Giving to PayPal Giving during the year. This move was necessitated by the unexpected closure of the Virgin Money Giving service. Included in fund raising costs were advisory costs relating to Rose Opera's claim for Creative Tax Relief.

5. Directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the directors were paid remuneration or expenses in their capacity as trustees.

6. Preparation and review of the accounts

In its third year of trading Rose Opera has reported £10,049 in revenues for the financial year. Given its current size and transactional complexity, the Trustees are satisfied that the accounts have been prepared by the Treasurer who is a qualified accountant (ACMA) and has a business degree (an MBA) and reviewed by the Chairman who holds a business degree (an MBA). The Trustees continue to feel that there is no need at this point for an additional independent review of the accounts.

ROSE OPERA

England & Wales - Charity number 1179516

Accounts

Rose Opera

A Charitable Incorporated Organisation (CIO)
Report and Financial Statements
Year ending 31 December 2020



Charity Number 1179516

www.roseopera.co.uk



Rose Opera

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Wagner's Spinning Chorus from Der fliegende Holländer, Oct 2020 Opera Gala



Trustees

Rose Opera's Trustees: Andrew Evans (Chairman)
Tamara Ravenhill (Treasurer and Artistic Director)
Alethea Tabor (Chorus Master)
Paul Ravenhill (Director)

Reference and Administrative Details

Charity Number: 1179516
Registered with: The Charity Commission of England and Wales
Correspondence Address: 154 Dora Road, Wimbledon, LONDON, SW19 7HJ
Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

All Trustees were appointed on the incorporation of Rose Opera on 10th August 2018.



Rehearsals for Rose Opera's production of Wagner's 'Der fliegende Holländer'



Contacting Rose Opera

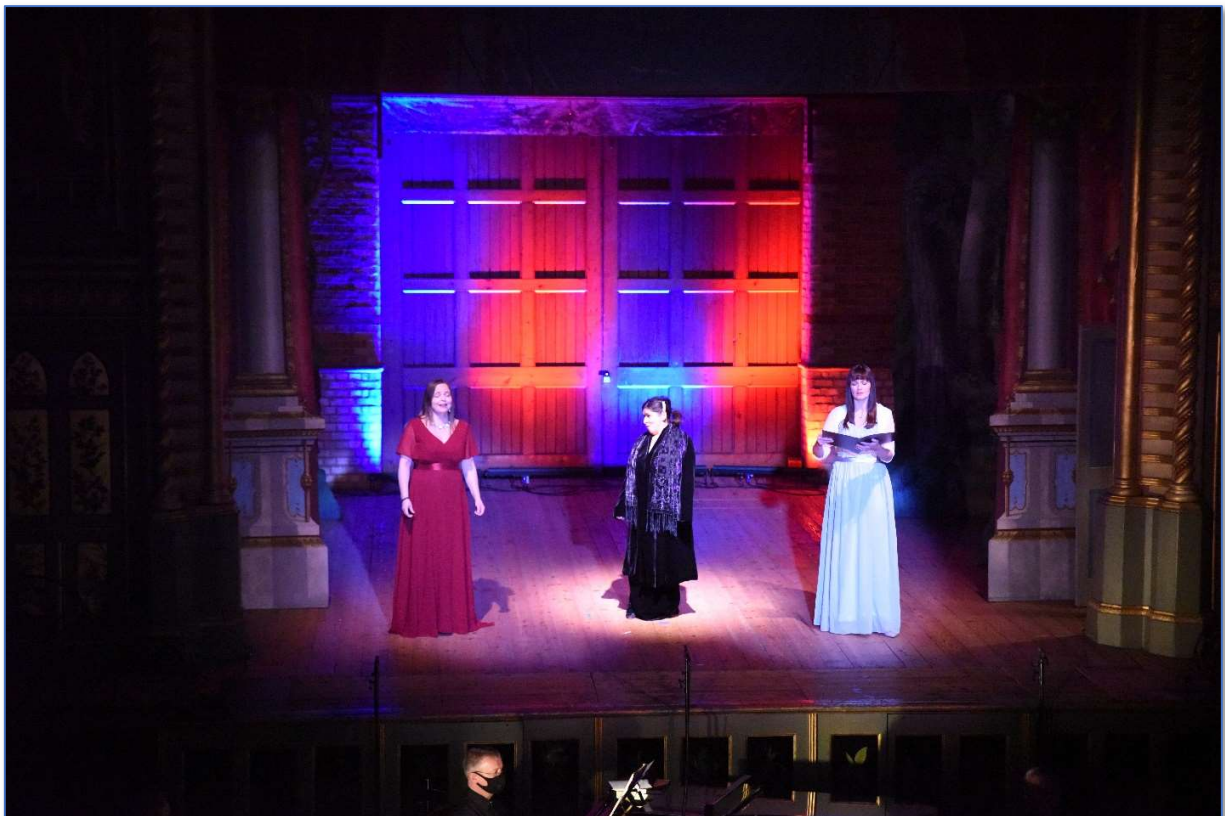
Rose opera can be contacted through the email address: info@roseopera.co.uk. More information about Rose Opera can be found on our web site, www.roseopera.co.uk.

