



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

Contents of the report and financial statements For the year ended 31 December 2024

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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

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. 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 Turkeyvych, 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 "TR" followed by a stylized flourish.

Paul Ravenhill – Chairman

A handwritten signature in black ink, appearing to be "PR" followed by a stylized flourish.

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	-	-	-	-	-
<i>Total fixed assets</i>	-	-	-	-	-
Current assets					
Stocks	-	-	-	-	-
Debtors	-	-	-	-	-
Investments	-	-	-	-	-
Cash at bank and in hand	6,910	-	-	6,910	6,494
<i>Total current assets</i>	6,910	-	-	6,910	6,494
Creditors: amounts falling due within one year	-	-	-	-	-
<i>Net current assets/(liabilities)</i>	6,910	-	-	6,910	6,494
<i>Total assets less current liabilities</i>	6,910	-	-	6,910	6,494
Creditors: amounts falling due after one year	-	-	-	-	-
Provisions for liabilities	-	-	-	-	-
<i>Total net assets or liabilities</i>	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	-	-	-	-	-
<i>Total funds</i>	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

A handwritten signature in black ink, appearing to be "T. Ravenhill", written over a horizontal line.

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									
		This year				Last year			
Analysis		Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Unrestricted funds	Restricted income funds	Endowment funds	Total funds
Expenditure on raising funds:					£				£
Incurred seeking donations		-	-	-	-	-	-	-	-
Incurred 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	2023 - no fully staged production, beginning to Tosca 24 project. 2024 number includes start of Cav / Pag
Other	Support Costs	907	634	
Total		20,083	6,356	

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.