

persona arts | ...

A Charitable Incorporated Organisation (CIO)

Report and Financial Statements

Year Ending 31 March 2025

Persona Arts

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Reference and Administrative Details

Charity Number: 1197297
 Correspondence Address: Birmingham Voluntary Service Council, Latham House, 33-34 Paradise Street, Birmingham, B1 2AJ
 Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model
 Registered with: The Charity Commission of England and Wales
 Companies House Number: CE027781

Bankers: NatWest Bank, PO BOX NO2, St James Street, Accrington, Lancashire, BB5 1LY

Independent Examiner: Paul O'Brien ICPA, Dragonfly - Accounting & Financial Management Ltd,
 34 King James Close, Fordham, Cambridgeshire, CB7 5ZH

First Charity Trustees

Byron Jackson FRSA (Artistic Director)
 Toni Perry-Thomas (Secretary) resigned as Secretary - 31 March 2025
 James Oldham appointed Treasurer - 14 April 2024

Trustees

Julia Handelman-Smith FRSA

Patron

Revd Canon Eve Pitts

With the exception of Julia Handelman-Smith appointed on 1 February 2024 the charity trustees were appointed at the time of incorporation on 29 October 2021. Julia Handelman-Smith will serve an initial term of 3 years.

Two of our trustees are black and ethnically diverse and one is acknowledged as disabled, supporting our mission to increase diversity and inclusion within the opera arts and classical music industry.

Contacting Persona Arts

Persona Arts can be contacted through the email address: info@personaarts.org.uk and our number 07599 170762. More information about Persona Arts can be found on our web site: www.personaarts.org.uk

Structure, Governance and Management

Persona Arts 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 will be appointed for a term of 3 years by a resolution passed at a properly convened meeting of the charity trustees (the board). In selecting individuals for appointment as charity trustees, the board has considered the skills, knowledge and experience needed for the effective administration of the CIO.

Persona Arts

Report of the Trustees for the year ending 31 March 2025

The Trustees of Persona Arts are pleased to present their annual report, together with the financial statements of the charity for the year ending 31 March 2025, 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.

Persona Arts was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 29 October 2021 and is registered with the Charity Commission of England and Wales, registration number 1197297 obtained 29 December 2021. This annual report covers the financial year, 1 April 2024 to 31 March 2025, a period of 12 months.

Artistic Director's Report



This year has marked our most productive to date, highlighted by the successful completion of a monumental two-year project. Despite some setbacks, we persevered and delivered three semi-staged performances of *Der fliegende Holländer* (The Flying Dutchman) of the highest standard. This achievement was also made possible through partnership with my alma mater, the Royal Birmingham Conservatoire (RBC).

By bringing Wagner's monumental work to underrepresented communities, this project broke new ground in making the traditionally exclusive world of Wagner's operas more inclusive and accessible, especially through a unique role model black and Asian-leadership. This expanded our cultural outreach and fostered a deeper connection with a wider demographic, paving the way for greater diversity and engagement in opera. A remarkable feat for a very small and relatively new company staging grand opera, which I believe has set a precedent in the UK opera scene.

The performances attracted new audiences - 48% of which were from black and ethnically diverse communities something I have tirelessly sought to achieve. I was also bowled over that we received an unexpected letter of support from His Majesty the King which was shared to the whole cast.

Together with the board, we ensured this project and its charitable goals were closely aligned with the Arts Council's *Let's Create* strategy and investment principles. Aiming to bring people together irrespective of their backgrounds and enriching lives through the transformative power of opera – with my desire to not dumb down the artform and preserving the integrity of Wagner's work in the original German. An incredible challenge for the volunteer singers - one that would not have been achieved without the unwavering support of Birmingham Choral Union and our fantastic project team led by Eleni Kyriacou. Special mentions need to be given to Colin Baines, Sue Houghton, Jack Ridley and Iqbal Khan who have greatly supported me producing this idea from the very start! We successfully accomplished this with a relatively modest Arts Council award. However, I now fully understand the importance of ensuring our future funding is more robust to deal with the challenges posed by a difficult economy and cost of living.