Structure, Governance and Management

Rose Opera is governed by its Constitution, which is available for download from the Charity Commission web site.

Appointment of Trustees

Apart from the first charity trustees, every trustee has been appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees have considered the skills, knowledge and experience needed for the effective administration of the CIO.



The Rosenkavalier Trio, by Richard Strauss, from Rose Opera's October 2020 Gala



Rose Opera

Report of the Trustees for the year ending 31 December 2020

The Trustees of Rose Opera are pleased to present their annual report, together with the financial statements of the charity for the year ending 31st December 2020, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Rose Opera was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 10th August 2018 and is registered with the Charity Commission of England and Wales, registration number 1179516. This is the second annual report of Rose Opera. It covers the first financial year, which is the period from 1st January to 31st December 2020, a period of 12 months.

More information about Rose Opera is available on our web site, at www.roseopera.co.uk.

The defining backdrop to 2020 was the Covid-19 pandemic. In common with other performing arts organisations, Rose Opera's plans for 2020 were substantially disrupted by the Covid-19 pandemic. This forced the late cancellation of our planned performances of Wagner's *Der fliegende Holländer* in mid-March 2020, just two weeks ahead of the scheduled first night, and the replacement of the planned Verdi's *Simon Boccanegra* in October 2020 with a socially distanced opera gala.

The Trustees took rapid and aggressive action with the primary goal of protecting the many singers, orchestra players, technical colleagues and audience members involved in our productions. We also managed our finances carefully to balance the need to preserve cash with a desire to honour financial commitments up to the point of cancellation of the shows. As a result, we now have the financial capacity to relaunch our cancelled shows as soon as the situation allows. We expect that this will be from mid-2021 onwards.

The remainder of this report should be read against the backdrop of the coronavirus pandemic.

1. Objects, Organisation and Activities

The purpose of Rose Opera is to advance the arts for the public benefit through the promotion and presentation of opera to the highest possible standards for the benefits of the local communities in which the company performs; and to advance the education of the public in opera through outreach to educational institutions, and young performers in the early stage of their careers.

Along with performing opera, Rose Opera strives to use the medium of opera to foster social inclusion and to engage young people in the performing arts.

