



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	Day 01	Month 08	Year 2023		Day 31	Month 07	Year 2024

Section A Reference and administration details

Charity name Oxford Operatic Society

Other names charity is known by OXOPS

Registered charity number (if any) 1187711

Charity's principal address Courtfield House

Milton

Oxfordshire

Postcode OX14 4EU

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Nicola Jones	Chair		
2	Marilyn Moore	Secretary		
3	Molly Grace	Treasurer		
4	Benjamin Ashton	Development Officer		
5	Bella Brown	Social Secretary		
6	Jessica Sexon	Marketing Officer		
7	Karen Mead	Membership Secretary		
8				
9				
10				
11				
12				

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

Name of chief executive or names of senior staff members (Optional information)

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Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Elected by the membership

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

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Summary of the objects of the charity set out in its governing document

The objective of the Society is to educate the public in the musical and operatic arts and to further the development of public appreciation and taste in the said arts.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

The Society produces two items of opera, operetta or musical theatre each year in Oxford.

This provides public benefit in a number of ways:

- It gives local performers the opportunity to participate in shows in a professional theatre.
- It gives audiences the chance to see Operas and Musicals of a high standard at a lower cost than would be possible with a professional cast.
- We are able to keep alive shows that would not be considered economically viable by professional companies and to give audiences a chance to see shows that they would not otherwise be able to see.

In order to help those who have difficulty traveling to the theatre we organise theatre packages, which include coach transport from many villages around Oxfordshire. This option is extremely popular, particularly with older audience members who find it difficult to travel into Oxford for the evening.

We maintain links with local youth theatre companies thus encouraging the participation of younger members in opera, operetta and musicals.

Additional details of objectives and activities (Optional information)

On occasion we offer small grants to individual members for attending theatre skills summer schools or other training opportunities. The award of such grants is decided by the committee.

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

**Summary of
the main
achievements
of the charity
during the year**

Treasurer's Report 2023-2024

In the 2023-2024 financial year, OXOPS pulled at audiences' heartstrings with our winter production of *Oliver!* at the New Theatre, and transported them across the pond in our summer production at the Oxford Playhouse, *Funny Girl*. We also began planning our 2024-2025 season, securing the rights to *Cinderella* and *Jesus Christ Superstar*.

Here is how our shows and other activities performed in 2023-2024:

Oliver!

Income: £ 150,609

Outgoing: £ 142,597

Profit/loss: £ 8,012 profit

Funny Girl

Income: £ 39,297 (this includes income from 2024-25 FY)

Outgoing: £ 69,189 (this includes outgoings from 2024-25 FY)

Profit/loss: £ 29,910 loss

Cinderella

Outgoing: £ 750 (score hire/licence)

Jesus Christ Superstar

Outgoing: £ 870 (licence)

Operations

Income: £25,286 (Membership, Patrons, Gift Aid, other donations, interest)

Outgoing: £3,522 (insurance, Zoom licence, NODA membership, account fees, replacing OXOPS photocopier, music stands purchase)

Profit/loss: £21,694 profit

Meaning the financial year ended DOWN £1,169. Keen-eyed members will notice that this contrasts the incredibly strong performance of the previous year, where *Evita* made big profits and we had a less costly summer show in *On the Steps*, and we ended the year UP £27,120, and the year before that ended significantly DOWN. Things seem to be settling back into familiar patterns, and our performance this year is more in line with pre-COVID years.

As we all know, *Oliver!* was a huge win for the society, selling out a number of performances. This is a huge accomplishment on the part of the creative team, the publicity team, and the cast. *Funny Girl* occupied the harder-to-sell summer slot, and despite the incredible production value (recognised by NODA!) we did not reach our goal of breaking even through ticket sales. Huge thanks are due to the production team to keep costs down (as we knew we would have to), and to Andrew Moore for bringing in a big chunk of ticket sales for us via the Coach Scheme (special thanks also to Terry and Diana Pemberton-Piggott, and Peter Shaw, for all of their work on the Coach Scheme over the years, and their mentorship of Andrew during the handover of this crucial role).