Furthermore, this production would not have been possible without the incredible support of our dedicated volunteers, generous donors, and our fantastic production team—including stage management students from the RBC's Birmingham School of Acting—who were exemplary in providing their professional skills in supporting the overall cast and sourcing of free props and costumes for the shows.

My goal is to build momentum and inspire, develop, and educate a new generation of talent in mainstream dramatic opera, giving them the skills to thrive in the current UK market. Little by little, we are gaining attention in the local, regional and nationwide opera sectors and classical music scenes.

I wholeheartedly thank the artists, creatives, volunteers, partners, collaborators, trustees and our communities for making this long-term project a huge success!!

Byron Jackson FRSA
Founder and Artistic Director

1. Objects, Organisation and Activities

Our objects are: ***“To advance public education in and appreciation of the arts, in particular the arts of opera, choral and classical music, in the communities of the West Midlands authorities, Birmingham, Coventry, Dudley, Sandwell, Solihull, Walsall and Wolverhampton by promoting engagement with said arts for all members of the community through the staging of performances, musical activities and presentations”***

The purpose of Persona Arts is to advance the public education and appreciation of the opera, choral and classical music arts in the communities of the West Midlands. This will be achieved by promoting engagement with said arts for all through the staging of opera performances, concerts and recitals, workshops and activities whether live, digital or streaming.

Being an artistically black-led organisation, Persona Arts is committed to providing opportunities for singers, musicians, orchestras and the underrepresented to perform and develop their craft in a supportive and educational environment.

Persona Arts strives to showcase the wealth of urban and community talent to the highest standards and to champion diversity, equity and inclusion for children, young people and adults.

The trustees confirm that they have regard of the Charity Commission’s guidance to implement plans and activities to promote the opera and choral arts; increasing access, participation and engagement to new audiences not previously reached or who are notoriously arts deprived and underrepresented.

Our long term goals are:

- To contribute to the evolving narrative of change in the UK's opera and classical music sectors, driven by Black, Asian, and ethnically diverse leaderships.
- To create formidable work in mainstream repertoire and cutting edge commissions showcasing the talent of under-represented artists in contemporary England.
- To inspire and educate the diverse communities of the West Midlands and beyond.
- To develop, educate and train artists and creatives in a breadth of repertoire towards a sustainable career, especially those from under-represented communities.

2.1. Review of Activities

Byron Jackson, the founder and Artistic Director of Persona Arts, has worked tirelessly over the past year to develop the charity's activities and increase its profile within the Arts sector. This had been to support our long term project, the Flying Dutchman.

2.1.1 Community Opera Masterclass with Susan Bullock CBE / Emerging Opera Talent Programme



On 19 April 2024, we held our inaugural opera masterclass at St Mary's Church Handsworth, Birmingham. This was led by international Wagnerian Soprano Susan Bullock CBE and accompanied on the piano by the former Head of Music at Opera North, conductor James Holmes. It was attended by 24 members of the community (17% ethnically diverse) as well as 19 school children from a local Islamic school, Eden Girls' Leadership Academy who attended for free. Six aspiring and ethnically diverse opera singers presented a German aria to be coached and improved on by Susan. There was also the opportunity for the pupils to interact on ways to improve the singers' interpretation. Ticket sales drew £92.