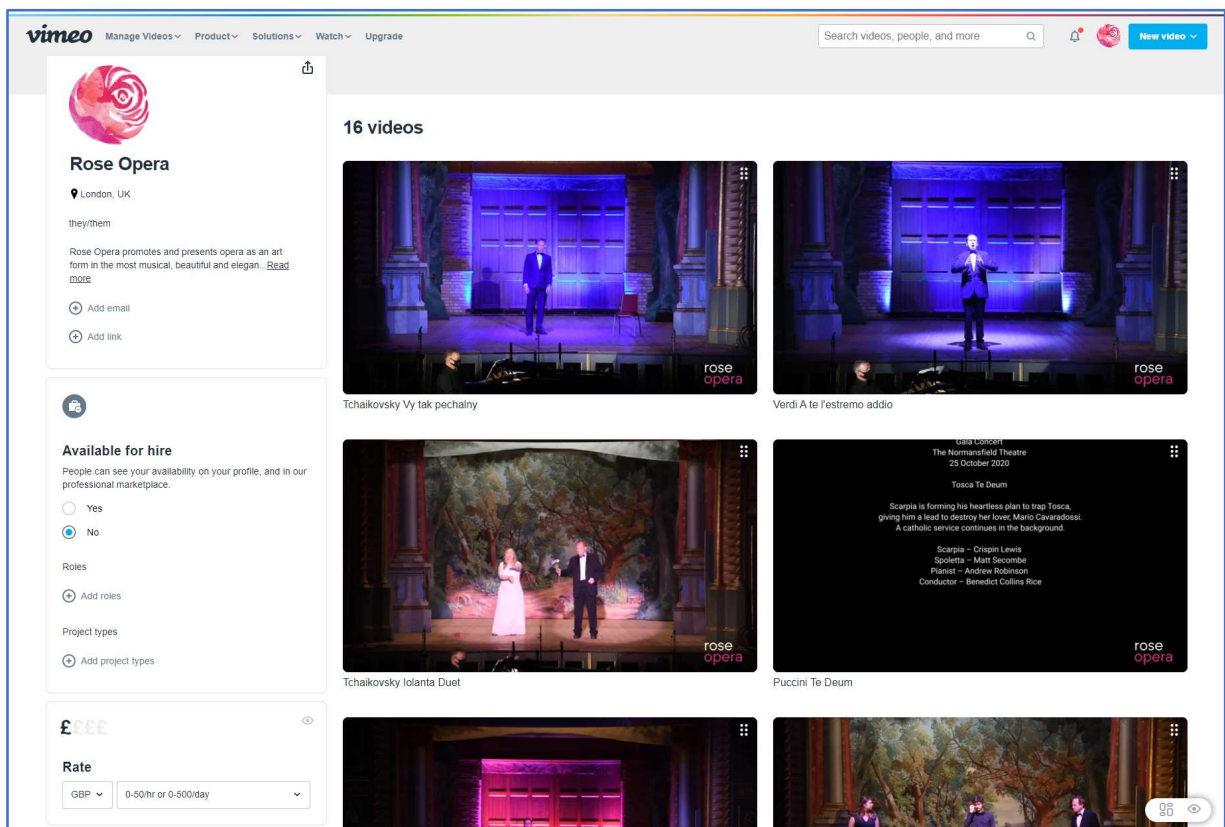


The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera as an art form and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities

Rose Opera's planned artistic schedule for the year 2020 was disrupted by the COVID-19 pandemic, as with all performing arts organisations. The planned schedule for the year was:

- *Der fliegende Holländer* by Richard Wagner, due to be performed in German in the Normansfield theatre (Teddington, Surrey) in March 2020. This show was cancelled two weeks prior to its opening night.
- *Simon Boccanegra* by Giuseppe Verdi, due to be performed in Italian in the Normansfield Theatre (Teddington, Surrey) in October 2020. This show was cancelled and replaced with:
- *Opera Gala* presented to a limited audience with social distancing precautions and offered free of charge via video streaming from the Rose Opera Vimeo site in October 2020 (www.vimeo.com/roseopera).



Rose Opera's newly launched Vimeo video streaming site



2.1 Wagner's, *Der fliegende Holländer*, March 2020, Rescheduled to Oct 2021

A ghost captain (the 'Flying Dutchman') is cursed to roam the seas forever, coming ashore only once every seven years. Only if he finds a wife who loves him truly whilst he is ashore can he be freed from this eternal fate. Senta, the daughter of another sea captain, wants to be that wife. But she had previously pledged her love to another, with disastrous results for the 'Flying Dutchman' and for Senta herself.

Rose Opera's production of the Flying Dutchman was due to take place in the Normansfield Theatre in Teddington on March 27-29th, 2020. This production was scheduled to leverage a community chorus of 20 singers, an orchestra of 35 players, and 6 soloists. Rose Opera provided coaching in German to company members as required.

Rose Opera commissioned new sets for this production, including a suitably ghostly ship which can be moved around the stage between the three acts of the opera. The ship sides also could be let down flat on the stage during the end of the show to signify the ship sinking. Singers could walk freely inside and out of the ship, signifying on and offboarding. An original spinning wheel to support the famous spinning chorus and a ship's wheel (purchased at an antiques shop) completed the key props.

