

Charity Registration No 1195473

Creative Juices

**Financial Statements
For the year end 10 August 2022**

CREATIVE JUICES

LEGAL AND ADMINISTRATIVE DETAILS
As of 10 August 2022

STATUS

Registered as a CIO on 11th August 2021.

CHARITY NUMBER

1195473

BOARD OF TRUSTEES

Professor Nicholas Ernest Cronk
David Willoughby Pountney
Lesley Garrett
Elizabeth Abrahams
Charles Edward Dumas
Emma Jenkins
Caroline Clegg

REGISTERED OFFICE

396 WALTON ROAD
WEST MOLESEY
KT8 2JG

ACCOUNTANTS

Hogbens Dunphy
104 Oxford St.,
London W1D 1LP

BANKERS

ROYAL BANK OF SCOTLAND
AC No: 19385565
Sort Code: 16-00-30

CREATIVE JUICES

Report of the Board of Trustees

The trustees present their report and the unaudited financial statements for the year ended 10 August 2022. Included within the trustees' report is the directors' report as required by company law. Reference and administrative information set out on page 2 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

Liability of members to contribute to the assets of the CIO if it is wound up

If the CIO is wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities.

Our objectives and activities

This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

To advance the public education, appreciation and understanding of the arts, in particular, but not exclusively the art of opera in all aspects, by the development, production and presentation of public operatic performances and educational workshops

This is achieved by presenting, promoting, organizing, providing, managing or producing opera's, concerts, musical pieces, entertainments, exhibitions, tutorials, seminars, courses and workshops in a wide range of locations. The trustees believe that the promotion and fostering of an appreciation of the arts can only truly expand horizons if it is both accessible and of the highest artistic integrity and standard.

In shaping our activities for the year, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set. The strategies employed to achieve the charity's purpose thus combine artistic and broader social objectives with a requirement to establish financial sustainability.

Financial Information

An income of £10,000 from the Genesis Foundation's "Kickstarter" Fund, with project outgoings of £4,831 leaving £5,169 to be carried forward.

Reserves Policy

The trustees are of the view that reserves are needed to bridge the gap between the spending and receiving of resources, to fund the development of future productions and respond to ongoing requests for workshop programmes for schools and community programmes based on previous productions. Financial sustainability for an innovative company means having reserves to fund this important development activity. The lack of adequate reserves gives rise to a challenging backdrop to our ability to develop both our productions, our community activities and our objective of widening the engagement of new audiences in opera. The trustees will set a target to achieve an appropriate level of financial reserve/ongoing funding in the next financial year.

Functions and duties of Charity Trustees

The Charity Trustees shall manage the affairs of the CIO and may for that purpose exercise all the powers of the CIO. It is the duty of each Charity Trustee:

- (a) To exercise his or her powers and to perform his or her functions in his or her capacity as a Trustee of the CIO in the way he or she decides in good faith would be most likely to further the purposes of the CIO; and
- (b) To exercise, in the performance of those functions, such care and skill as is reasonable in the circumstances having regard in particular to:
 - (i) Any special knowledge or experience that he or she has or holds himself or herself out as having; and,
 - (ii) If he or she acts as a Charity Trustee of the CIO in the course of a business or profession, to any special knowledge or experience that it is reasonable to expect of a person acting in the course of that kind of business or profession.

Number of Charity Trustees

- (a) There must be at least three Charity Trustees. If the number falls below this minimum, the remaining Trustee or Trustees may act only to call a meeting of the Charity Trustees, or appoint a new Charity Trustee.
- (b) There is no maximum number of Charity Trustees that may be appointed to the CIO.

First Charity Trustees

The first Charity Trustees (elected for the term of office specified below) are as follows:

- a) Elizabeth Abrahams (indefinite term)
- b) Caroline Clegg (seven year term)

- c) Charles Dumas (Chair) (indefinite term)
- d) Lesley Garratt CBE (indefinite term)
- e) Emma Jenkins (seven year term)
- f) Sir David Pountney (seven year term)
- g) Nicholas Cronk (indefinite term)

Appointment of Charity Trustees

- (1) Apart from the first Charity Trustees, every Trustee must be appointed by a resolution passed at a properly convened meeting of the Charity Trustees.
- (2) In selecting individuals for appointment as Charity Trustees, the Charity Trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

Retirement and removal of Charity Trustees

- (1) A Charity Trustee ceases to hold office if he or she:
 - (a) Retires by notifying the CIO in writing (but only if enough Charity Trustees will remain in office when the notice of resignation takes effect to form a quorum for meetings).
 - (b) Is absent without the permission of the Charity Trustees from all their meetings held within a period of six months and the Trustees resolve that his or her office be vacated.
 - (c) Dies.
 - (d) In the written opinion, given to the company, of a registered medical practitioner treating that person, has become physically or mentally incapable of acting as a Trustee and may remain so for more than three months.
 - (e) Is disqualified from acting as a Charity Trustee by virtue of sections 178-180 of the Charities Act 2011 (or any statutory re-enactment or modification of that provision).
 - (f) In the case of a trustee elected for a fixed term of office – the term expires.
- (2) Any person retiring as a Charity Trustee is eligible for reappointment.