Feedback:

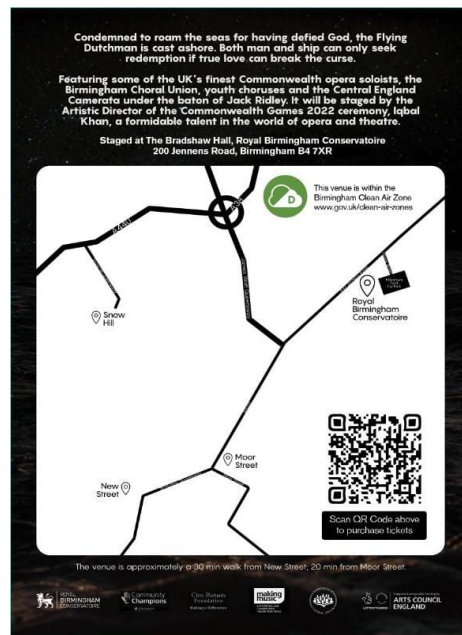
- "It was fascinating to hear opera performed in German, with powerful and high-pitched voices." - Year 7 pupil/ Eden Girls' Leadership Academy
- "It was a mind-blowing experience that made me truly contemplate my own singing skills." - Year 9 pupil/Eden Girls' Leadership Academy
- "How to listen to the story line, add expression and colour to your singing" - F, 51+, British-Caribbean
- "The importance of employing dramatic intention and intensity in aid to storytelling, F, 31-50, Chinese, Masterclass Singer

The Flying Dutchman (Der fliegende Holländer) 2022-24

During this period, Byron Jackson gained partnerships from a cohort of 23 community leaders and high-profile UK arts organisations towards the production. They included Birmingham Opera Company, Opera North, Longborough Festival Opera, to esteemed black & ethnically diverse community leaders such as Amran Ellahi, Lancelot Donald Nelson MBE, and Hector Pinkney MBE. With their support, Byron Jackson created a strong infrastructure to secure the required artists, creatives and project administration bringing the masterclass and production to life.

A major partnership with the Royal Birmingham Conservatoire played a very significant role, as it provided up to two weeks of their performance venue, the Bradshaw Hall, at no cost. This arrangement also included in-kind support for marketing, stewarding and technical resources, which allowed us to allocate more funds towards other areas of the production. This ambitious production on a relatively modest budget, featured a talented and diverse cast of professional, community and amateur performers from across the Commonwealth. Many, if not all, made their debuts in these roles, highlighting the project's dedication to inclusion and the cultivation of fresh UK talent.

2.1.2 Production



Semi-staged in German with English surtitles.

"Black and Asian-led take on Wagner in Midlands aims to open up opera access."

Artistic director of Birmingham production of The Flying Dutchman says he hopes to inspire more people to get involved"

Jessica Murphy/The Guardian

Our cast were: **Conductor** Jack Ridley (*British*), **Stage Director** Iqbal Khan (*British-Pakistani*), **Daland** Gerrit Paul Groen – (*British-American*), **Senta** Mari Wyn Williams (*Welsh*), **Erik** Anando Mukerjee (*Indian*), **Mary** Laura Woods (*British*), **Steuermann** Christian Joel (*Trinidadian*), **Holländer / Dutchman & Artistic Director** Byron Jackson (*British-Jamaican*).

Orchestra: Central England Camerata (42 diverse players from around the West Midlands, 95% of them are alumni of the Royal Birmingham Conservatoire, and freelance with WNO, CBSO and other professional orchestras).

Main Chorus: Birmingham Choral Union (33+ diverse community singers from around the Midlands and beyond). We ensured maximum inclusion, discarded gender terminology for the chorus and defined them by SATB voice type.

Mami Wata - Children's Commission of a sea-based African folktale composed by Bobbie-Jane Gardner and librettist N'Gadie Roberts. Featuring St Mary's Church Handsworth Choir (12 young, black and ethnically diverse singers from deprived inner-city Birmingham). In English.

The main production rehearsals were held at St Mary's Church, Handsworth and St Hilda's Church, Smethwick, areas that both rank very high in indices of UK multiple deprivation. Notably, the rehearsals fascinated church visitors, including a group of refugee children who, for the first time, experienced a live orchestra rehearsing in Smethwick.