We made the difficult decision to defer the show on 15th March 2020, just two weeks prior to first night. Whilst this was a heart-breaking decision for Trustees and company members alike, it was the only one we could in conscience make given the alarming rise in coronavirus infections and the imminent likelihood of a full UK lockdown. In the event, the UK actually went into a full lockdown exactly two weeks later, on production weekend. To help provide a good experience for cast and crew alike, we ran the entire opera on the weekend of 15/16 March with no audience but with full orchestra, this was much appreciated by company members.

We had designed a custom lighting scheme using the Theatre's lights for this show. In the event, the tech rehearsal, which did proceed before the show was cancelled, indicated a number of improvements that could be made in this area with the use of additional lights. Rose Opera kept a close eye on sales of additional lights during the lockdown and was able to purchase a total of eight used lights: two LED multicolour spotlights, two tungsten spotlights with gobos,



and four smaller LED battens. This was a very cost-effective way to add significant depth of colour and lighting effects to our shows, supplementing the installed theatre lights.

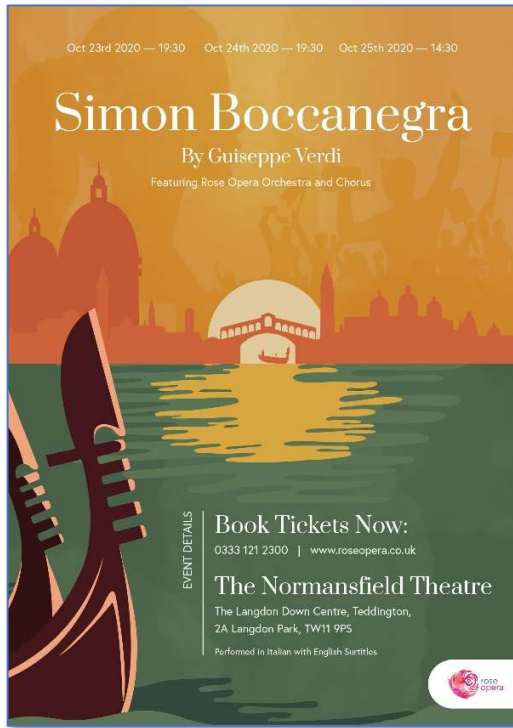


The Ghostly Ship from Wagner's Der fliegende Holländer

2.2 Verdi's Simon Boccanegra, October 2020

Set in 14th century Genoa, Simon Boccanegra charts the story through his lifetime of a young pirate who becomes the Doge (the Chief Magistrate of the Republic), all the way from his youth when his illegitimate daughter is hidden for her own safety, through to his later life in which he is reunited with his daughter Amelia, only to discover that her lover is Gabriele Adorno, his sworn enemy.

This is a powerful story of death, deception, divisiveness and distrust as the story unfolds through murderous plots and counterplots against the key protagonists. Verdi wrote some of his most powerful music for this opera.



Rose Opera’s production of Simon Boccanegra, which was due to take place in October 2020, was cancelled because of the coronavirus pandemic, and was instead replaced by a socially distanced opera gala. We hope to reschedule this show during late 2021 or early 2022. No material costs had been incurred in the development of this show at the point at which it had been cancelled.

2.3 Opera Gala, October 2020

In place of Verdi’s Simon Boccanegra, Rose Opera performed a socially distanced Opera Gala in the Normansfield Theatre, Teddington on Sunday October 25th, 2020. Soloists were specially invited to perform at this event to support a carefully curated program of opera arias, duets and other ensembles. The Rose Opera Chorus was in attendance and performed from in front of the stage with at least 2m between each performer and 6m between performers and the audience.

A small audience was invited to attend, and the gala was video recorded with high quality audio-visual equipment (which was loaned without charge from various Trustees and company members).



The programme included:

- Tchaikovsky, Iolanta, Duet: Iolanta & Vaudémont
- Puccini, Tosca, Te Deum, Aria: Scarpia & Chorus
- Strauss, Der Rosenkavalier, Trio
- Mozart, Così fan Tutte, Alla Bella Despinetta, Sextet
- Massenet, Herodiade, Vision Fugitive, Aria
- Gounod, Faust, Faites-lui mes aveux, Aria
- Mozart, Così fan Tutte, Soave sia il vento, Trio
- Wagner, Der fliegende Holländer, Senta's Ballade & Spinning Chorus
- Mozart, Idomeneo, Placido è il mar, Ilia & Chorus
- Tchaikovsky, Queen of Spades, Yeletsky's Aria
- Bizet, Carmen, Don José's Aria
- Handel, The Flock shall leave the Mountain, Trio*
- Verdi, Simon Boccanegra, Aria: A te l'estremo addio
- Puccini, Bohème, Aria: Donde lieta



Rose Opera developed a strict social distancing policy for the event which followed all the Government and Theatre guidelines in force at the time, and placed safety of audience and company members as the top priority. Rose Opera's social distancing policy can be viewed [here](#).