CREATIVE JUICES REVIEW OF ACTIVITIES

CREATIVE JUICES was conceived in the summer of 2019 with the idea of stimulating, creating and promoting new operatic writing and developing a “gold standard” process to support the creation of new operatic work. It was of course instantly engulfed by the pandemic, but nonetheless took its first exciting steps in the summer/autumn of 2021 in an important partnership with RNCM.

The programme was made possible by a grant from the Genesis Foundation’s “Kickstarter” Fund.

The programme was devised to take into account the severe restrictions on working together and space in force at the time, but nonetheless it led to a stimulating, innovative and thought provoking event. The title was “PROTEST!” and under this heading we created three short ten minute operas which were deliberately written as “a capella” pieces – i.e. for voice only with no instrumental accompaniment. As so often happens, something that was originally decided on for practical reasons to address the problem of restricted availability actually turned into a major artistic plus. The very concentration and immediate communicability of these tight little dramatic structures stimulated composers and librettists to come up with sharp, incisive pieces that packed a punch well beyond their size.

The RNCM chose the composers from among their students, and they were matched with two librettists from the Creative Juices team, David Pountney and Emma Jenkins, and a third librettist, Gareth Matthey, was chosen from an open call. The three composers were Kevin Dorvil, Cally Statham and Henry Page. The singers were also chosen by the RNCM from the participants on their Opera course.

Gareth Matthey and Kevin Dorvil’s piece “*Both sides are...*” looked at gender and sexual identity, David Pountney and Cally Statham’s piece “*Three Men in a Boat*” was a sharp political satire on class distinctions and Emma Jenkins and Henry Page’s “*The Naked Truth*” exposed the impact of nudity as a means of protest on radio!

The semi-staged performances were directed under extremely difficult circumstances due to the Covid restrictions by Caroline Clegg, also a member of the Creative Juices team, but the result was a considerable success. A full question and answer session took place immediately following the performance to an invited audience of students, academics and vocal tutors. The feedback was extremely positive, in particular from undergraduate students who were vociferous in their desire to be part of future projects.

Creative Juices is now planning to build on this success with a further edition of short a capella operas also in collaboration with RNCM so that eventually we will have a viable

repertoire of such minimalist works which can be performed in other venues. This turned out to be both for the librettists and composers a very valuable exercise in achieving maximum expression with the minimum means and was also a very instructive process for the singers to learn and perform what are inevitable very exposed but creative parts.

This was the full programme of the first edition:

Both Sides are... - composed by Kevin Dorvil to a libretto by Gareth Matthey

Three Men in a Boat - composed by Cally Statham to a libretto by David Pountney

The Naked Truth - composed by Henry Page to a libretto by Emma Jenkins

Music Director: Tom Newall

Director: Caroline Clegg

Singers: Emily Gibson, William Kyle, Dominic Mattos, Camilla Seale, Sam Snowden

Work in progress performance:

Friday 15th September, 2021

Following the success with this programme, Creative Juices were invited to be part of the Tête à Tête Festival in 2022, however, due to financial restrictions and students unavailability it was impractical to pursue at that time. However, strong links were made with the festival for the future.



16th January 2024

HOBGENS DUNPHY LTD
Third Floor
104-108 Oxford Street
London
W1D 1LP

**Statement of Financial Activities (including Income and Expenditure account)
for the year ended 10 August 2022**

	Unrestricted funds £	Restricted funds £
Grant Income: Genesis Foundation	10 000	0
Charitable Activities	0	
Other trading activities	0	-
Investments	0	-
Total income	<hr/> 10 000	<hr/> 0
Expenditure on Charitable Activities	<hr/> 4,831	<hr/>
Total expenditure	<hr/> 4,831	<hr/>
Reconciliation of funds Total funds brought forward	<hr/> 5, 169	<hr/>
Total funds carried forward	<hr/> 5, 169	<hr/>

Analysis of expenditure on charitable activities

		Total 2022
Fees		4, 831
Rodney Barrand	600	
Henry Page	500	
Mark Simpson	750	
Gareth	250	
Patrick Dickie	600	
Tom Newall	600	
Caroline Clegg	1431	
Administration costs	100	
Project Costs	4,831	
Support costs		
Governance costs -		

(Accountancy and independent examination)

Unrestricted expenditure	4, 831
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Balance sheet as at 10 August 2022

Debtors'	0
Cash at bank and in hand	5, 169
Total current assets	5, 169
Liabilities	
Creditors: amounts falling due in less than one year	0
Net current assets	
Total assets less current liabilities	5, 169
The funds of the charity:	5, 169
Restricted income funds	0
Unrestricted income funds	5,169
<u>Total charity funds</u>	<u>5,169</u>

For the year in question, the company was entitled to exemption from an audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts are prepared in accordance with the special provisions of part 15 of the Companies Act 2006 relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company. The notes on pages 11 to 20 form part of these accounts.

Approved by the trustees on 23/08/2023 and signed on their behalf by:

Dawn Runk

(Trustee)