Our three performances drew in a final total of £6005 from ticket sales, plus we were able to fully uphold our commitment to accessibility and affordability by keeping ticket prices very low, between £10 to £25 each. In attendance was the Jamaican Ambassador for Arts and Culture, the Consul General of the Indian High Commission, the Head of Chancery of the Indian High Commission, the Head of Chancery of the Pakistan High Commission, his Grace the Archbishop of Birmingham, Laura Canning - CEO of Opera North, international Wagnerian conductors Anthony Negus and Lionel Friend, and the most senior Deputy-Lieutenant of the West Midlands who was also our guest speaker for the 10th July performance. We attracted a combined audience of over 700 people, 48% of which were an ethnically diverse mix of attendees from the West Midlands and beyond. This included many first-time operagoers and a substantial list of VIPs and guests with complimentary tickets, drawing regional to national recognition. We achieved our goal of breaking down racial and socio-economic barriers, making it possible for a wider audience demographic to enjoy quality staged Wagner of a very high standard. Our learning aids we created for the volunteer chorus were hired by Mid-Ohio Civic Opera in the US, spreading the international significance of community-driven opera.

We were also excited and thrilled to have received an official letter of endorsement from his Majesty, King Charles III.

"I was delighted to learn of the production taking place at the Birmingham Royal Conservatoire of Wagner's Flying Dutchman. As a Wagner enthusiast myself, I was especially glad to see his work being brought to new audiences, for all to enjoy."

It is enormously heartening to see that this particular cast is drawn from those with heritage from across the Commonwealth, and community performers from across the West Midlands. I know this will have taken a huge amount of effort from so many people, and so I did just want to send my congratulations to all those involved in this production, and to wish you all the very best for a successful run".

The overall feedback received praised the production as very good (3 and 4 stars).

Volunteer Chorister sample feedback:

- *"Congratulations on all the hard work you and your team invested in bringing this project to fruition. Thank you for the challenge that this brought to me not only to sing Wagner but also to do so in the original German which is something I had not done previously" - M, 51+ Black British, West Midlands."*

Audience sample feedback:

- *"This was stunning! Simply world class" - Audience member and seasoned operagoer*
- *"It was very good to see the diversity in the performers" - F, 51+, Black British, Birmingham*
- *"A clean simple presentation with a lot of clarity" - M, 51+, British, Birmingham*
- *"For my first opera, I was very impressed" - M, 31-50, British-Caribbean, Birmingham*
- *"Fantastic, loved the fact that the lead was a black man" - F, 51+, Pakistani, Walsall*
- *"Fantastic singing and acting – really gripping" - F, 51+, Mixed Heritage (German/French/African), Sheffield*
- *"I have been an opera fan for many years, experiencing the finest performances at the Royal Opera House. I was thrilled to attend and experience the Flying Dutchman show on Sunday, July 7, at the Royal Birmingham Conservatoire. The opera was beautifully produced and performed, and I was glad to come to Birmingham to see and be a part of it" - Theresa Roberts, Jamaican Ambassador for Arts & Culture*

2.1.3 Press Reviews:

4 **** Review: Diana Parkes/What's On Live. *"This Birmingham production of Wagner's The Flying Dutchman aims to make opera accessible to people who may not necessarily think of themselves as an opera fan. Featuring professional singers in the lead roles, the production also included a community chorus – giving people a chance to have a go at performing opera before an audience. And it works well with the leads confident and experienced in their roles and the chorus full of enthusiasm".*

3*** Review: David Gray & Paul Gray/www.reviewsgate.co.uk *"A mostly convincing performance of Wagner's early masterwork".*

4*** Review: Culture Bab. *"This production of Wagner's great tragedy brings together professional opera singers in the lead roles with professional musicians and a community chorus. And it works incredibly well. There is no doubting the talent.....".*