The gala was viewed as a success by those who took part and was much appreciated by many company members, for some of whom this was the only opportunity they had had to sing in a live performance, albeit socially distanced, since March.

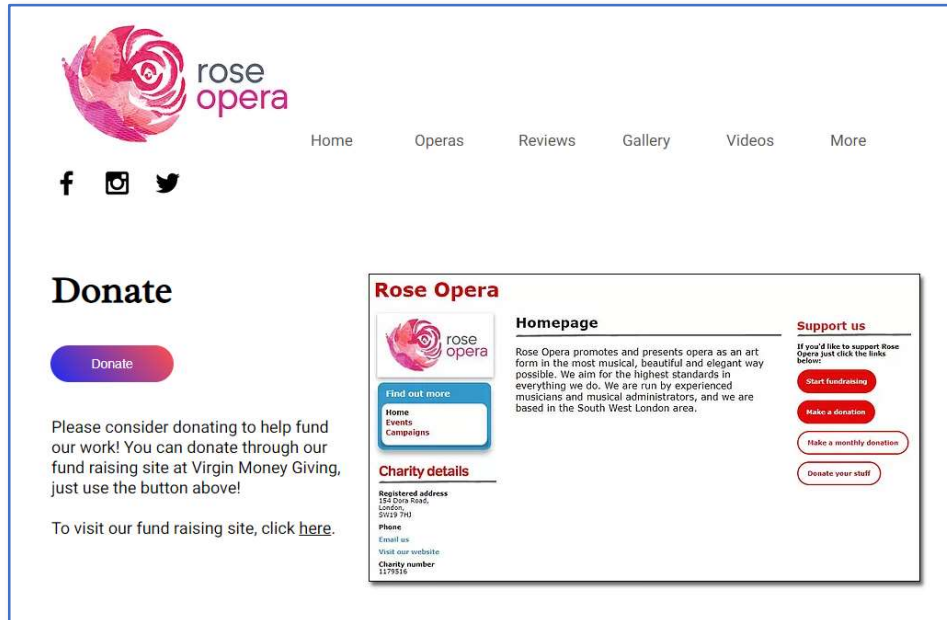
2.4 Sponsorship

Rose Opera is pleased to have attracted a number of important sponsors throughout the financial year. The key ones are:

- **Big Yellow Storage (Sheen)** – we are very grateful for the provision of two storage rooms on a charity basis by Big Yellow Storage, Sheen. This is such an important facility for an Opera Company, allowing for secure, safe storage of costumes, sets, props, lights, and other items. We are proud to advertise this partnership in our programmes, on our web sites and in our marketing literature.
- **Trustees** – one of our Trustees is a Director of a consulting company which made corporate donations during the year. Other Trustees also donated as individuals.
- **Voluntary contributions** –for the gala in October 2020, we asked company members to consider making voluntary donations to Rose Opera. Many chose to do so.



We set up a new fund raising and donations site during the year with Virgin Money Giving. Our fund-raising site is at: [Donate Rose Opera](#) . One of the many advantages of this more professional standard fund-raising site is that it is configured for automatic reclaim of gift aid (providing the donor has confirmed that this is eligible). The entire process from donation to gift aid reclaim has now been fully automated end to end. Additionally, reporting on donations is excellent.