Membership fees continue to be vital for the financial stability of the Society (including giving us the financial cushion to put on shows like *Funny Girl* that showcase the wide array of talent in our society). £17,572 was brought in by fees alone, with £5,512 on top from Gift Aid – for which a massive thank you has to go to Martyn Thomas for his hard work on this every year. Give As You Live and other charitable donations continue to be a source of free money (£908 this financial year).

A huge thank you is due to our generous patrons, who supported us to the tune of £1,780 this year. We also received an unexpected, large donation. As you all know, Joe Haynes, a Life Member and tremendous supporter of OXOPS, passed away in 2023. He left

Section D Achievements and performance	
	<p>£1,000 to OXOPS, which was used to purchase music stands and lights for use by the Society. We are extremely grateful for this generosity, which speaks to the impact that OXOPS has throughout all our lives.</p> <p>Thanks also to Chris Thiele for his independent examination of the accounts and to Guy Grimsley for help in the production and management of these accounts.</p> <p>2023-2024 showed continued sensible management of the society. We ended 2023-2024 with over £112k in the bank, and we are well-placed to produce Cinderella and Jesus Christ Superstar and to consider exciting programming opportunities beyond.</p>

Section E Financial review	
Brief statement of the charity's policy on reserves	The society aims to keep the cost of 50-100% of a production in reserve. Some shows are naturally more expensive and financially risky than others and therefore we plan shows 1-2 years ahead to ensure we keep within these boundaries. Also, as settlement is made post show, and expenses incurred before, we need to ensure that we have the reserves in place to deal with cash flow.
Details of any funds materially in deficit	None

Further financial review details (Optional information)



You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

Our primary sources of funds are ticket sales, membership fees, gift aid and patrons contributions.

Section F Other optional information	

Section G Declaration	
The trustees declare that they have approved the trustees' report above.	
Signed on behalf of the charity's trustees	

Signature(s)		
Full name(s)	Molly Grace	Marilyn Moore
Position (eg Secretary, Chair, etc)	Treasurer	Secretary
Date	16/02/2025	15/02/2025

Oxford Operatic Society
Statement of Financial Position
 Year 2023/24



	2023 / 2024 Balance	2022 / 2023 Balance
FIXED ASSETS		
Re-usable set parts	0	0
	0	0
CURRENT ASSETS		
CAF Gold	96,622	94,096
CAF Cash	3,000	3,000
Barclays	1,172	1,102
Shawbrook	10,244	10,172
Cash & Cash Equivalents	111,038	108,370
Prepayments	1,620	2,025
Debtors	72	40
TOTAL CURRENT ASSETS	112,729	110,435
TOTAL ASSETS	112,729	110,435
CURRENT LIABILITIES		
Accruals	4,466	852
Deferred Revenue	7,268	7,418
	11,733	8,270
TOTAL LIABILITIES	11,733	8,270
Reserves		
Opening Balance	102,165	75,044
Profit / (Loss) for the Year	-1,169	27,120
	100,995	102,165
TOTAL LIABILITIES & RESERVES	112,729	110,434



Section A

Independent Examiner's Report

Report to the trustees/
members of

Charity Name
Oxford Operatic Society

On accounts for the year
ended

31 July 2024

Charity no
(if any)

1187711

Set out on pages

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(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/07/2024.

Responsibilities and
basis of report

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent
examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:

Date:

24/10/2024

Name:

Chris Thiele

Relevant professional
qualification(s) or body
(if any):

FCCA

Address:

38 Campion Way, Witney, OX28 1ES

Section B**Disclosure**

Only complete if the examiner needs to highlight material matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

As for all amateur theatre groups performing in professional theatres, it remains challenging to break even on a production. Without significant cash reserves the society remains a poor selling show or two away from financial difficulty.

A stable year financially saw a small loss of (£1k).

As in prior years the committee will need to continue to monitor the cash reserves closely for the foreseeable future.