Dutchman Production 2024



Dutchman Production 2024

Stellar review from Dexter Drown/The Wagner Journal. *"The evening began with a striking prelude: Mami Wata, composed by Birmingham based artist Bobbie-Jane Gardner. Commissioned by Persona Arts specifically for this run, the piece was performed by the junior choristers of St Mary's Church, Handsworth. Gardner's composition served as an imaginative and fitting prologue to Wagner's tale, framing the legend of the Dutchman as a story passed down through generations.....With the fine professional solo singers that Jackson assembled and the wide range of performers gathered from across the community, Persona Arts have reinforced the enduring strength of Wagner's seafaring adventure, and reminded us that Wagner, and opera, can indeed be for everyone".*



Dutchman Production 2024



Dutchman Production 2024

3. Beneficiaries for the Year

Artists and Creatives	68
Volunteer Singers and Participants	289
Live Audiences/Visitors	799
Digital Audiences	5172

4. Contract Staff and Volunteers

Persona Arts does not have payrolled staff.

For the year ending 2025, we hired the exemplary services of the late Richard Clover who maintained the web site, data and IT infrastructure on a subscription basis until August 2024. The trustees were sad regarding his unexpected passing. Andrew Simpson was hired as project finance officer on a pro-bono basis and will continue being our finance officer on a small monthly-fee basis.

Due to the intense demands of the project, it was decided to pay £300 to Andrew for his work in preparing the accounts for Arts Council England and stakeholder evaluation. Anna Downes was paid £300 for her extra work as the orchestra manager and music librarian for the Dutchman production.

Rahel Schweizer was hired as our safeguarding officer on an annual fee subscription from 5 January 2025.

We are looking to hire a freelance general administrator to support the Artistic Director and the charity's operations in our next financial year and are interviewing prospective candidates. We also thank our extensive list of busy volunteers for the project and year.

For the Dutchman production we used the services of the below:

Production Team (contracted until summer 2024)

Dewi Beryl Johnson - Assistant Director and Company Manager
 KJ - Lighting Designer
 Eleni Kyriacou - Project Manager and Executive Producer
 Martha Harrison - Communications Officer, Chorus Manager and Assistant Producer
 Helen Stallard - Press and Relations Officer
 Rosie May Jones - Access Admin Support
 Colin Baines - Chorus Director
 Music Staff/Répétiteurs - Kevin Gill, Darren Hogg, Paul Plummer and Jack Stone

Volunteers for the production and/or the year:

Byron Jackson - Artistic Director (AD)
 Nick Fowler, Annie Harris, Ben Hill, William Latus, Chloe Payne and Aisha Zanini-Hughes - Stage Management and Technical Crew
 Anna Downes - Orchestra Manager and Music Librarian
 Sue Houghton - Chorus Recruitment and Advertising
 James Hancock – Singer's Contracts Advisor to AD
 James Holmes - Music Staff
 Steve Phillips – Casting Consultancy to AD
 Hope Pugh - Children's Chorus Director
 N'gadie Roberts - Children's Commission Librettist
 Deloras Pinkney - Opera Masterclass Steward
 Andrew Simpson - Finance Officer
 Deidre Mattison - Independent Examiner for Project and Charity Accounts
 Amran Ellahi, Val Hart, Peter Holder, Bishop Desmond Jadoo, Doreen Osbourne-Lamont, Michael Perrier, Andy Roberts, Rosemary Rowley, Mary Strachan, Libby Surplice, Vera Welcome, Richard Willacy and Christine Wright – Community Advertising and Project/Production Support
 Marian Hills - Chorus and Production Rehearsal Venue Support
 5 Stewards of St Mary's Church Handsworth - Production Rehearsal Venue Support
 15 Stewarding and Technical Team from the Royal Birmingham Conservatoire
 3 Chaperones of the Children's Choir
 15 St Mary's Children's Choir
 40 Birmingham Choral Union Singers **(TOTAL VOLUNTEERS 109)**

Expenses were reimbursed to volunteers where appropriate.

5. Membership

The board had agreed that the trustee membership continues to be £5 per annum and the general membership is open to any persons over the age of 16 or younger with parental consent at £3 per month. In accordance to the governing document, general members possess no voting rights, however the board had agreed that such members are permitted to attend our annual general meetings if they so wish.