The Rose Opera fund-raising site

2.5 Community impact and inclusivity

Rose Opera is committed to maintaining inclusivity in all its productions and to ensuring that our impact in the local communities of Kingston, Richmond and Wimbledon from which we draw company members and in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences** - all our performances based at the Normansfield Theatre in Teddington attracted local audiences, bringing rarely performed pieces performed to a high standard to the local community.
- **Young artist scheme** – to attract and support young singers, we have established and funded a young artist bursary scheme. The bursaries are awarded based on performance in audition. So far, we have appointed three young professional singers, all in the early stages of their singing careers. This has given them the opportunity to participate in fully staged opera performances and to take smaller solo roles.
- **Chorus coaching** – Rose Opera has an in-house chorus master who as a Trustee and volunteer has invested hundreds of hours in recruiting and coaching members of the chorus, many of whom are amateur singers. Chorus members have greatly appreciated the learning and support provided through extensive chorus coaching in the musical and language aspects of the production.
- **Language coaching** – all performers, especially soloists, are provided with language coaching if they need and want to take advantage of this.



- **Orchestra** – our orchestras comprise a mix of strong amateur players, and young professionals from the Royal Academy of Music (RAM) and the Royal College of Music (RCM). It is the objective that we consciously pursue – to create an atmosphere for young musicians to work with professional conductors and players as a part of their transition into the professional musical world at the end of their studies.
- **Chorus** – our chorus in Flying Dutchman attracted a diverse group of singers including ethnic minority and wide demographics (singers aged from 25 to 80).
- **Theatre** – in creating our opera productions, we have worked closely with the management of The Normansfield theatre in Teddington to create innovative productions in the surrounds of this beautiful grade II protected building.

2.6 Contribution of artists and volunteers

We greatly value the contribution made to the charity in time, skills, commitment and money by artists and volunteers. Without this contribution the charity would not be able to achieve its objects or activities in any kind of capacity such as has been done. The sense of collective goodwill and community spirit is at the heart of what Rose Opera represents.

3. Principal sources of funds

The charity is supported by private donor funding, by income from admissions to productions, and by tax reliefs. This year, income was more focused on donations and tax relief than income from production, because of the impact of the COVID-19 pandemic. We secured private donations, mainly by the Trustees, of £4,000; voluntary contributions from singers of £689; income from ticket sales of £434 and tax relief income of £2,454 (this included an initial Creative Tax Relief claim for the previous financial year 2019, and gift aid claims where appropriate).

4. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

During the year, the Trustees were due to carry out a risk review. In view of the COVID-19 pandemic, it became clear that the risk of transmission of coronavirus amongst performers, technical colleagues and/or audience had emerged as the largest risk by far. In response to this



risk, the Trustees cancelled the March 2020 scheduled performance of Wagner's Der fliegende Holländer, and in preparation for the Opera Gala held in October 2020, developed a comprehensive set of social distancing policies and guidelines. This included mandatory wearing of masks for audience and all company members (except when actually singing), strict rules on distancing between performers of at least 2m and distance between performers and audience of at least 6m, and mandatory compliance with other Government and Theatre guidelines and recommendations. The full set of guidelines can be found on our website at:

[Rose Opera Policies](#) by clicking on the social distancing policy link.

5. Principal activity

The principal activity of the charity is that of an opera company.

6. Trustees

The trustees who held office during the period were:

Andrew Evans (Chairman)
Tamara Ravenhill (Treasurer and Artistic Director)
Alethea Tabor (Chorus Master)
Paul Ravenhill (Director)

Appointment of directors is by ordinary resolution of the members at a general meeting.

Signed by:

A handwritten signature in blue ink, appearing to be "Andrew Evans", written in a cursive style.