6. Policy of Fundraising

Persona Arts is registered with the Fundraising Regulator. All funds accrued from grant making are used for the purposes of furthering the objectives of Persona Arts and its activities.

7. General Policies and Insurances

As Persona Arts worked with children, young people and schools, a safeguarding policy had been created and can be found on our web site. This was reviewed and updated in December 2024.

Persona Arts is subscribed to Making Music. As a consequence, the charity is covered for Public Liability Insurance, Trustee Indemnity Insurance, Employer's Liability, Cancellation, Abandonment and Money. We upgraded to the most robust insurance cover available for 2024, due to the nature of the Dutchman project.

Persona Arts is committed to diversity, equity and inclusion and have our own equality statement and policy in place which can be found on our web site.

8. Examination of Accounts

Paul O'Brien is appointed as the CIO's Independent Examiner, an accountant accredited with the Institute of Certified Practising Accountants in England and Wales. As such, the board believes he has the necessary skills and requirements to complete an examination of the organisation's accounts in accordance with the Charities Act 2011.

9. Statement of the charity's policy on reserves

As Persona Arts currently works on a project-by-project basis model, there is no official reserves policy for the CIO. However, any surplus made from ticket sales and donations are kept in reserve for future projects or for a particular project assigned. This is in the hope of building a more substantial reserve in the future as we continue to grow, at which point, policy documents will be amended to include an official reserves policy. All reserves are used for the furtherance of the CIO and its activities.

10. Winding up or dissolution of the charity

If upon winding up or dissolution of the charity any assets remain after the satisfaction of all debts and liabilities, the assets and unrestricted reserves shall be transferred to some other charitable body or bodies having similar objects to the charity. It is also agreed that any unspent restricted reserves from grant making trust(s) or foundation(s) will be refunded back to the respective donor(s).

11. Financial Review

At the end of our financial year 31 March 2025, the Artistic Director secured **£12,175** from trusts and foundations. We also received our final payment from Arts Council England as part of our Dutchman project award.

11.1. Principal Funding Sources

The principal funding sources for Persona Arts are currently by way of grants, donations, membership fees and ticket sales.

This financial year (ending 31 March 2025), the charity were very grateful to receive support from the following:

Trusts and Foundations	<u>2024</u>	<u>2025</u>
The FDR Trust	£500	-
Alma Jean Henry Charitable Trust	£650	-
The George Perkins Charitable Trust	£2025	-
Postcode Local Trust	£8000	-
The Ratcliff Foundation	£1000	-

Arts Council England: National Lottery Project Grants	£5600
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TOTAL Restricted Reserves accrued 24-25:	£7,750
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TOTAL Unrestricted Reserves accrued 24-25:	£10,025
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TOTAL Current Cash in Persona Arts bank account as of 31 March 2025: £13,395

11.2. Investment Assets

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

11.3 Tangible Assets

The charity holds a company mobile phone as an asset at £46.

11.4 Gift Aid

The charity has registered with HMRC for the purposes of Gift Aid. Persona Arts Gift Aid reference is ZD28206.

11.5 Trustee Payments

For the year ending 2025, Byron Jackson was paid £4,484 for his role as the Dutchman and for additional consultancy work as Artistic Director. He also benefited from £1,491 in expenses and reimbursements for items including stationery, postage, accommodation, and other costs related to both the Dutchman project and the charity. James Oldham was paid £470 for his work as interim Dutchman project manager, evaluation admin assistant and subtitles editor for the Dutchman trailer video. The board had agreed that, given the large scale and complex nature of the project, these trustee payments were measured and justified. The board also confirms the payments complied with our governing document and legal requirements.