Andrew Evans – Chairman and Producer

Tamara Ravenhill – Artistic Director, Treasurer and Producer



Rose Opera
Statement of financial activities
Year ended 31 December 2020

Recommended categories by activity	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
	£	£	£	£	£
	F01	F02	F03	F04	F05
Income					
Income and endowments from:					
Donations and legacies	4,000	-	-	4,000	9,372
Charitable activities	1,123	-	-	1,123	14,805
Other trading activities	-	-	-	-	-
Investments	-	-	-	-	-
Grant Funding	-	-	-	-	-
Gift Aid & Creative Tax Relief	2,454	-	-	2,454	1,463
Total	7,577	-	-	7,577	25,640
Expenditure					
Expenditure on:					
Raising funds	-	-	-	-	-
Charitable activities	3,983	-	-	3,983	11,332
Professional fees	3,123	-	-	3,123	7,925
Support costs	1,867	-	-	1,867	2,947
Total	8,973	-	-	8,973	22,204
Net income/(expenditure) before tax for the reporting period	- 1,396	-	-	- 1,396	3,436
Tax payable	-	-	-	-	-
Net income/(expenditure) after tax before investment gains/(losses)	- 1,396	-	-	- 1,396	3,436
Net gains/(losses) on investments	-	-	-	-	-
Net income/(expenditure)	- 1,396	-	-	- 1,396	3,436
Extraordinary items	-	-	-	-	-
Transfers between funds	-	-	-	-	-
Other recognised gains/(losses):					
Gains and losses on revaluation of fixed assets for the charity's own use	-	-	-	-	-
Other gains/(losses)	-	-	-	-	-
Net movement in funds	- 1,396	-	-	- 1,396	3,436
Reconciliation of funds:					
Total funds brought forward	3,436	-	-	3,436	-
Total funds carried forward	2,040	-	-	2,040	3,436



**Rose Opera
Balance sheet
As at 31 December 2020**

Balance sheet					
	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	£	£	£	£	£
	F01	F02	F03	F04	F05
Fixed assets					
Intangible assets	-	-	-	-	-
Tangible assets	-	-	-	-	-
Heritage assets	-	-	-	-	-
Investments	-	-	-	-	-
Total fixed assets	-	-	-	-	-
Current assets					
Stocks	-	-	-	-	-
Debtors	-	-	-	-	-
Investments	-	-	-	-	-
Cash at bank and in hand	2,040	-	-	2,040	3,436
Total current assets	2,040	-	-	2,040	3,436
Creditors: amounts falling due within one year	-	-	-	-	-
Net current assets/(liabilities)	2,040	-	-	2,040	3,436
Total assets less current liabilities	2,040	-	-	2,040	3,436
Creditors: amounts falling due after one year	-	-	-	-	-
Provisions for liabilities	-	-	-	-	-
Total net assets or liabilities	2,040	-	-	2,040	3,436
Funds of the Charity					
Endowment funds	-	-	-	-	-
Restricted income funds	-	-	-	-	-
Unrestricted funds	2,040	-	-	2,040	3,436
Revaluation reserve	-	-	-	-	-
Fair value reserve	-	-	-	-	-
Total funds	2,040	-	-	2,040	3,436



Rose Opera Accounts

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 December 2020.

No notice has been deposited under Section 476 of the Companies Act 2006 in relation to its financial statements for the financial year.

The trustees acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies' regime and in accordance with FRS102 SORP.

Signed on behalf of the Directors

Tamara Ravenhill

Treasurer

August 2020



Notes to the financial statements For the period 1/1/20 – 31/12/20

1. Accounting policies

Basis of preparation

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014.
- the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)

and with the Charities Act 2011. The charity constitutes a public benefit entity as defined by FRS102.

The accounts have been prepared on a going concern basis. Having made appropriate enquiries, the trustees consider it reasonable to assume the charity has adequate resources to continue for the foreseeable future.

Recognition of income

All incoming resources are included in the statement of financial activities (SOFA) when the charity becomes entitled to the income and it is more likely than not that it will receive the income and the amount can be quantified with reasonable accuracy.

Incoming resources from charitable activities represent ticket sales, front of house income (programmes) and participation fees for operas.

Voluntary income is receivable from donations, advertising in the programme by local businesses and any related income tax recovery therein.

Expenditure

Expenditure is included on an accruals basis and is inclusive of irrecoverable VAT.

Investment assets



The charity holds no investment assets at the balance sheet date.

Tangible assets

The charity holds no tangible assets (those being of a value of more than £500) at the balance sheet date. Rose Opera's policy is that any asset purchased at a cost of less than £500 should be written off through the P&L in the year in which it is purchased.

Fund accounting

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

Restricted funds comprise unrestricted funds that have been set aside by the trustees for particular purposes, or that have been designated by a donor for a particular purpose. The charity holds no restricted funds at the date of the Balance sheet.

2. Analysis of income

	Analysis of income	Unrestricted	Restricted	Endowment	Total funds	Prior year
		funds	income funds	funds	£	£
Donations and legacies:	Donations and gifts	4,000	-	-	4,000	9,372
	Gift Aid and tax relief	2,454	-	-	2,454	1,463
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	-	-	-	-	-
	Membership subscriptions and sponsorships which are in substance donations	689	-	-	689	1,925
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	641
	Total	7,143	-	-	7,143	13,401
Charitable activities:	Productions (incl. programmes)	434	-	-	434	12,239
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	434	-	-	434	12,239
TOTAL INCOME		7,577	-	-	7,577	25,640

In the trading period the main sources of income for the charity were ticket sales, private donations, singers' contributions and tax reliefs. Proceeds from ticket sales in the amount of £434 are included in the line item "Productions incl. programmes".



4 Expenditure

Analysis	This year				Last year			
	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Unrestricted funds	Restricted income funds	Endowment funds	Total funds
Expenditure on raising funds:				£				£
Incurring seeking donations	-	-	-	-	-	-	-	-
Incurring seeking legacies	-	-	-	-	-	-	-	-
Advertising, marketing, direct mail and publicity	717	-	-	717	1,436	-	-	1,436
	-	-	-	-	-	-	-	-
Total expenditure on raising funds	717	-	-	717	1,436	-	-	1,436
Expenditure on charitable activities:								
Charitable activities (productions)	3,983	-	-	3,983	11,332	-	-	11,332
General & Administrative	1,150	-	-	1,150	1,044	-	-	1,044
Artists' fees	3,123	-	-	3,123	7,925	-	-	7,925
Miscellaneous	-	-	-	-	467	-	-	467
Total expenditure on charitable activities	8,256	-	-	8,256	20,768	-	-	20,768
TOTAL EXPENDITURE	8,973	-	-	8,973	22,204	-	-	22,204

Except for general expenses such as insurance and general company branding, and a modest amount of £540 relating to fundraising (included in the line General & Administrative), all other costs are directly related to the charitable activities. Expenditure largely consists of payments to artists and hire costs to rehearsal and performance venues. The line "Charitable Activities (productions)" in the table above include the cost of newly acquired lights (see note Support Costs).

Analysis of expenditure on charitable activities		This year	Last year
Activity or programme		Activities undertaken directly	Activities undertaken directly
Activity 1	Iolanta		7,915
Activity 2	Così fan Tutti		1,742
Activity 3	Idomeneo		11,203
Activity 4	Hollaender	4,273	300
Activity 5	Opera gala	1,445	-
Other	Support Costs	3,255	1,044
Total		8,973	22,204



5. Support costs

Support cost	Raising Funds	Grand Total	Notes
General Branding and Website	386	386	Website hosting, email service
Insurance	349	349	Incl. Employer's liability, public liability, Contents
Lighting	1,980	1,980	Purchase of 8 lights (second hand)
Fund Raising costs	540	540	Creative tax relief advisory costs; initial fee for Virgin Money Giving site
Total	3,255	3,255	

The general branding and website category includes costs for Rose Opera's web site, which is hosted by wix.com and our email service, which is provided by namesco.co.uk. Insurance includes cover for Employer's and Public liability and contents cover for sets, costumes, and lighting.

During the year, Rose Opera purchased a total of 8 second-hand lights (4 spots and 4 battens) from lighting hire companies that were offloading assets during the COVID-19 pandemic. The cost of individual lights ranged from £125 to £450. These lights can be used in conjunction with the lights provided by the theatres in which we work to enhance the range of colours and effects in our productions. Since these assets cost less than £500 individually, they have been written off through the P&L in the 2020 financial year.

Fund raising costs include a one-off initial sign-up fee for Virgin Money Giving (the previous fund-raising platform we used, Wonderful.org, had ceased trading during the year). Virgin Money Giving provides Rose Opera with access to a modern, high functionality fund raising and donations management platform, including an automatic link to HMRC for reclaim of gift aid, if appropriate. Also included in fund raising costs were advisory costs relating to Rose Opera's claim for Creative Tax Relief.

6. Directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the directors were paid remuneration or expenses in their capacity as trustees.

7. Preparation and review of the accounts

In its second year of trading Rose Opera has reported £7,577 in revenues for the financial year. Given its current size and transactional complexity, the Trustees are satisfied that the accounts have been prepared by the Treasurer who is a qualified accountant (ACMA) and has a business degree (an MBA) and reviewed by the Chairman who holds a business degree (an MBA). The



Trustees continue to feel that there is no need at this point for an additional independent review of the accounts.