11.6 Balance Sheet

FY24-25 Balance Sheet - 31st March 2025 (£)				
Assets				
Current Assets	Restricted	Unrestricted	Total	
Cash Balance		2,723	11,230	13,953
Prepaid Subscriptions		369	72	441
Assets		0	43	43
Total Assets	3,092	11,346		14,438
Liabilities and Equity				
Accruals		0	0	0
Equity (balancing line)	3,092	11,346		14,438
Total Liabilities and Equity	3,092	11,346		14,438

11.7 Income and Expenditure Statement

FY Income Statement - 1st Apr 24 to 31st March 25 (£)	Restricted	Unrestricted	Total
Income			
Sponsors and Donors	0	0	0
Grantmaking Donations	7,750	10,025	17,775
Total Donation and Sponsorship	7,750	10,025	17,775
Ticket Sales	6,097	0	6,097
Total Event Revenue	6,097	0	6,097
Other Income	0	355	355
Trustee membership	0	55	55
General Membership and Donations	0	620	620
Total Other/General Income	0	1,030	1,030
Total Income	13,847	11,055	24,902
Expenditure			
Artistic and Creative Costs	(90,271)	0	(90,271)
Marketing	(3,758)	(240)	(3,998)
Project Admin Costs	(2,081)	0	(2,081)
Venue Hire	(1,071)	75	(996)
Total Event Costs	(97,180)	(165)	(97,345)
Other Costs	(980)	(383)	(1,364)
Subscriptions	(1,716)	(383)	(2,099)
Total General/Misc Costs	(2,697)	(766)	(3,463)
Total Expenditure	(99,876)	(931)	(100,808)
Income vs Expenditure in Period	(86,029)	10,123	(75,906)

11.8 Principal Risks facing the Charity

- Relatively new profile of the charity limits impact and/or acknowledgment within the UK opera sector (risk assessed by researching and developing a sound 5-year business plan).
- Increasing unrestricted reserves for charity use (risk assessed by researching and developing general fundraising strategies. Also, expecting a good claim from Theatre Tax Relief/HMRC for the Dutchman production in 2025).
- Administrative issues impacting the operations of the charity (risks mitigated by looking to hire a freelance general administrator to help support the varied functions of the charity and our recent appointment of a designated safeguarding officer).

12. Risk Review

The Trustees carry out:

- Project reviews and risk management
- Safeguarding policy and procedures
- Health and safety policies and implementation
- Financial systems and forecasting
- IT and data system management
- Business plan development

13. Principal Activities

The principal activities of the charity are as an opera and choral arts company.

14. Trustees

The trustees who held office during the period were:

Julia Handelman-Smith FRSA
Byron Jackson FRSA (Artistic Director)
Toni Perry-Thomas (Secretary)
James Oldham (Treasurer)

Signed on behalf of the Trustee's board:



Toni Perry-Thomas
Trustee of Persona Arts

Date: 12 May 2025



Julia Handelman-Smith FRSA
Trustee of Persona Arts

Date: 12 May 2025

Persona Arts

Independent Examiners report to the Trustees For the year ended 31 March 2025

I report to the charity trustees on my examination of the accounts of Persona Arts for the year ended 31 March 2025, which are set out on the following pages.

This report is made solely to the Charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the Charity's trustees those matters I am required to state to them in this report and for no other purpose.

To the fullest extent permitted by law, I do not accept responsibility to anyone other than the Charity and the Charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Respective responsibilities of Trustees and examiner

The Charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- * examine the accounts under section 145 of the 2011 Act
- * to follow the procedures laid down in the general Directions given by the commission under section 145(5)(b) of the 2011 Act
- * to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the Charity and a comparison of the financial statements presented with those records.

It also includes consideration of any unusual items or disclosures in the financial statements and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the financial statements present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- 1) which gives me reasonable cause to believe that in any material respect the requirements
 - * to keep accounting records in accordance with section 130 of the 2011 Act and
 - * to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Acthave not been met or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached

Paul O'Brien

Name: Paul O'Brien (ICPA) - Dragonfly (Accounting & Financial Management) Ltd
Address: 34 King James Close, Fordham, Ely, CB7 5ZH